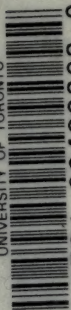


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CATALOGUE OF  
POLITICAL AND PERSONAL  
SATIRES













**BRITANNIA ROUSED,**  
**OR THE COALITION MONSTERS DESTROYED**

FOX

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3 Feb. 1786



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British Museum. Dept. of Prints and Drawings

# CATALOGUE OF POLITICAL AND PERSONAL SATIRES

PRESERVED IN THE DEPARTMENT OF  
PRINTS AND DRAWINGS IN  
THE BRITISH MUSEUM

VOL. VI  
1784—1792

*By*  
MARY DOROTHY GEORGE  
LITT.D.



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## PREFACE

THE appearance of Volume V of this series in 1935, in which Mr. F. G. Stephens's work was resumed after a lapse of over fifty years, renders it unnecessary to introduce Dr. Dorothy George. It is a work requiring the most painstaking industry, and only when done in this detail can it serve its full purpose in offering the most varied side-lights on public events and social life, which can be understood and utilized even apart from study of the prints themselves. Encouragement of this first-hand study must, however, be the main object of the catalogue, and the genius of the two artists who come into prominence during the period covered by the present volume, i.e. Rowlandson and Gillray, will ensure the interest of the amateur as well as that of the historian.

Though the volume covers a shorter period than Volume V, not only are more prints described, but they are more important in character, for caricature was playing an increasing part in the life of the time. Moreover, the volume approaches the climax of English caricature in the rivalry of Fox and the younger Pitt (who had only just appeared with such amazing brilliance in the political arena) and in the initial excitements of the French Revolution.

It should be repeated that the catalogue is based on the separate series of 'Political and Personal Satires' in the Department of Prints and Drawings; that it does not profess to include all prints of this category scattered under masters and engravers in the departmental collection, or prints in the Museum Library, though it does so to some extent in both cases.

As the value of the satirical print as an historical document increases progressively in proportion to the completeness of the collection, it is much to be hoped that help will be given by friends of the Museum in filling gaps in the series.

Dr. George wishes to express her thanks for the help given her by Mr. Collins Baker, Mr. E. H. Blakeney, Mr. Robert Cust, Mrs. Arundell Esdaile, Mr. W. R. M. Lamb, C.V.O., Mr. William Roberts, Mr. Alfred Rubens, Mr. E. Wolf of Copenhagen University, and Mr. R. W. M. Wright. She is much indebted for the facilities given her by the Librarians of the Royal Collections at Windsor, of the House of Lords, of the Guildhall, of the India Office, and of the Westminster Public Library, as well as by Messrs. Quaritch, Mr. W. T. Spencer of New Oxford Street, and The Walker Galleries, Bond Street. The gift by Mrs. Breun to the Department of the MS. Lists of the late Mr. H. Breun has enabled several identifications to be made (see *Corrigenda*). The Holland House Collection of Caricatures, so kindly lent to the Department by Lord Ilchester, has been used only for No. 7906, but it will be invaluable for later volumes.

January, 1938.

A. M. HIND.



## NOTES ON THE METHOD FOLLOWED IN THE PRESENT VOLUME

THE method used is that of Volume V, namely, that of the earlier volumes with certain modifications. The prints are divided into two categories, political and non-political; there are many border-line cases and it is scarcely possible to classify these with rigid consistency. The political prints are arranged chronologically according to the date of publication. Undated prints are given a conjectural date enclosed in a square bracket. Non-political prints are arranged in years, but grouped according to subject or artist. The prints are first described and then elucidated. The titles are given in capitals, the inscriptions on the plate and the publication line in italics. Where there is no title an explanatory caption is given, unless the original title has been discovered: in both cases this heading is enclosed in a square bracket, in the latter case with a note of origin. The dimensions are those of the subject, not the plate, except where the contrary is specified, the first being the upright, the second the horizontal measurement (reversing the order in Volumes I-IV).

As in Volume V 'engraving' is used to include line-engraving, etching, and stipple-engraving; woodcut serves for both woodcut and wood-engraving. The prints are numbered in continuation of the numbers in previous volumes. Copies or slightly altered states have the number of the original followed by the letter A (or A, B, C, &c.). No distinction is made between different states unless there has been some essential alteration in engraving or lettering. The addition of a press-mark preceded by the letters B.M.L. indicates that the print is in the British Museum Library, not in the Print Room. A few prints in other public collections have been described; these have no serial number. As in Volume V the titles of prints described by Mr. Stephens in earlier volumes but belonging to the years covered by the current volume have been included in the text and have been indexed; these are, however, very few.

The small subject-index is supplementary to the index of persons and to the cross-references in the text. It is intended to show broadly from year to year what were the main preoccupations of the caricaturist, and also, so far as possible, to give references to those subjects which are most sought after by students. Political events are not indexed, but will be found under the appropriate dates and from the cross-references there given. Since most of the prints are either political or personal the scope for a useful subject-index is relatively small.

The descriptions and explanatory notes by Mr. Hawkins for the prints in his collection were not continued beyond the end of 1783. There are occasional attributions or identifications on his prints.



# PUBLISHED WORKS AND COLLECTIONS REFERRED TO IN THE CATALOGUE BY ABBREVIATIONS

Blum	= Blum, André S., <i>La Caricature Révolutionnaire (1789 à 1795)</i> . Paris, 1916.
Boyer-Brun	= <i>Histoire des Caricatures de la Révolte des Français. Par M. Boyer de Nîmes, Auteur du Journal du Peuple</i> . Deux tomes. 1792. [Issued in parts.]
Bruel	= François-Louis Bruel, <i>Histoire Aéronautique par les Monuments Peints, Sculptés, Dessinés, et Gravés des Origines à 1830</i> . Paris, 1909.
'Caricatures'	= [A collection of caricatures, mounted in twelve folio volumes, transferred from the B.M.L. (press mark Tab. 524).] See Volume V, p. viii.
Challamel	= <i>Histoire-Musée de la République française</i> par Augustin Challamel. Deux tomes. Paris, 1842.
'Collection'	[A collection of Kay's etchings bound in two volumes transferred from the B.M.L. (press-mark 1267. g. 1, 2).]
'De Vinck	= <i>Bibliothèque Nationale, Inventaire analytique de la Collection de Vinck. Tomes i, ii par F. L. Bruel</i> , Paris, 1909, 1914; <i>Tome iii par M. Aubert et M. Roux</i> , 1921.
Fuchs	= Eduard Fuchs und Hans Kraemer, <i>Die Karikatur der europäischen Völker von Altertum bis zur Neuzeit</i> . Berlin, [1901].
G.W.G.	= <i>Genuine Works of Mr. James Gillray</i> . Published T. M'Lean, 1830.
Gower	= <i>Iconographie de la Reine Marie-Antoinette</i> . . . . par Lord Ronald Gower. Paris, 1883.
Grego, Gillray	= <i>James Gillray the Caricaturist, with the History of his Life and Times</i> . Ed. T. Wright [1873.]
Grego, Rowlandson	= <i>Joseph Grego, Rowlandson the Caricaturist</i> . Two vols. 1880.
Hennin	= <i>Inventaire de la Collection d'Estampes relatives à l'histoire de France léguée en 1863 à la Bibliothèque Nationale par Michel Hennin, rédigé par Georges Duplessis</i> . Tome 3. Paris, 1880, 1881.
Jaime	= <i>Musée de la Caricature, ou Recueil des Caricatures les plus remarquables, publiées en France depuis le quatorzième siècle jusqu'à nos jours, calquées et gravées par E. Jaime</i> . Deux tomes, Paris, 1838.
Kay	= <i>A Series of Original Portraits and Caricature Etchings by John Kay with Biographical Sketches and Illustrative Anecdotes</i> . Ed. H. Paton. 2 vols. Edinburgh, 1877.
L. & W.	= <i>Laurie and Whittle's Catalogue of New and Interesting Prints</i> . . . . 1795. (Numbered list of 'Quarto Drolls', pp. 95-9.)
Muller	= F. Muller, <i>De Nederlandsche Geschiedenis in Platen</i> . Amsterdam, 2 <sup>de</sup> deel. 1876, 77.
Paston	= 'George Paston' [pseudonym for Miss E. M. Symonds], <i>Social Caricature in the Eighteenth Century</i> . 1905.



## ABBREVIATIONS

Rubens	= Alfred Rubens, <i>Anglo-Jewish Portraits. A Biographical Catalogue of Engraved Anglo-Jewish and Colonial Portraits from the Earliest Times to the Accession of Queen Victoria.</i> 1935.
Thieme-Becker	= U. Thieme, F. Becker, F. C. Willis und H. Vollmer, <i>Allgemeines Lexikon der bildenden Künstler.</i> Leipzig, 1907, &c. (in progress).
Van Stolk	= G. van Rijn, <i>Atlas van Stolk, Katalogus der Historie-Spot- en Zinne-prenten betreffende de Geschiedenis van Nederland, verzameld door A. van Stolk, Cz.</i> Vol. vi <sup>de</sup> deel. Amsterdam, 1902.
Weber	= A. Weber, <i>Tableau de la Caricature médicale depuis les origines jusqu'à nos jours.</i> Paris, 1936.
Westminster Election	= <i>History of the Westminster Election. . . . By Lovers of Truth and Justice.</i> 1784. Second ed., 1785, in Print Room.
Wright and Evans	= Thomas Wright and R. H. Evans, <i>Historical and Descriptive Account of the Caricatures of James Gillray,</i> 1851.

Since the Volume went to Press the edition of Gillray's plates published by Bohn in 1851 has been acquired. The *Account* by Wright and Evans is the key to this edition, and the numbers appended to the descriptions in the Catalogue are those of the plates.

## FURTHER ABBREVIATIONS USED IN THE DESCRIPTIONS

B.M.L.	= British Museum Library.
H.L.	= Half length.
T.Q.L.	= Three-quarter length.
l.	= left.
r.	= right.
pl.	= plate.



## INTRODUCTION

THE sixth volume of the Catalogue covers nine years, almost the whole of Pitt's peace ministry, a period as historically complete as any short space of time can be whose limits are set by the beginning and end of a calendar year. The increased output of prints and their more important character show the growing vogue of graphic satire. Many things, besides the pre-eminence of Gillray and Rowlandson, combined to make this the beginning of the great age of English caricature. The etching or aquatint, monochrome or coloured, was eminently suitable for display in shops and attractive to the collector.<sup>1</sup> It was not suitable for magazine illustration, and an attempt in 1784 to make the hand-coloured caricature the *raison d'être* of a monthly publication appears to have been an instant failure (Nos. 6631, 2). Production, untrammelled by periodical publication, could adapt itself to the curve of political or social excitement. Something was due to the dramatic character of the period: the long duel between Pitt and Fox, the trial of Hastings, the Regency crisis, the impact of the French Revolution. The print proved its value as propaganda in the India Bill crisis. There was a close relation between the parliamentary debate, the newspaper, and the political print, as well as between written and graphic satire. Sheridan accused Dundas of making a speech that sounded like 'hints for paragraphs and sketches for prints'.<sup>2</sup> He was himself a master in that art. The political prints assume a high degree of political intelligence and are evidence of an intense interest in politics. Among other things they illustrate the entertainment value of parliament. Pastor Moritz, a German visitor, records that he went daily (in 1782) to the gallery of the House of Commons and preferred the entertainment to be found there to most other amusements. He adds that a few constant attendants paid the doorkeeper a guinea for the session.

The importance of wit and ridicule in politics gave scope to the caricaturist. Verse satire, the squib, and the lampoon were political weapons; *The Rolliad* and the *Probationary Odes* were (in one sense) serious contributions to political controversy. The relation between written and graphic satire was both general and direct. The most obvious point of contact in this volume is in the works of Peter Pindar (Wolcot) which occasioned prints by both Gillray and Rowlandson. The direct connexion is often hard to trace and would afford endless scope for research. In many cases doubtless the point of departure was a spoken witticism embodied in a newspaper paragraph. Or, the paragraph may derive from the print. A ribald paragraph, based perhaps on a House of Commons jest, appears to have inspired *An Imperial Stride!* (No. 7843), interesting for its French copies.<sup>3</sup>

The selection of a butt to discredit a party or group was common to the printed word and to pictorial satire. Rolle, the hero of *The Rolliad*,

<sup>1</sup> See below for the exhibitions of the printsellers. Holland in 1789 informed his customers: 'Caricature Collectors may now be supplied with the greatest variety in London of political and other humorous prints, bound in volumes and ornamented with an engraved title and a characteristic vignette: one hundred prints in a Volume, Five Guineas Plain or Seven Guineas Coloured. A Greater Number in a Volume in Proportion.' Advertisement appended to *Jordan's Elixir of Life*.

<sup>2</sup> *Parl. Hist.* xxiv, p. 295 (12 Jan. 1784).

<sup>3</sup> See below, pp. xv-xvi.

## INTRODUCTION

scarcely figures in caricature, but echoes of that work and of the *Probationary Odes* are frequent. They can be traced in the treatment of (e.g.) 'Watson with a wooden leg', Michael Angelo Taylor and Thurlow. An outstanding example (on the other side) is Weltje, who adds an additional touch of ridicule to satires on the Prince and his friends. Wraxall compares the effect of a squib on Weltje during the Regency crisis with that of the song *Lilliburlero* a century earlier.<sup>1</sup> Weltje's counterpart was Mrs. Schwellenberg, Fanny Burney's enemy, who appeared in verse satire long before she was discovered by the caricaturists.<sup>2</sup> She certainly detracted from the Queen's popularity.

The growth of political realism and insight noted in Volume V continues. Under the old convention that the Opposition are patriots political satires had (until 1782) been mainly anti-ministerial. The prints are the best evidence of the freedom with which political views of every shade could be expressed. This liberty could degenerate into the basest propaganda founded on personal scurrilities, as in many of the Westminster Election prints of 1784; the extremes of non-political personal abuse are illustrated by the attacks on Philip Thicknesse. The highest personages were not immune from gross attack.

Besides a knowledge of politics the prints assume an acquaintance with literature, and especially with Milton and Shakespeare. Many satires depend on literary allusions. A Bobadil is the generic term for a boastful soldier. A fallen statesman is naturally Wolsey. Fox is repeatedly Milton's Satan and once his 'fleshliest incubus'. To represent Fox as Falstaff, the Prince as Prince Henry was irresistible. Don Quixote appears repeatedly, Barataria once; Burke's *Reflections* evoked comparisons with the Don which anticipated Tom Paine (No. 7678). Burke against Hastings is twice (ironically) compared with Cicero against Verres.

A favourite type of satire is a scene from a play. An outstanding example is the auction scene in *The School for Scandal* with the Prince as Charles Surface (No. 6968). The parts in *The Road to Ruin* (No. 8083) are assigned so aptly to the Prince, the Duke of York, and one of the Barrys that the supposition that they may have been Holcroft's originals becomes irresistible. When politicians fall out they are inevitably Peachum and Lockit from *The Beggar's Opera* (No. 7856).

The travesty of the picture, particularly of the historical painting, was developed by Gillray and Rowlandson; they had been anticipated by Hogarth in his *Paul before Felix* (No. 3173), but while he attacked the vogue for old masters, his successors ridiculed the work of contemporaries, notably Fuseli.

Modernity and variety are characteristics of the prints. An occasional print in the manner of the 60's or 70's seems conspicuously old-fashioned. The favourites of the caricaturists are seen, not conventionally, but imperceptibly ageing from year to year. New forms are introduced. Bunbury's *Long Minuet* and *Progress of a Lie* started a fashion for the strip design, a sequence of figures or groups in large and relatively expensive prints. There were many imitations and adaptations. Gillray applied it

<sup>1</sup> *Memoirs*, 1884, v. 306-10.

<sup>2</sup> In Mason's *Heroic Epistle to Sir William Chambers* (Jan. 1773):

Fair Schwellenberg smiles the sport to see,  
And all the Maids of Honour cry Tel He!

She does not appear in these prints till 1786, and then in an illustration to *The Rambler's Magazine* (No. 6981).



## INTRODUCTION

to the procession (No. 7526) and to the banquet (No. 7330). Others (notably G. M. Woodward) arranged the figures in two or more rows, avoiding the unwieldy length of the strip. This arrangement may have suggested a new type of satire, that of a sequence of figures showing the effects of time, as in *The Clerical Exercise* (No. 8031), or a sequence of incidents as in *The Progress of Passion* (No. 8104).

The use of colour became increasingly general and most prints were issued plain or coloured. Not all; Sayers' prints were primarily designs in black and white, with or without aquatint. Paul Sandby's balloon satires of 1784 are examples of aquatint in which colour would clearly be out of place. The same process was used for many of the contemporary French satires. But the idea seems to have gained ground that all satirical prints of any importance should be coloured. Gillray's elaborate *Shakespeare Sacrificed* would appear, like some others of his prints about this period, to have been conceived as an etching with aquatint, not intended for colour. Sneyd wrote to Gillray in 1800: 'Would it not (now that Boydell's "Shakespeare" is more familiar) be well to have coloured impressions from that plate?'<sup>1</sup>

In spite of the modernity of the prints, old themes persist or are revived, as in the period covered by Volume V. Directly in the *Danse Macabre* tradition is a print by Collings (No. 7609), a sequel to one by Rowlandson on the theme of Death and the doctor. In No. 8259 Death preaches to a careless congregation ignorant of his identity. More subtly in the tradition is the figure of Death which stands as servant at Gillray's *Miser's Feast*. A similar figure watches a pair of lovers in No. 6699. *The Five Alls* (No. 7416) is a version of an ancient theme which in French prints of the sixteenth century and later had been directed at the magistrate or lawyer. Here the villain is merely the Devil. A medal with a double-headed profile, so designed that when inverted the Pope's head becomes that of the Devil, was a favourite token among the Protestant Reformers of Germany, Holland, and Switzerland in the sixteenth century.<sup>2</sup> It was applied to Cromwell in a satirical medal of 1650. In No. 6669 Bishop Shipley is conjoined with the Devil in this way, with the original inscription as used *circa* 1540: *Ecclesia perversa tenet faciem Diaboli*. The idea was revived or re-invented and was applied in England and France to heads, generally profile, with contrasted characters when inverted. In France the *physionomie à double visage* had a political character *circa* 1789-90. It was again current in France from about 1820 as a popular type of comic print.<sup>3</sup> English examples in this volume are not political (No. 7617, &c.).

The graphic history of John Bull continues to develop in this Volume.<sup>4</sup> He is depicted ten times as a bull, thirteen times as a man, once as an ass. George III is twice styled John Bull, but scarcely, as in earlier prints, typifies the nation. Two associated conceptions governs John's personality both as man and beast; he is the honest creature, overburdened with taxes, generally patient but not always. And he is the same creature bewildered by the conflicting and self-regarding voices of the politicians. In the second category he tends to be a countryman. When he is compared with his French counterpart he is well-fed and plainly dressed—in contrast with a famished, ragged but foppish fellow. In 1785 he is a fat, easy-

<sup>1</sup> Bagot, *Canning and his Friends*, 1909, i. 171.

<sup>2</sup> F. P. Barnard, *Satirical and Controversial Medals of the Reformation*, 1927, p. 5.

<sup>3</sup> Grand-Carteret, *Les mœurs et la caricature en France*. Paris, 1888.

<sup>4</sup> See Catalogue, vol. v, pp. xii-xiii.

## INTRODUCTION

going creature, cheated by a French charlatan who prospers on money extracted from England.

As a bull in 1784 he supports, or is ridden by, the rival candidates for his favour. Thereafter, he sinks snorting under heavy taxes (Nos. 6962, 7852) or turns on his tormentors (No. 7640) or bears the weight of foreign princes in token that in a European war England will pay the piper (No. 7857). As a man he is generally a stout, plainly dressed citizen, crushed by taxes in Nos. 6914, 7145, 7625. In 1791 (No. 7857) he is the thin, ragged taxpayer of a prospective war with Russia. In 1790, during the Spanish war scare, he is a fat, overburdened, unmilitary soldier, angrily dismayed at the helmet of 'glory' which Pitt is about to place on his head. In Nos. 7888, 8141 (1791 and 1792) by Gillray he is an uncouth countryman speaking a dialect which seems to suggest Somerset, bewildered by politicians as he is in No. 7361 (1788) also by Gillray: though simple he is not devoid of sense and the implication is that his heart is in the right place. As the patient ass in No. 8076 he is the victim of politicians who compete for the loaves and fishes; Gillray's fat 'cit' in No. 8145, who is grossly gorging while he grumbles at the Ministry and complains of the 'slavery' of taxes (1792), is clearly John Bull, though the name is not used. He represents English slavery as contrasted with French liberty. The John Bull in top boots of Gillray (No. 5612) based on a design by Nixon of 1779 seems to belong to the year 1788.<sup>1</sup> The top-boots reappear in this volume only when John Bull is a traveller in France (No. 8199). In an undated and ostensibly French, but probably English, print which seems to belong to the winter of 1781-2, John Bull has the unusual form of a bearded Jew; he conforms to type by bending under a load of taxes. John Gilpin may almost be regarded as a relation of John Bull. He is depicted twenty-one times in this volume and is similar in type to Bull.

The Frenchman, Spaniard, and Dutchman continue to be depicted on traditional lines: the Dutchman wears the same bulky breeches and sleeved waistcoat, always has a pipe and is usually smoking. The Spaniard is a don in the cloak and ruff of the Elizabethan period. The Frenchman remains ragged, hungry, and foppish, but from 1791 becomes in the hands of Gillray also bloodthirsty and savage. The old names deriving from Arbuthnot of Nick Frog, Don Strut, and Lewis Baboon are dropped. John Bull also appears to have acquired a personality in which his literary origin has been forgiven, unless an allusion to the Crown Inn in No. 8065 is to be regarded as deriving from Arbuthnot.

There are some interesting examples in this volume of the reciprocal copying of English and French prints. The first is *The Grand British Balloon* (No. 6710), either a copy or the original of a French print of which there are at least two versions, while a third was published at Berne. M. Grand-Carteret considers the English version the original; there is, however, something Gallic about both design and conception, while the number '2440' must surely derive from Mercier's *L'An 2440*. The French version is surmounted by a cock, the English by a lion. At a date probably after the use of captive balloons by the French army in 1794 this balloon was copied in a German print of two (French) balloons from which bombs descend upon two armies, one being put to flight (Bruel No. 145, de Vinck No. 920). The English print was reissued during the French invasion scare of 1798, the balloon being transformed into *The Grand Republican Balloon* (see Volume VII). A print, *La Minerve*, of a balloon

<sup>1</sup> See p. xxxvii.



## INTRODUCTION

in which the Belgian aeronaut Robertson (*fils de Robert*) professed to be able to circumnavigate the globe in the interests of science, is copied from a version of this print.

An English version appears to have been the original of other copies described in this volume. There are two prints, both by Gillray, in which French liberty is contrasted with English slavery, both to some degree ironical. In the first (No. 7546) Necker is contrasted with Pitt: Necker is chaired in triumph, but is made slightly ridiculous by his complacent expression and the laurel wreath that floats over his head in the form of a halo. Pitt arrogantly tramples on the crown and is surrounded with instruments of death and torture, symbols of the supposed slavery involved in an excise duty on tobacco. This print was copied in France as two separate prints with the titles *Constitution de France* (Necker's wreath being removed), and *Constitution d'Angleterre*. The latter part was again copied, probably after the outbreak of war. In No. 8145 (1792) a starving *sansculotte* is compared to a gross John Bull avidly gorging while he grumbles at the slavery of taxes. This Englishman was copied in a French print of 1794 (see Volume VII).

Other copies have no political significance in regard to Anglo-French relations, they are merely plagiaristic and are signs of the admitted supremacy of English caricature. In No. 7883 (1791) Gillray depicts two groups of French ragamuffins: '*The National Assembly Petrified*' and '*The National Assembly Revivified*' at the news of the King's escape and recapture respectively. This also was copied as two separate prints, *La Petrification* and *La Satisfaction*,<sup>1</sup> the tricolour cockades altered to *fleur-de-lis* badges to show that the capering Frenchmen are *émigrés*, the prints being instanced by Challamel to show that French caricature could be expressive and need not depend on written inscriptions. A rather similar subject by Isaac Cruikshank of emigrant clergy learning of the decree that all returning *émigrés* would be put to death (No. 8130) was copied with alterations to represent *émigrés* in Rome in 1798. Another print by Cruikshank of the Duke of York's presentation of his bride to the King and Queen (No. 7931) was copied to represent the marriage of Marie Antoinette. A print of Catherine II angrily chastising the Duke of Brunswick and maltreating the King of Poland (No. 8124) was also copied with alterations in which Francis II takes the place of Stanislaus. A print of Brunswick's retreat (No. 8125) was also copied, while its principal group appears as a vignette below one of the best known French caricatures of this period, *Le Trium-Gueusat*.

*An Imperial Stride* (No. 7843) is the most noteworthy instance of an English print copied in France; with some alterations it became *L'Enjambée Impériale*. Champfleury calls the latter '*Une des plus piquantes caricatures de la Révolution, avec une pointe de gauloiserie très rare au milieu des sombres et dures images du temps.*' It is indeed entirely unlike the French satires of the period, except where the figure of Catherine was again copied or imitated, but it is typical of the English prints on the Tsarina and one of several by the same hand. The designs of Catherine on Constantinople were a preoccupation in England in connexion with Pitt's Russian Armament. Another outstanding French satirical print is *La Grande Armée du ci-devant Prince de Condé*. Champfleury calls it '*la plus amusante peut-être de toute la Révolution*', and the de Goncourts, while disparaging the caricatures published during the Revolution, make an exception of this

<sup>1</sup> Published Depeuille, 1797. Broadley, *Napoleon in Caricature*, ii. 374.

print as 'vraiment heureuse'. While it was probably based on a sketch or detailed description from France the print is in the manner of Richard Newton and the script is in the handwriting of the prints published by Holland. There is another version, apparently a French copy, slightly larger, and with a few additional inscriptions, but drawn with less freedom and humour. Impressions of both are in the Print Room, but as a purely French subject it is not included in the Catalogue.

The supremacy of English caricature at this time is sufficiently seen in a comparison of English prints with French Revolutionary caricatures. The latter are propagandist weapons in a fierce struggle, and it is significant that expressiveness and *gauloiserie* are found by French commentators in those prints which are based on the work of English artists. They can be set against the debt which Rowlandson may owe to Debucourt.

#### POLITICAL SATIRES.

The year 1784 opened during the Christmas pause in the conflict between Pitt and the minority of the House of Commons. The waxing and waning of the numbers of political prints from year to year and even from day to day, well indicate the curve of political excitement. High-watermark was reached in this year with 325 prints, 257 appearing in the first five months. As in the previous December the Coalition and the India Bill are at first the sole subjects of caricature. Then every stage of the parliamentary struggle is illustrated, and the graphic rendering of constitutional themes is remarkable. The confidence of the Foxites during January and February that Pitt's fall was imminent is not reflected in these prints. Their general tenor is the defeat and humiliation of Fox; the King's action is often approved. As in 1782-3 Fox is Guy Vaux, Cromwell, Milton's Satan, and Carlo Khan. He is also Catiline, Charles III, Milton's 'Incubus' and even Beelzebub. A great impression was made by Sayers' *Mirror of Patriotism* (No. 6380): Fox looks in a glass which reflects the face of Cromwell. The French Ambassador wrote 'Je sais de bonne part que M. Fox a été sensible à cette caricature.' And before his rehabilitation Cromwell stood for a treacherous dictator. The two opposing themes are that of Fox as a would-be dictator trying to usurp the prerogatives of the Crown<sup>1</sup> with Pitt as the defender of the Constitution, and that of Pitt as the creature of secret influence, attacking the House of Commons, and achieving office by the back stairs, with Temple holding a conspiratorial dark lantern. It is significant that it is in Foxite prints that Pitt is supported by 'popular frenzy' (No. 6438, &c.) and the 'breath of popularity' (No. 6445), while in No. 6486 the King and Pitt are upheld by bubble-balloons representing 'the wishes of the people'. This was the Whig view of the *débâcle*. Trotter, Fox's secretary, wrote 'the passions of the vulgar made and kept Mr. Pitt minister'. The important share of the prints in evoking this frenzy was generally admitted (see e.g. No. 6473). Sheridan, attacking Dundas for a speech which 'might fairly be deemed hints for paragraphs and sketches for prints', spoke of the 'arts that had been practised . . . to corrupt the majority'.<sup>2</sup> The constitutional issues from the Foxite angle are well summarized in three prints by Rowlandson on the dissolution, probably from the designs of an amateur (Nos. 6436, 6469, 6476).

<sup>1</sup> For the aspects of the India Bill which gave rise to this theme cf. an article by the writer on *Fox's Martyrs* in the *Transactions of the Royal Historical Society*, 1938.

<sup>2</sup> *Parl. Hist.* xxiv. 295 (12 Jan. 1784).



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After the dissolution the prints relate almost entirely to the Westminster Election, and the excitement is reflected by their numbers, 89 for April alone. To understand them it is necessary to compare them with the day-to-day results of the poll, given in Appendix I. Most of the prints are propaganda, and in many the Duchess of Devonshire is grossly attacked, to deter her from her very important canvassing activities. A Foxite squib gives among the items of a supposed 'Secret Service Ledger': 'To several Print Shops £2,000.' 'To Mr. — for his indecent engravings £500.'<sup>1</sup> Political issues almost disappear, and the election was fought mainly on personalities. No attempt was made to defeat Hood, who stood jointly with Wray, and all the energies of the party were directed against the latter. Fox at first despaired (No. 6500), but Wray was vulnerable from his reputation for parsimony; he was supported by the unpopular Jackson,<sup>2</sup> agent to the Duke of Newcastle, who shared his reputed addiction to small beer (No. 6492), and he had made two proposals which were used against him with deadly effect, one relating to Chelsea Hospital, the other to the taxation of maidservants (No. 6475).

Wray owed his position in Westminster to his advocacy of parliamentary reform, an issue at the famous meeting of 14 February (No. 6426). For this reason he was supported at the election by Dr. Jebb and by Major Cartwright, who appears in the first of the election prints as *The Drum Major of Sedition* (No. 6474). But Reform is scarcely alluded to in the election prints, and the character of the scanty references to it in this volume are consistent with the lack of public interest in the matter.<sup>3</sup> Since the Duchess of Devonshire was not deterred from canvassing by the campaign against her, this was probably damaging to Wray. The great importance attached by the party to her efforts is illustrated by the prints and borne out by her correspondence. When she left London, ostensibly on account of her mother's health, she was urgently recalled by the Duke and Duchess of Portland, the latter saying (13 April), 'I am almost worn out. . . . If we should lose it is owing to your absence.' A letter from the Duchess to Countess Spencer shows how nearly the vile campaign against her succeeded, and how thoroughly she deserved the tributes in the Foxite prints (No. 6599): ' . . . I am unhappy beyond measure here and abus'd for nothing. Yet as it is begun I must go on with it . . . they insist upon our all continuing to canvass—in short they say having begun and not going on would do a deal of harm. . . .'<sup>4</sup> The number of the prints is significant of the great importance of the election and they are indispensable to an understanding of its history. They descend to a level of base propaganda that is exceptional in these caricatures.

The election over, the political temperature immediately dropped. The crisis of 1783-4 is retrospectively summed up in No. 6485 from the Foxite standpoint. For the remainder of the year the subjects are echoes of the general election, the collapse of the whigs, the baneful influence of Fox on the Prince of Wales, unrest in Ireland which the Opposition are expected to exploit. On the other side Pitt is attacked for his peerages and secret

<sup>1</sup> *Westminster Election*, p. 352. The blank may safely be filled with Dent's name.

<sup>2</sup> He shot himself 5 Apr. 1797. *Lond. Chronicle*, 7 Apr.

<sup>3</sup> Wyvill found it impossible in the winter of 1784-5 to get popular support by meetings and petitions for Pitt's Reform Bill. *Wyvill Papers*, iv. 394-409. He attributed its defeat to the influence of the aristocracy 'for want of the general support of the people'. *A Defence of Dr. Price*. 4. 1792, p. x.

<sup>4</sup> *Anglo-Saxon Review*, 1899, Sept., pp. 74 ff. Cf. *Diaries and Corr. of Malmesbury*, 1844, ii. 65.

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influence. The perennial topic of taxation, in abeyance during the crisis, returns.

The year 1785 was politically quiescent after the heats of 1784. The political satires fall to 49, fewer than in any other year of Pitt's ministry, and many are echoes of old themes, notably the influence of Fox on the Prince. The Westminster Scrutiny produced only one print (No. 6783), a noteworthy one by Rowlandson, exulting at Fox's success. The chief subjects are the Irish Propositions and taxes. On the former the Opposition were effectively attacked by Sayers in No. 6795. Pitt is castigated for the tax on maidservants (actually on their employers) and the Shop Tax. The prints reflect the ribald and factious allegations in parliament over the servant maids (No. 6794). The shop tax was a more serious affair and, together with the Irish Propositions, was construed as an attack on British trade (Nos. 6785, 6798). Its extreme unpopularity appears in the prints; it was to be a leading issue in the Westminster election of 1788. Chancellors of the Exchequer taxed at their peril, any tax might evoke the cry of 'liberty and property'.

Eighty-three political satires for 1786 are a sign of increasing political tension due chiefly to the attack by the Opposition on Hastings and to the suspected marriage of the Prince of Wales. As a subject of caricature the latter prevailed, and the prints reflect the intensity of the gossip and innuendo at the beginning of the year. The marriage was complicated by the Prince's debts, now a public issue (No. 6945) and by his discreditable associates (No. 6924). The relations between the Prince, the Opposition, and his parents have become disturbing cross-currents in politics and are represented, exaggerated, and distorted in caricature. The imputation of miserliness against the King and Queen first appears in these prints in No. 6945, in connexion with the Prince's debts. This imputation was also, by an unlucky coincidence, linked with the question of Hastings. His impeachment is anticipated in No. 6925, &c. He was defended by Gillray in *The Political-Banditti assailing the Saviour of India* (No. 6955), and on the whole it was rather Burke than Hastings who was the subject of attack until the unlucky affair of the bulse. This, a package of diamonds for the King, was sent through Hastings by the Nizam of the Deccan, and had to be presented immediately after the debate by which the question of impeachment was decided. Innuendo and slander were sharpened by the Queen's fondness for jewels and she acquired the name of the Queen of Diamonds (No. 6978). From this moment the tide of opinion, as seen in these prints, turned against Hastings, and there was an outbreak of lampoons and verse satires. The turning-point is also of course that of Sheridan's famous speech (and of a less famous one in which he made insinuations about 'a large diamond').<sup>1</sup> From this date bribery with jewels is a recurrent theme in prints relating to Hastings. The way had been prepared by allusion in *The Probationary Odes* and *The Rolliad*.

Other subjects of satire are the Sinking Fund, the defeat of Richmond's fortification scheme by the casting vote of the Speaker (No. 6921), the attack on the King by Margaret Nicholson. This last was linked up with Mrs. Fitzherbert in one of several prints in which the Prince is Prince Henry with Fox as Falstaff (No. 6974). The affairs of Europe came within the range of caricature owing to the designs of Joseph II on Bavaria and of the French on Holland (No. 6917). The Commercial Treaty with

<sup>1</sup> Wraxall, *Memoirs*, 1884, iv. 342-5.



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France is the subject of one print (No. 6995); it remains to be a leading topic of 1787 when it was attacked in Parliament.

In 1787, a year of political calm, the number of prints drops to 69. The two questions before parliament were the impeachment of Hastings and the French Treaty. The Opposition attempted to repeat the tactics used against the Irish Propositions, by mobilizing industrial interests against it. The treaty was so manifestly favourable to England that they failed (No. 7140). There is a noteworthy attack by Gillray on the distribution of Indian patronage by Dundas (No. 7152). The Prince's debts remained a troublesome question (No. 7162) and Fox's famous denial of the marriage is ridiculed in Gillray's *Dido Forsaken* (No. 7165).

Foreign affairs, besides the French treaty, are represented by the Dutch crisis. On this there is (*inter alia*) an interesting set of prints by Ramberg (No. 7176) and a fantastic design by Gillray (No. 7181). The effects of war between Russia and Turkey on the situation in Holland were realized by the caricaturists (Nos. 7180, 7181). The outcome was a diplomatic triumph for Pitt and this was one of the very few occasions when his policy was not attacked by the Opposition. Consequently the prints are without political rancour, in marked contrast with those on the later disputes with Spain and Russia.

Excitement returned in 1788 for four reasons: the trial of Hastings, a secondary storm over Indian affairs raised by the Declaratory Act, a by-election in Westminster, and the Regency crisis. The political prints increase to 143. The trial roused intense interest in the first year, and thereafter dragged out its weary length (see No. 7269) little regarded except by those immediately concerned. The opening, as a social sensation, and a triumph for Burke's passionate rhetoric, is depicted in *Raree Show* (No. 7273). 'It would be difficult to convey', writes Wraxall, 'an idea of the agitation, distress and horror excited among the female part of the audience by his statement of the atrocities and in many instances of the deeds of blood, perpetrated as he asserted by Hastings's connivance or by his express commands.'<sup>1</sup> The 'deeds of blood' and the allegations deriving from the affair of the bulse are symbolized in Gillray's *Blood on Thunder fording the Red Sea* (No. 7278) which is in direct opposition to his *Political Banditti*, reissued in this year. Since irony is of the essence of Gillray's satire the question arises as to whether it was intended to ridicule the character of the attack on Hastings. Other satires scarcely support the suggestion: he and Sayers adopted opposite sides and parodied each others prints, Gillray using Sayers's signature, first in two prints based on the admission tickets to Westminster Hall (Nos. 7276, 7277). In the third pair Sayers depicts Burke displaying in a magic lantern objects monstrously transformed on the sheet: a Benares flea becomes an elephant, a 'Begum wart' becomes Pelion and Ossa piled on Olympus, a weasel becomes a whale (this is one of many prints based on literary allusions). George Forster described it two years later as one of the happiest ideas that had appeared for a long time, adding that it was a witty criticism on Burke's hyperbole.<sup>2</sup> Gillray retaliated with a print in which Hastings displays a camera obscura to the King and Queen; in its diminishing rays an elephant is reduced to a flea, Ossa to a wart, murdered Indian women to 'skin'd mice', a whale to a weasel (Nos. 7313, 7314). Contrasted views of Sheridan's famous Begum speech are given in two prints by Dent: *The Triumph of*

<sup>1</sup> *Memoirs*, 1884, v. 67.

<sup>2</sup> *Voyage . . . en Angleterre et en France fait en 1790*. Paris, An iv, p. 52.

*Genius over Injustice* (No. 7331) is in direct opposition to the *Long Winded Speech* in which Sheridan is the verbose mouthpiece of Burke (p. 499).

During the trial the Ministry trembled at the attempt of Opposition to 'raise the dead' over Pitt's Declaratory Bill (No. 7283). The unpopularity of Dundas was expected 'very materially to injure Pitt's reputation and Government',<sup>1</sup> the Opposition even hoped to 'storm the closet'<sup>2</sup> but Pitt's conciliatory handling of the affair dispelled their hopes.

With the interruption of proceedings in Westminster Hall satires on the trial cease; public attention was concentrated on the by-election for Westminster caused by Hood's appointment as First Lord (No. 7339). No opposition to his re-election was expected, and Grenville attributed Hood's defeat to his 'security for the first three days and total inactivity for three days more'. The supposed consternation of the Government<sup>3</sup> is scarcely supported by the correspondence of Ministers,<sup>4</sup> but the defeat was sensational and had important consequences. Popular interest was not lessened by the identity of the Foxite candidate, Lord John Townshend. As usual, the election was fought mainly on personalities, but the Ministry was damaged by the Shop Tax, though Hood had voted for repeal, thus evoking the ancient gibe of 'two faces under a Hood' (No. 7341), and by the policy of naval promotions (No. 7126) that had led to Howe's resignation and thus to the election. The Ministry were genuinely convinced that bribery and impersonation had taken place on a large scale, and the belief is reflected in a number of prints. The High Bailiff is said to have been so intimidated by the result of the Scrutiny in 1785 that 'he yielded in every case to the most abject fears on every threat of Mr. Fox'.<sup>5</sup> In the prints Townshend is more harshly dealt with than Hood, and Gillray produced several anti-Foxite satires. He also attacked the Pittite *canards* of the election (No. 7371) and attacked Treasury assistance to election expenses (No. 7369).

The election was hardly over, followed by Fox's departure to Switzerland (No. 7370), when the King's illness became the all-prevailing theme, and remained so until the end of the Regency crisis. On this subject there are twenty-four prints from November 5 to the end of the year. The excitement continued to increase during the first months of 1789. For this year, out of 92 satires, 46 are directly concerned with the Regency, while echoes of the crisis recurred for several months. The prints afford a striking survey of the whole affair from every point of view, the caricaturists being remarkably well informed. The blaze of publicity, and the grossness of the allegations which were bandied about are illustrated. The King is treated with respect, at first the prints are unfavourable to the Prince and the Opposition, and then, in spite of his undoubted popularity, turn against Pitt in what appears to have been a concerted campaign.<sup>6</sup> The newspapers are said to have been bought by the Opposition (No. 7510), though *The Times* remained Pittite.<sup>7</sup> The personal and constitu-

<sup>1</sup> Buckingham, *Courts and Cabinets of George III*, i. 361.

<sup>2</sup> *Cornwallis Correspondence*, i. 369.

<sup>3</sup> A. Stephens asserts that Townshend's election 'revived the declining hopes of his party' and 'seemed to appal and confound Ministers'. *Memoirs of Horne Tooke*, 1813, ii. 70-1.

<sup>4</sup> Buckingham, *op. cit.* i. 414; *Hist. MSS. Comm., Dropmore Papers*, i. 348-9.

<sup>5</sup> Buckingham, *op. cit.* i. 414, 417.

<sup>6</sup> Pitt is urged by a pamphleteer to 'be cautious; and, in manly contempt of Print-Shops, Pamphlets, and Prostitute Publications, keep the reins till the King and People are secure.' Alfred, B.M.L., T. 1120/5.

<sup>7</sup> *Hist. of the Times*, 1935, pp. 52 ff. Cf. No. 7526, based on a publication by Walter.



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tional points at issue come to startling life in the prints: Pitt is accused of being the prince's competitor, as he was by Burke (No. 7382), and thereafter, as if in revenge for old names of Carlo Khan and Charles III, he is occasionally styled Prince William or William IV (No. 7494). Other points are the part taken by Thurlow (No. 7377), Fox's claim for the Prince's inherent right to the regency independently of parliament (No. 7381), the dominating influence of Sheridan at Carlton House (No. 7513), the jealousy between him and Fox (No. 7497), Burke's wild speeches (No. 7499), the allegations against the Queen (No. 7510). The sudden dashing of the confident expectations of Carlton House is well rendered in Sayers's *Regency Twelfth Cake* (No. 7509). The crisis expired in the laughter caused by the arrival of the delegation from Ireland 'a day after the fair' (No. 7511). The King's recovery, at which rejoicing was unbounded, could hardly be a subject of satire, but disappointment found an outlet in ridicule of the thanksgiving procession to St. Paul's: the clumsy horsemanship and unsoldierly appearance of 'cits', the high prices asked for seats on the route, empty 'peep-holes' at three guineas each, 'seats in the gutter one shilling' (Nos. 7524-5). *Restoration Dresses* (No. 7522) shows the loyal emblems worn by ladies of both parties in succession to the 'Regency caps' of the Opposition ladies. The duel between the Duke of York and Colonel Lennox was an epilogue to the crisis; the prints illustrate the unfortunate publicity which inflamed the quarrel. Prints on the royal visit to Weymouth constitute a pleasanter sequel: Nos. 7544 and 7555 might be comic illustrations to the account of the expedition in Fanny Burney's *Diary*.

The year ended in calm and the caricaturists were able to take cognizance of events in France. Already in 1788 *Le Deficit* (No. 7376) by Isaac Cruikshank had illustrated the French financial crisis. He produced a similar print, *Les Sacrifices Forces* (No. 7553), on the surrender of feudal privileges on 4 August. Both are acute and well-informed satirical comments, and they were possibly commissioned for circulation in France. Prints on the fall of the Bastille register enthusiastic approval, satire and caricature being reserved for the royal family and especially the Queen, whom Gillray travesties as Messalina (No. 7548). The removal of the royal family from Versailles to Paris is treated as comedy (No. 7560), the unpopularity of Orléans is reflected in No. 7559.

During the next three years the gradual change of attitude towards the French Revolution is of outstanding interest. European affairs were in the foreground of the national consciousness. The year 1790 was outwardly calm, with some ominous aspects. The number of political prints falls to 74. The main preoccupations are the attempted relief of dissenters by repeal of the Test and Corporation Acts, the Spanish crisis over Nootka Sound, a Westminster election, and lastly, Burke's *Reflections on the French Revolution*. The prints are without exception hostile to dissent, the cry of the Church in danger being effectively raised. An organized agitation by the dissenters and an agreement to support at the general election only those well-affected to the cause of civil and religious liberty injured their cause, Fox having made the matter a party question. But above all, their unpopularity was due to Price's famous Revolution Sermon (4 Nov. 1789) much circulated as a pamphlet, and to a pamphlet by Priestley in which he anticipated that symbolical 'grains of gunpowder' would blow up orthodoxy and hierarchy 'perhaps as suddenly, as unexpectedly, and as completely as the overthrow of the late arbitrary government in France' (No. 7632).

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Price and Priestley are the chief villains of a number of satires on the dissenters, who are compared with the republican sectaries of the seventeenth century. The first and leading print on the subject (No. 7628) contains, significantly enough, the first hostile allusion to the French Revolution, and the Foxites are attacked for their support of the dissenters. The motions for repeal in 1787 and 1789 had passed unnoticed by the caricaturists (cf. No. 7347).

The expenses of the by-election in Westminster in 1788 had been so heavy that each side agreed to support one candidate only. The arrangement (common in similar circumstances) was denounced as a shameful coalition, and Horne Tooke appeared on the hustings and demanded a poll (No. 7638). The consequences of the compact affected Westminster politics for many years and were a factor in the success of Sir Francis Burdett. The beginning of the crisis over Nootka Sound (now Vancouver Island) coincided with the election. Pitt was accused of truckling to Spain (No. 7662), of keeping the people in the dark by secret diplomacy (No. 7653), of thrusting the overburdened John Bull into war (No. 7666). Howe was attacked for keeping the Navy in port instead of fighting the dons (No. 7669). The Spanish Convention (No. 7687), though entirely satisfactory to Great Britain, was attacked as base servility to Spain. These accusations preceded Fox's violent attack on the Convention. Party rancour increased in proportion to Pitt's success.<sup>1</sup>

The sensation caused by Burke's *Reflections* is amusingly reflected in the prints, which emphatically do not support the French Ambassador's opinion that the book had united the whole nation against changes in France.<sup>2</sup> The passage about Marie Antoinette is generally selected for ridicule, and caricature anticipated Tom Paine in representing Burke as Don Quixote (No. 7678); he carries the shield of Aristocracy and Despotism. The attack on Price's sermon is treated with more respect, it was as a direct consequence of the book that the attack on Versailles and Price's sermon were jointly pilloried by Isaac Cruikshank (No. 7691). When Gillray depicts Price terrified by Burke and conscience it is Burke who is caricatured (No. 7686).

A hundred and nineteen political prints for 1791 denote some rise in the political temperature and much interest in the marriage of the Duke of York and in the joint establishment of the Duke of Clarence and Mrs. Jordan, events that inevitably brought the Prince and Mrs. Fitzherbert back into the limelight (No. 7910). The Spanish Convention continued to be a subject of factious acrimony, but was soon overshadowed by the Russian Armament. This was an occasion when, as over the Irish Propositions in 1785, the Opposition succeeded in mobilizing public opinion and deflecting Pitt from his policy. 'The country throughout have told Mr. Pitt they will not go to war.' The resulting crisis was important, though not serious, Pitt was too firmly entrenched, the Opposition too much discredited. 'Were Mr. Fox a fresh man', Storer continues, 'there would be little difficulty in getting into office: but he has so many old scores to wipe off, that I am not sanguine enough to foresee any favourable event likely to happen soon either for him or his party.'<sup>3</sup> The interesting prints on the Armament stress the arguments against war: loss of trade (No. 7841), heavy taxation (No. 7842), the supposed selfish

<sup>1</sup> *Auckland Correspondence*, ii. 387-9 (6 May 1791).

<sup>2</sup> Stoker, *Pitt et la Rév. française*, Paris 1935, p. 49.

<sup>3</sup> *Auckland Corr.*, loc. cit.



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duplicity of Prussia, bent on acquiring Danzig and Thorn (No. 7847). These and other points were neatly selected from the debates. And when, owing to this opposition, the policy of the Armament (by which Pitt had hoped to repeat his Spanish success) was dropped, the humiliation of England and triumph of Catherine were the subject of a print (No. 7857). Throughout, Catherine's designs on Turkey are the subject of ribald comment, and while some of the prints are well informed, others are merely indecorous. *An Imperial Stride* (No. 7843) is typical and is noteworthy for its French copy.<sup>1</sup> The episode of the bust of Fox ordered by the Tsarina on account of his opposition to the Armament was the subject of prints in 1791 and 1792 (No. 7902). General ideas on foreign policy are discoverable in the prints on the Russian crisis: opposition to secret diplomacy (No. 7871), the preservation of the balance of power (No. 8067).

English politics were increasingly darkened by the French Revolution. The flight to Varennes is said to have roused universal sympathy in England for the French royal family; this does not appear in the prints, the affair is treated as comic (No. 7884). In No. 7886 the breaking of the King's oath to preserve the Constitution is the serious nucleus of a comic print. Burke's famous quarrel with Fox was ominous and a great opportunity to the caricaturists (No. 7854). No mercy is shown to either party, Burke is treated as a renegade who turns against his companions in infamy (No. 7861). The split in the whig party is foreshadowed in No. 7858, the first of the anti-Jacobin prints. Gillray developed the anti-Jacobin theme in *Rights of Man . . .* (No. 7867), dedicated to the Jacobin clubs of England and France, anticipating by two years the use of the word by Burke, the earliest instance in the *O.E.D.* The theme was carried to extremes in satires on the second anniversary of the fall of the Bastille (No. 7890) which represent the state of mind which led to the Church and King riots in Birmingham. Despite this (presumably) loyal spirit the royal family receive harsh treatment in 1791. The theme of miserly hoarding is prominent (No. 7836). The Newmarket sensation over the Prince's horse Escape is cleverly satirized by Rowlandson (Nos. 7918, 7919).

There are 96 political satires for 1792 which opened uneventfully and closed with England on the verge of war with the French Republic. The high level of the stocks and proposals for a reduction of taxation reflected Pitt's expectation of prolonged peace and the stability of his government. Nevertheless, the Ministry had been shaken by the defeat of the Russian policy, and there were rumours of cabinet reconstruction echoed in a famous print by Gillray, *Malagrida Driving Post* (No. 8069). Pitt's security was shown in the dismissal of Thurlow, the subject of several prints, notably Gillray's *Sin, Death and the Devil* (No. 8105). The Opposition, in 1792, as in 1791, attempted to make capital out of the Mysore War; its conduct was attacked to the indignant astonishment of Cornwallis, and only the complete defeat of Tipu put an end to a series of innuendoes relating to dispatches from India (Nos. 7904, 8090).

The first action against 'French principles' was the proclamation in May against seditious writings, satirized by Gillray in an attack on the supposed besetting sins of the royal family (No. 8095). The proclamation was aimed chiefly at Paine, but was thought by the Whigs to be directed against the Association of the Friends of the People (No. 8087) and an attempt to split their party. Talleyrand notes the infinite harm done to

<sup>1</sup> See above, pp. xv-xvi.

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the Association by the second part of Paine's *Rights of Man*.<sup>1</sup> This (No. 8137), with Burke's *Reflections*, the proclamations, the Friends of the People, the camp on Bagshot Heath (No. 8115), the association of the Opposition with Talleyrand and Chauvelin (No. 8088) were all factors in the inflaming of opinion and in the eventual split in the Whig party. The prints express alarm and resentment at Paine (No. 8131) and at correspondence with France (No. 8108). Paine's book is now chiefly read for its proposals on social reform; contemporaries were mainly interested in the attitude towards 'Kings and Priests'.

French affairs are increasingly the subject of caricature: the retreat from Tournai and the murder of Dillon (No. 8085), the decree against *émigrés* (No. 8130); the invasion of the Tuileries is ironically contrasted with the 'baiser Lamourette' (p. 922). The September Massacres are the subject of a terrible satire by Gillray (No. 8122). On the other hand the French princes are satirized in No. 8068, and the bombast and retreat of Brunswick are ridiculed (No. 8125), though the French army is depicted as a band of ragamuffins (No. 8124). The famous decree of 19 November is amusingly satirized in *French Liberty, or an attempt to conquer all the World by being too civil by half* (No. 8136). In this there is little rancour, and French policy is more severely dealt with in No. 8150, *Philosophy run mad, or a stupendous Monument of human Wisdom* (quoting the phrase of Fox on the French constitution that had so exasperated Burke). The first and only allusion to the guillotine is in No. 8131.

At the end of 1792 there was again a trend towards the anti-Jacobin theme and two prints (Nos. 8149, 8150) were issued as propagandist tracts by the 'Society for preserving Liberty and Property . . .' a body eulogized by Sayers in Nos. 8138 and 8144 and ridiculed by Gillray in No. 8141 as 'The Association for vending two'penny scurrilities', where Pitt is accused of bewildering John Bull by false alarms. Burke's famous dagger scene was ridiculed by Gillray in No. 8147. The first and only serious hint of war (15 Dec.) is in an anti-levelling print by Sayers (No. 8138) in which a sailor and soldier shout for 'King and Country'. A premature war scare in April had evoked a caricature of George III arming in defence of the unpopular French princes (No. 8084). The specifically patriotic prints are few, in fact the only ones wholly in that category are Sayers' print (No. 8138) and a propagandist print contrasting British Liberty and French Liberty (No. 8149). In No. 8150 Gillray treats the same subject with an irony which removes it from patriotic propaganda.

This is the main outline of public affairs as depicted in graphic satire. There are many subsidiary themes, notably Pitt's peerages, and the campaign against the slave trade. Resentment at the would-be dictator is first directed against Fox, then against Pitt for arrogantly appropriating the powers of the Crown, a theme not entirely confined to the Regency crisis (e.g. No. 7936). Throughout the prints are a corrective to the suavity of official portraiture. Burke is depicted as irritable and unbalanced, verging at times on madness in his attacks on Hastings (No. 7529), in his praise of Marie Antoinette, in his quarrel with Fox, in the dagger scene, and especially during the Regency crisis, when he spoke wild words that were long remembered against him (Nos. 7499, 7689). This aspect of Burke was politically important, and is often forgotten by historians who marvel at his exclusion from high office. Mr. Sichel says

<sup>1</sup> Dispatch of 23 May 1792, ostensibly by Chauvelin. Pallain, *La Mission de Talleyrand à Londres*, 1888, p. 299.



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that Sheridan in caricature is 'a bloated Silenus'. That is not so in the period of this volume. His face becomes drink-blotched and he has a sly and occasionally a conspiratorial expression. He is repeatedly Bardolph (No. 7528) and Joseph Surface (No. 7510). In fact, apart from the exaggerations of the anti-Jacobin prints, a Sheridan emerges not unlike the Sheridan of Whig opinion, expressed by (among others) Lord Fitzwilliam, Lord Holland, Lady Bessborough, and Creevey.

Though many of the prints attack the Ministry in Opposition language, the strong Whiggish undercurrent apparent in the prints of Volume V up to 1782 is absent, and the prevailing spirit seems to be Tory in sentiment. The King is no longer a tyrant, he is a figure of comedy, and it is necessary to bear in mind that the popularity he acquired over the India Bill (well illustrated here) greatly increased as a result of his illness, so that, as Lord Holland says, by 1807 he had 'long been the most popular man in his dominions'. Evidence of this popularity is perhaps to be seen in the hatred incurred by the republican Paine. Brutus, a hero in the days of Wilkes (No. 5237), is actually associated with Catiline in No. 8131. Though parsons are ridiculed the Church is not attacked, and there is none of the ultra-Protestant, No-Popery attitude which inflamed the opposition to the Québec Bill and culminated in 1780. A few emblems of Popery are associated with Mrs. Fitzherbert, but a measure of Catholic relief passed unnoticed by the caricaturists, who reserve their venom for Dissent. Fox's Libel Act is equally unnoticed, but the proceedings for libel against Shipley (No. 6669) are approved. Except for a belated echo of Saratoga (No. 6996) allusions to America are made only as gibes against North, or Howe, or Paine (No. 7867).

How far caricature was the means of conveying to France, there to be misunderstood, the contentions of faction, we do not know. Two French copies of an English print of Pitt as a cruel tyrant have already been noted. A striking instance of an Opposition theme used in France at a critical moment is that embodied in No. 7838 (1791), where Pitt runs off with the Bank of England, that is, proposes to use unclaimed dividends to the extent of £500,000 subject to repayment on demand. This harmless proposal was used by Brissot in January 1793 to prove, as an argument for war, that England's financial position was desperate. Prints of Fox, Sheridan, and others as disloyal Jacobins can only have contributed to French misconceptions of the condition of England. The violence of political satire, though significant, was to some degree a convention which must have been discounted by those chiefly concerned. For instance, a print of George III wheeling Hastings in a barrow, inscribed 'What a man buys he may sell' (No. 7267), is reputed to have greatly amused the King.

### PERSONAL SATIRES.

In passing from political satires to those classed as personal the transition is in some degree from satire, occasionally savage, to comic art in general. An element of cruelty, however, is present in some of the personal satires, notably in the virulent campaign against Thicknesse, led but not begun by Gillray, and in the prints on the Gunning scandal, which absorbed the town for months. Both subjects have links with contemporary literature, Miss Gunning and her mother were novelists; the *Memoirs of Thicknesse*, the occasion of the prints, are still readable.

Personal scandal is especially represented in the series of *Tête-à-tête*

portraits; these decline in interest and increasingly depend on summaries of cases of crim. con. relating for the most part to inconspicuous people. In 1792, judging from the costume, the portraits cease to be contemporary and appear to be reissues of old plates. They have not therefore been included in the Catalogue. Where the personal details or clues can be tested they are often glaringly inaccurate, e.g. in the cases of Admiral Pigot (No. 6824), Lord George Gordon (No. 7004), and Sir William Hamilton (No. 7708). The series had been the mainstay of *The Town and Country Magazine*, and it expired in 1792. Horace Blackley dropped his elucidations at the end of 1790. A new set of personal prints, chiefly of Edinburgh characters, begins with the work of Kay in 1784.

In the literary satires Johnson remains the leading figure. In No. 7052 his ghost protests against the outrages perpetrated by his biographers: these are, in 1786, Boswell (for *The Tour*), Mrs. Piozzi (for the *Anecdotes*), and Courtenay for his now forgotten verses. *The Tour to the Hebrides* was illustrated in an amusing set of plates in which all that was undignified and ridiculous in Boswell is thrown into relief. Walcot's *Bozzy and Piozzi* was wittily illustrated by Rowlandson (No. 7051). The *Life* is the subject of one print only (No. 8282), and that is represented by a copy or re-issue dated 1803. In this Johnson's ghost reproaches Boswell both for the *Life* and the *Tour*; Boswell's (now re-discovered) journal appears to be a conspicuous feature. Sir John Hawkins was, like Boswell, a butt of the period: he is made the 'Editor' of *The Probationary Odes* and the 'Preliminary Discourse', in which his *History of Music* is ridiculed, is put into his mouth. He is also ridiculed in *Bozzy and Piozzi*, and appears in No. 7051. His *Life and Works of Johnson* (parodied by Porson in the *Gentleman's Magazine*, 1787) was not then published; it was pilloried together with Boswell's *Tour* in No. 7417, in which Johnson's ghost again reproaches Mrs. Piozzi, this time for the *Letters*.

Gibbon is the subject of two prints. *The Luminous Historian* (No. 7418) is an unkind caricature, but the title perpetuates Sheridan's tribute in Westminster Hall to 'the luminous pages of Gibbon'. In No. 7419 his 'Roman History' outweighs the bulky works of Watson of Llandaff, who figures also in political satire. Samuel Parr, the Whig Dr. Johnson, was caricatured by Sayers for his famous *Preface to Bellendenus* (No. 7185). The rage for Werther was the subject of a set of prints by Rowlandson after Collings, only one of which (No. 7055) is in the Museum.

Prints on the theatre are numerous and interesting. *Werter, a Tragedy for Masters and Misses*, is an amusing satire on Reynolds's play; though non-political it is in the spirit of *The Rovers* in the *Anti-Jacobin*. The taste that prefers the Dancing Dogs, the Learned Pig, and Harlequin to Shakespeare (a recurrent theme, cf. No. 5063, &c.) is satirized in *The Downfall of Taste and Genius* (No. 6715). *The Pit Door* (No. 6769), on the other hand, is a realistic rendering of the crowd storming Drury Lane to see Mrs. Siddons in a famous part. The success of Mrs. Siddons is the subject of No. 6776 and of Gillray's *Melpomene* (No. 6712), where she is unjustly accused of the deadly sin of parsimony. The way in which Mrs. Jordan charmed the town in *The Romp* is seen in No. 6875. Many actors and actresses are caricatured, the favourite subjects being Mrs. Siddons, Holman, and (for other than professional reasons) Mrs. Jordan, Miss Farren, and Mrs. Wells. Episodes in the history of the theatre are illustrated: the defeat of Palmer's attempt to invade the monopoly of the two patent theatres is the subject of No. 7214 by Gillray. The demolition



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of Drury Lane and the temporary transference of the company to the new Opera House (which nearly provoked O.P. riots) is satirized in Nos. 8009, 8011. A more important theatrical crisis in the same year was the rivalry between a licensed opera with Court patronage and an unlicensed opera house supported by the Prince of Wales and the Opposition (No. 8010).

There are some interesting views of theatre interiors: Covent Garden (No. 7063), the Pantheon (No. 8008), both by Rowlandson, as are two characteristic prints of Box Lobby humours (Nos. 7064, 8254). A political print by Sayers shows the arrangement of curtain and footlights at Drury Lane. *A Country Theatre* after Pyne (No. 7812) gives a comic but realistic view of stage and audience and of the construction of the building, a glorified barn. Ballet is represented by a performance of *Amphion and Thalia* (No. 8008), by the impersonation of a ballerina by Delpini (No. 6873), and by a caricature of La Guimard in her last London season (No. 7589). In No. 8007 Vestris and others, engaged for the (unlicensed) opera in 1791, solicit alms.

The rage for amateur theatricals gave rise to a number of prints in which the fat Mrs. Hobart is a leading figure. In April 1784 she made her debut in caricature in political prints. In the same month she figures in a too-youthful part in (apparently) a dramatized version of Fanny Burney's *Cecilia*. A play at the Duke of Richmond's theatre with Mrs. Hobart and Lord Derby in parts for which they were unsuited was a social sensation of 1787 (No. 7315). In No. 7301 Lord Derby is being coached by Miss Farren.

Among the prints on music is a well-known caricature of Mme Mara singing at a concert (No. 7167). She is satirized (with politicians and other musicians) in Gillray's *Ancient Music* (No. 7163), a fantasy based on Wolcot's *Ode upon Ode*. In Sayers's *Charmers of the Age* (No. 7056) Mara and Rubinelli sing together. Rowlandson's famous *Vauxhall* shows the orchestra with Mrs. Billington singing. There are caricatures by Nixon of Tenducci, Dr. Arne, and Abel (Nos. 8268, 8240, 8264).

The outstanding satire on art and artists is Gillray's attack on the Shakespeare Gallery (No. 7584), the first of a series of bitter gibes at Boydell. Here the exclusion of engravers from the Academy seems to account for part of the rancour. The main interest of the print lies in the brilliant travesties of the work of the history painters exhibited in the Shakespeare Gallery. Figures from four pictures by Fuseli, two by Northcote, and from single pictures by Reynolds, West, Opie, and Boydell are solidly planted on smoke rising from Boydell's 'Sacrifice'. The works of Fuseli lent themselves to such exercises in travesty, and he was again victimized by Gillray in *Wierd-sisters* (No. 7937), another Shakespearean subject. Rowlandson amusingly burlesqued Fuseli's *Nightmare* in a political print (No. 6543). Two anonymous travesties of portraits of Cosway and his wife, both by Cosway, are in a different category, since they are caricatures of their subjects, and ridicule the vanity which led Cosway to depict himself as a magnificent Rubens cavalier, while Mrs. Cosway was also represented as a figure from a picture by Rubens (Nos. 7019, 7020). These satires are unkind, but Cosway is said to have commissioned the ungentlemanly caricature of Manini (No. 5770). Artists at work are depicted in a manner between satire and genre by Rowlandson in two studio interiors (Nos. 6724, 6862), and a sign painter's workshop where a young painter is engaged on work beneath his dignity (No. 7770). Comedy and realism are combined in his *Dutch Academy* (No. 8195).

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Sculpture is represented by Locatelli (probably) and Mrs. Damer, while in the (political) satires on the bust of Fox commissioned by the Tsarina the bust is remarkably like that by Nollekens, of which so many replicas were made for Fox's admirers, and which is shown in Nollekens's portrait in the National Portrait Gallery. As before, the architect best known to the caricaturist is Sir William Chambers. The connoisseur and the antiquarian remain favourite subjects: two realistic prints just touched by comedy are Rowlandson's *Print Sale* (No. 7746) and *Copper Plate Printers at work* (No. 6859).

As in Volume V, there are more prints on Cambridge than on Oxford (here represented only by No. 7742). Cambridge prints include an elaborate interior intended for the drawing-room in the Master's Lodge at Jesus College, which is an undeserved gibe at the Master, Dr. Beadon. A decree against tavern dinners is the subject of two prints (Nos. 7016, 7017). There are two satires on Anglo-Indian life, both by Gillray, one is an exercise in fantasy and calumny; the other, closely following the design of an amateur, is a realistic representation, filled with portraits, of the weekly levee held by Cornwallis. It makes an excellent illustration to the *Memoirs of Hickey*.

Among the fashions of the moment the craze for balloons takes the first place. In England, as in France, they were ridiculed as fleeting follies; in fact, they stood for all that was ephemeral and visionary, a veritable mania. In graphic satire, indeed, they were a passing fashion and (temporarily) disappear after 1785. The balloon inevitably suggested the bubble, symbol of all that was fraudulent and fleeting. Paul Sandby is *par excellence* the artist of the balloon. In his early political caricatures he had specialized in the theme of flight: on a broomstick, or on a bubble, or by means of bellows worked by the Devil. It is therefore in the tradition that early balloon prints, when political, should be associated with the Devil, while recent scientific discovery had connected them with 'inflammable air'. In No. 6486 George III is supported by bubble-balloons in the manner of the boat depicted in Sturm's *Collegium Experimentale* of 1701. The non-political balloon prints described in this volume combine symbolism with realism. In prints by Sandby of actual happenings the balloon is in the form of a head wearing a fool's cap, as in No. 6701, whose title connects it with Bishop Godwin's *Man in the Moone*. Something of the popular suspicion attaching to what was a fashionable craze was due to the fact that leading practitioners were foreign, and the successes of Lunardi and Blanchard were set off by the fiasco of Moret.

Another fashionable mania was that for pugilism. The famous fight of Humphries and Mendoza is the subject of a fantastic design by Ramberg (No. 7425). Other sporting subjects are realistic prints of York Races by Mason together with a street scene in York, showing a tangle of vehicles and race-horses (Nos. 8243, 8255, 8256). The faro bank, that profitable undertaking which in 1782 had been particularly the resource of Fox and his friends, had become by 1792 the peculiar field on a business footing of a group of women of fashion connected with Carlton House—so much so that the Prince of Wales was accused of sharing in their profits (No. 8075).

Striking changes in costume took place during this period. The fashion for pouter pigeon busts, and inflated '*derrières*', together with small waists and gigantic hats and muffs, began in 1786 and continued to occupy the caricaturists during 1787. Some of the prints suggest that the fashion may



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have owed something to Mrs. Fitzherbert. These fashions were conspicuously without the stiffness which had characterized earlier inflations, e.g. the cork rump of 1776. Their extravagances were long remembered (No. 6874). The large feathered hat, which we now associate with Gainsborough and the Duchess of Devonshire, was regarded as an echo of Rubens.<sup>1</sup>

In men's dress the high-coat collar and sparrow-tail coat appear as early as 1784 (No. 6718) and were at first associated with Major Topham (No. 6854). Tight-fitting breeches (No. 6723) gradually become longer and longer, and by 1790 were buttoned or tied below the calf (No. 7794), thus developing into the pantaloons. The high-crowned hat appears in 1790, and in 1791 another phase of pre-occupation with fashions of both men and women begins. Men wore cropped hair (also sometimes worn by women), short, double-breasted waistcoats with high multiple collars, tail coats with wide revers and pantaloons. Exaggerated forms of this dress were worn by the bucks and bloods, who carried bludgeons or canes, wore tall hats on the side of the head and enormous spurs on very short boots (No. 8040, &c.). These bucks were called 'crops' from their short hair, but this was then, unlike that of the later 'croppies' of Ireland and 'crappies' of Scotland, without political significance and seems to have anticipated the modes that in France were associated with Jacobinism and the guillotine. The Prince of Wales is never depicted in any approach to these extravagant fashions. The 'crops' *par excellence* were Lord Barrymore and his brothers and on the stage Goldfinch in Holcroft's *Road to Ruin* (No. 8083).

The stock subjects of caricature noticed in Volume V persist with some change of emphasis which corresponds to changing manners. They are to be found in the social caricatures published by Bowles and in the 'Drolls' published by Sayer. The 'cit', especially the cockney sportsman, continued to be popular, both in the hands of Bunbury and in the more plebeian prints. John Gilpin became almost at once a favourite subject, the 'cit' on horseback was irresistible and Henderson's reading of the poem made it widely popular (No. 6886). The theme of bad horsemanship was one which Bunbury (equerry to the Duke of York) had already made his own. He elaborated it in his *Gambado* prints (No. 7321). There are some interesting personalities in the prints on quacks, who include Cagliostro and de Louthembourg. A political print (No. 7514) shows Dominicetti stoking his furnaces in his bathing establishment in Cheyne Walk.

As before, the problems of poverty are scarcely touched on. Enclosures and high food prices are a subject of No. 6993, which is more directly concerned with guzzling aldermen. The neglect of the poor by parish officers is the subject of No. 5877. The attitude to the burning of the Albion Mills (No. 8020) is that of the poorer classes, who believed that the mills used adulterated flour and raised the price of bread. Some indication of the state of poverty and rags then accepted as normal is incidentally given in Rowlandson's print of London cinder-sifters (No. 7444) and in No. 7733, where a bill-sticker is realistically depicted. A strong radical or democratic feeling in Gillray seems to find expression in his persistent satires on elderly women of fashion. His fierce attack on Lonsdale for his treatment of tenants and colliers in Whitehaven in two notable prints (Nos. 8155, 8156) was courageous in view of the proceedings then pending against Wolcot. One contains the only allusion (an indirect one) to the Game Laws.

<sup>1</sup> Cf. George Forster, *op. cit.*, p. 52.

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### ARTISTS.

The supremacy of Gillray and Rowlandson in the period of this volume does not depend only on their own work but on their influence on other artists. After the two masters, the most noteworthy caricaturists and satirical artists are Sayers, Boyne, Bunbury, Robert Dighton, Isaac Cruikshank, Kay, Collings, Newton, Nixon, Woodward, F. G. Byron, Ramberg, Dent, and Wigstead, who may or may not be an artist here styled 'H.W.', who might also have been called *Amico di* Rowlandson. There are also artists who occasionally did caricatures, though they are chiefly known for their other work. Of these the most important is Paul Sandby, whose latest caricatures belong to the year 1784. Henry Kingsbury, known as a mezzotint engraver, was also a caricaturist and one whose work is difficult to identify: he appears to have been imitative and eclectic. The manner of Joshua Baldrey (if the attributions here made are correct) is more distinctive. There are two interesting plates after Pyne ('Ephraim Hardcastle'), one of which was afterwards copied and improved by Rowlandson. Though Blake's name appears in the index it is merely as the impersonal engraver of the work of Collings.

The question of attributions is necessarily difficult since mystification and imitation were rife; the work of the draughtsman was sometimes transformed by the engraver, and one artist may have worked on the plate of another. And though many of the attributions are conjectural they have been made with reserve: the probable insensibly merges into the hypothetical and it is believed that plates not so attributed are in fact the work of (e.g.) 'H.W.', Kingsbury, and Isaac Cruikshank. Other mezzotints than those so attributed may be by Dighton, for though his manner is distinctive it may have been obscured by the opaque water-colour on the Print Room impressions.

When Gillray uses Sayers's signature (see No. 7146) it cannot be with intent to deceive: even the initials have a bold curve that distinguishes them from the authentic 'J.S.', while the faint echo of Sayers's manner in no way obscures his own more powerful hand. The signature (once used by Rowlandson but without attempt at imitation) is used only on plates parodying those of Sayers, in attacks on Pitt, whose henchman Sayers was, and on a scurrilously salacious print, utterly unlike the work of Sayers. There are in this volume prints attributed by some collectors to Gillray, and which may be his, on the assumption that he was adopting a childish incompetence (Nos. 7963, 7968, 7969, 7970, 7977). *Returning from Brooks's* (No. 6528) is among the prints published in 1830 from plates by Gillray formerly in the possession of Miss Humphrey: despite the incorrect drawing there is something in manner and script not inconsistent with his work, while the motive for concealment is obvious. Stronger documentary evidence would be needed to authenticate other plates attributed to Gillray, e.g. *Prince Pitt* (No. 7389); if the attribution should be correct other plates by the same hand would be added to the Gillray canon.

Other plates attributed to Gillray may, with some confidence, be assigned to other artists. *Hudibras and his 'Squire* (No. 6361) belongs to a set of prints by an artist who sometimes uses the pseudonym 'Annibal Scratch' and who in the early months of 1784 seems to adopt two manners, significantly apportioned to Pittite and Foxite prints. In the former he is precise, the inscriptions are in printed characters, in the other he is sketchy and the script is cursive. Both suggest the hand of Collings, and



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both manners blend in No. 6614, where concealment is abandoned and the signature S.C. is used.<sup>1</sup> A set of prints on the marriage of the Prince of Wales (No. 6924, &c.) is also attributed to Gillray by Grego on the theory that 'he disguised his style to accommodate a rival of his publisher'. Their authorship is an interesting problem since they are by one or more competent caricaturists whose work in this volume is traceable only in 1786 and 1787. Angelo's attribution of *The Marriage of Figaro* (No. 6924) to Wicksteed, 'a celebrated seal-engraver', is supported by a resemblance to the only print in the volume published by Wicksteed. Angelo is not unerring and he attributes the same print under its alternative title of *The Marriage of a Day* to Austin, who seems ruled out both by his distinctive manner and by his personal devotion to Fox (No. 6604). Another artist who might be considered for Nos. 6469 and 6954 is the W.M. (Mansell) of No. 6931. Nos. 6990 and 6992, clearly by Boyne, are attributed to Gillray by Grego.

Another set of prints, one signed J.B., is attributed by E. Hawkins to Boyne. They are unlike his work, one is published by Joshua Baldrey, others from Baldrey's address, and they are by no means inconsistent with Baldrey's work, including a signed caricature of 1780, which, though less assured, might well be by the same hand at a later date.

The relations of Wigstead and Rowlandson involve other problems. In etchings in the Print Room Wigstead appears as an artist of some competence, basing himself on Rowlandson. He also furnished Rowlandson with ideas and sketches. There is, however, an etching of *John Gilpin* (No. 8251), which, like No. 6722, would, except for Wigstead's signature, be attributed to Rowlandson. Wigstead's contemporary status as an artist seems to have been superior to that of Rowlandson. The *Morning Post* in 1789 admires a print (No. 7842) etched by Rowlandson, signed 'H.W. invt', but regrets that 'the respectable talents of Wigstead should condescend to current topics' like 'the common order of *caricaturists*'. This would seem *prima facie* a mere tribute to Wigstead's status as an amateur and a man of some social position as compared with Rowlandson who worked for the printsellers. The tone of Wigstead's obituary notice in the *Gentleman's Magazine* (cited by Grego) supports the supposition. It is therefore surprising to find two trade cards for Wigstead, one as 'Painter', the other as 'Painter &c.' of Gerrard Street, Soho. One is dated by Miss Banks 1785, the other 1788.

This problem merges into another, the authorship of a number of etchings, apparently by the same artist, all with the same script and all published by Holland, who sometimes, perhaps always, though his own manner is distinctive, etches the work of other draughtsmen. Some of these have been attributed to Rowlandson, one is signed H.W., which naturally suggests Wigstead, a by no means unlikely attribution judging from a comparison with etchings by him. The manner, however, has more similarity with that of No. 7632, 'Etch'd William Holland'. The artists whose work 'H.W.' has etched appear to include Nixon (No. 7646), Newton (Nos. 7881, 7924), Woodward (Nos. 7987, 7988), possibly Byron (No. 7991, &c.). One of these 'H.W.' prints is attributed by E. Hawkins

<sup>1</sup> All are published by Wells except perhaps one published for John Cook. John Cooke etched *Monmouth Street* after Collings in 1789 (Westminster Public Library). This plate and *Principles of Politeness*, published by Fores, 16 Nov. 1790 (Victoria and Albert Museum), support the attribution. The Pittite prints are Nos. 6361, 6386, 6419, 6493, 6549; the Foxite prints Nos. 6417, 6425, 6427, 6438, 6445, 6491. Nos. 6631 and 6632 are in the manner of No. 6614, and signed 'S.C.'

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to 'West'. Temple West is an obscure caricaturist whose work does not appear to be known before 1803.<sup>1</sup>

If attributions in this volume are correct the work of Isaac Cruikshank as a political caricaturist dates from early in 1784, perhaps the year in which he came to London, since to this year belong also small etchings of Edinburgh characters similar in subject, scale, and design, though not in manner, to those of Kay. In any case he was an established caricaturist some years before 1794, the date given in Thieme Becker. Isaac Cruikshank adopted different manners and was sometimes an imitator of Gillray; he spells his name in almost as many ways as Shakespeare, and though he often uses the signature 'I.C.' the initials are sometimes in block capitals, sometimes cursive and undistinguishable from 'J.C.' or T.C.<sup>2</sup>

Kay's work also begins in 1784. Nearly all his portraits have an element of caricature: to have included them would have overweighted the Catalogue, and those only are described which are humorous or satirical in manner or intention. They are listed in the *B.M. Catalogue of Engraved Portraits*. He produced a few political satires; a very early example of his work and a rare plate,<sup>3</sup> *The Fox Chace* . . . (No. 6418), is on the political crisis of 1784, doubly exceptional in that it is not a Scottish subject.

The Hanoverian Ramberg is represented by some interesting plates. They are in the grand manner burlesqued, reminiscent of Mortimer, and characteristic of the pupil of Benjamin West. Ramberg was in England from 1781 to 1788 as a protégé of George III and was an Academy student.<sup>4</sup>

Robert Dighton is chiefly represented in this volume by the work which he did for Bowles's series of humorous mezzotints. These were engraved from his finished water-colours of approximately the same size as the print. A charming water-colour of the Westminster Election of 1788 has been described from a photograph presented to the Department. A great caricaturist was perhaps lost by the early death of Richard Newton. His work is often, though not always, marred by poor drawing, but it shows great gifts for bold design and the grotesque. He was original and versatile, with a turn for portraiture, and though his humour is often crude as well as rollicking this is natural in a boy.

Though Dent is of no account as an artist he deserves attention as a caricaturist, especially for his later plates. His pungency of political and personal allusion and a gift for portraiture (his figures, however small or burlesqued, are generally unmistakable) explain the contemporary admiration for his work which Angelo records.<sup>5</sup> His Westminster Election prints of 1784 are indefensible<sup>6</sup> in subject and treatment, but he gained in facility as he learned to exploit his own shortcomings and to adapt his etchings to colour. Some of his plates (notably No. 7511) reach a higher level than would seem possible from his earlier work. Sayers<sup>7</sup> also has little merit as an artist, but much as a caricaturist. He has had something less than

<sup>1</sup> Broadley, *Napoleon in Caricature*, i. 46.

<sup>2</sup> He even uses both types of initial on the same plate, see *General Fast*, published by Fores, 4 May 1796.

<sup>3</sup> It is not included in a Print Room Collection of Kay's etchings or in the Edinburgh reprint, both of which are claimed to be complete (the former up to 1813).

<sup>4</sup> Thieme Becker.

<sup>5</sup> *Reminiscences*, 1904, p. 334.

<sup>6</sup> See above, p. xvii, n. 1.

<sup>7</sup> The name is so spelt in the *D.N.B.*, but see No. 7628.



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justice because his most famous prints (of 1783-4) are also among his worst. By the use of soft ground etching or aquatint he improved upon his original feeble and scratchy technique.<sup>1</sup> He is the only satirist in this volume in whom consistent political views can be discovered. These are support of Pitt, support of Hastings, hatred of dissent and Jacobinism, and his political prints appear only in response to the political situation.

As in Volume V amateurs are well represented. Bunbury had the first place in contemporary reputation, and he is here represented by his most famous prints, which did in fact introduce a new form.<sup>2</sup> Frederick George Byron, who died at the age of twenty-eight in 1792, is of the school of Bunbury, with perhaps greater talent. His view of Lunardi's balloon in the Pantheon (1784) is beautifully drawn, he also became a competent etcher. A set of aquatints published in 1802 gives a charming impression of the humours of travel in France in 1790 (Nos. 8271-5). He appears to have worked professionally for Holland and scarcely ranks as an amateur.<sup>3</sup> James Hook, brother of Theodore, was an amateur caricaturist of great promise. Caricatures in 1787 and 1788, when he was a Westminster schoolboy, have surprisingly little of the amateur. According to Angelo his sketches and caricatures induced Sir Joshua Reynolds to recommend that he should be educated as an artist.<sup>4</sup> Three interesting sporting subjects are after paintings by Mason, the friend of Gray and Horace Walpole. They are strange productions for a Canon of York, actively engaged in politics and reputed to be aiming at a bishopric (see No. 6485). There is little of the amateur about them except a close imitation of Rowlandson which in No. 8243 suggests the actual copying of figures. According to Angelo, James Douglas caricatured Gibbon (No. 7418).

The work of the occasional amateur is less frequent than in Volume V, when Darly specialized in publishing plates after 'Ladies, Gentlemen, and the most Humorous Artists.' Gillray etched plates after Georgiana Keate, Mr. Battye, and S. L. Egerton, Bretherton after Miss Fanshawe (better known for her verses). Miss V. Aynscombe did satires on costume, as did Mercer, said to be a military officer. One 'R.R.', identified by Angelo as Rushworth, a Counsellor, was an amateur of some note. Many plates were doubtless based on 'hints' or sketches by amateurs, often anonymous. Several of such sketches, elaborated and etched by Rowlandson, are in the Print Room (Nos. 6365, 6476, 6525, 6561). Their general character is to stress the text which is literally transcribed by the artist. It seems probable that elaborate political prints by Rowlandson were generally based on the sketch or instructions of some one more interested in politics.

### PRINTSELLERS AND PUBLISHERS.

In this volume Fores, Holland, and Hannah Humphrey take the first place as sellers of satirical prints. Fores, whose imprint first appears in January 1784, comes at once to the front. Holland, established by 1782,

<sup>1</sup> There is in the Print Room a charming brush drawing in sepia and gouache by Sayers of musicians, called 'A Rehearsal'.

<sup>2</sup> See above, p. xii.

<sup>3</sup> He was not, as is said in Thierne Becker, a nephew of the poet but a grandson of the fourth Lord Byron and a first cousin of the poet's father (Collins, *Peerage*, 1779, vii. 138). As the youngest son of a younger son he may well have worked professionally for Holland, as he seems to have done. Angelo calls him a lieutenant in the Navy. *Reminiscences*, 1904, i. 330.

<sup>4</sup> *Op. cit.* i. 324-5. Hook's name is not mentioned, but his identity is clear.

## INTRODUCTION

seems to have made his way more slowly, but he published books as well as prints and by 1786 was the publisher of important prints by Gillray. Miss Humphrey, though her imprint appeared in 1774, was at first associated with (? her brother) William; her business increased as he gave up print-selling, but she does not appear to have rivalled Fores and Holland until her association with Gillray. This did not become assured and exclusive until the latter part of 1791. Before this, though she had published many of his plates, he had also worked for Holland (1786, 1787), Phillips (1787), Fores (1787, 1788, and 1791), and Aitken (1789). It is significant that from the time of his permanent association with (or bondage to) Miss Humphrey his output became both steadier and greater.

Humphrey is sometimes mis-spelt Humphreys or Humphries in publication-lines, and the imprint 'H. Humphreys, 3 Bedford Court' (No. 6975) suggests another address of Hannah Humphrey. Doubt is cast on this identity by two trade cards of 'Humphreys Engraver', one at 31 Villiers Street, the other with the address altered to Bedford Court. There are also two trade cards of Miss Humphrey in the Print Room: 'Humphrey Printseller' one 51 New Bond Street, the other with the address altered to 18 Old Bond Street. The card of W. Humphrey 'Printseller &c.', drawn and engraved by Bartolozzi, is altered from a card designed for a music-seller.

Fores sometimes styles himself 'satirist' and in No. 6961, where his shop is depicted, seems to declare himself an enemy of the Prince of Wales, and thus a Pittite. No such partisanship appears in the productions of the other printsellers (apart from the association of Cornell with Sayers), and Holland in 1784 called himself 'Mr. Anyside' (p. 152). In 1793, however, he went to Newgate for a seditious publication, and his portrait, with that of his wife and little girl, appears in an etching by Newton of political prisoners in Newgate.

The chief feature of the caricature print-shops during the period of this volume is the more or less permanent exhibitions of Holland and Fores. Holland opened his exhibition in 1788 at the establishment which he sometimes called 'Garrick's Richard' or the 'Museum of Genius' (No. 7301, &c.). Fores followed his example in 1789 at 3 Piccadilly 'opposite the Paris Diligence Office'. It was advertised at some length in his *New Guide for Foreigners* . . . (c. 1790): 'To the works of Hogarth, Bunbury, Sayre, and Rowlandson, is added every other Caricature Print, executed by other hands that has been published during the course of many years, the whole forming an entire Caricature History, political and domestic, of past and present Times. . . .' Both advertised drawings as well as prints, and Holland added paintings. Both (as time went on) announced as an attraction the French caricature prints. Both charged a shilling for admittance. Fores added as an additional attraction in 1790 and 1791 'the head and hand of Count Struenzee' (see No. 4596), casts taken in wax after his execution by order of the King of Denmark. They may be the casts brought from Paris by Thicknesse and previously exhibited by him in Bath (see No. 7721). In 1793 Fores added a model of the guillotine. Aitken announced an exhibition gratis (No. 7529), but the advertisements soon ceased. The printsellers' exhibitions appear to have been discontinued shortly after 1792, when the vogue of the caricature was still in the ascendant.

The old-established City firms of Bowles and Robert Sayer<sup>1</sup> supplied

<sup>1</sup> See Volume V, pp. xxxvii-xxxviii.



## INTRODUCTION

a quite different public with their 'postures' (humorous mezzotints) and 'Drolls'. These were issued in series at more or less regular intervals, and were advertised as suitable for sale by country booksellers.<sup>1</sup> Bowles also sold sets of crude engravings and cheap popular prints which verge upon the folk print, though they were more expensive and sophisticated than the chap-book. Examples of these are Nos. 6893-8. Sayer reissued in his series of 'Drolls' prints originally published by Darley; No. 8258 is an altered plate of the Macaroni series with the costume partially brought up to date. Wallis of Ludgate Hill specialized in broadsides headed by engravings intended for a similar public, which was also that of Tringham.

Many artists occasionally published their own prints. Kay of Edinburgh did so exclusively, Paul Sandby frequently. Dent also appears to have employed printsellers, instead of working for them. It is only rarely that a plate of Dent is published by one of the established printsellers, e.g. by Aitken. There is something furtive about his output, especially and naturally in 1784.<sup>2</sup> The imprint of 'Crookshanks' (cf. No. 6697) appears in 1784 on two plates here attributed to Isaac Cruikshank.

Except for Kay's prints very few were published outside London. Allen of Dublin published a set of prints after Dighton and there are one or two Irish prints without imprint. Mrs. Lay of Brighton published a print by Rowlandson; Boulter of Norwich issued a crude local print.

<sup>1</sup> Laurie and Whittle, *Catalogue of Prints*, 1795.

<sup>2</sup> See above, p. xvii, n. 1.

M. DOROTHY GEORGE.





## CORRIGENDA ETC. TO VOLUME V

- p. x, l. 10. For 'Vol. vii', read 'V<sup>de</sup> deel'.
- p. xxx, l. 10. For 'The plates and text were used', read 'The plates were copied and the text reprinted'.
- p. xxxvi, l. 34. For 'Brookes's' read 'Brooks's'.
- 4958 By Moreau le jeune. Reproduced, *Gazette des Beaux Arts*, 1910 (ii), p. 113.
- 5017 The *Madras Tyrant* is probably Josias du Pré, Governor of Madras 1770-3. Note on impression in the India Office Library.
- 5020 The *Farmer-Macaroni* is identified by H. Breun as 'Beard'.
- 5024 The *St James's Macaroni* is identified by H. Breun as F. Walsh.
- 5025 The *Newmarket Macaroni* is identified by H. Breun as 'Cox'.
- 5026 The *Piccadilly Macaroni* is identified by H. Breun as Deard (a famous toymen, whose shop was a fashionable lounge).
- 5034 The *Woolwich Macaroni* is identified by H. Breun as 'Captain Cox of Train of Artillery'.
- 5187 p. 144, l. 27. For 1731?-80, read 1731?-1809.
- 5217 The three musicians are Abel, Pinto (playing the French horn), and Fischer the oboist. J. H. Mee, *The Oldest Music Room in Europe*, 1911, p. 20 (reproduction).
- 5217 A A smaller version signed 'H W Bunbury del', more correctly drawn, and etched with more freedom, is in Anderdon's *Royal Academy Catalogues*, iii, No. 69. ( $4\frac{3}{8} \times 3\frac{5}{8}$  in.)
- 5393 A copy in line with the title *Rencontre de Mr de Mirabeau et M<sup>me</sup> de Villeroy à Aix-la-Chapelle* was published in France as a caricature of Mirabeau-Tonneau and his mistress. De Vinck, No. 1959. Reproduced, Grand-Carteret, *L'Histoire, la Vie, les Mœurs . . .*, iv, 1928. Pl. xix.
- 5539 By Gillray.
- 5612 and Introduction, p. xii. The date of Gillray's John Bull is probably 1788: a print published by J. Aitken, 2 March 1801, *John Bull at the Sign, the Case is altered*, shows the Englishman with meagre fare, the Frenchman with roast beef; on the wall is a copy of No. 5612 inscribed: *A Frenchman in 1788. . .*
- 5699 A public house next the hustings in Covent Garden was Proctor's, the sign of the Fox. (Election advertisement, 1788, B.M. Add. MSS. 27837, fo. 18.) The suggestion that an allusion to Sir W. B. Proctor was intended is therefore incorrect.
- 5777 The conjectural identification of the subject as Gaetano Manini is confirmed by a note by Gulston, the collector, on another impression: 'Manini very like.'
- 5804 Bunbury's original drawing, called 'Entrance to an Oxford College', is in the Victoria and Albert Museum (Dyce Coll. No. 752).
- 5831 Apparently by the same artist as No. 5937, attributed to Gillray.
- 5874 (*Tête-à-tête*). Mr. W. Roberts points out that Miss F. is the Mrs. Ford painted (with a child) by Romney for Governor Johnstone

CORRIGENDA TO VOLUME V

- in 1778, now in the National Gallery. See H. Ward and W. Roberts, *Catalogue Raisonné of the Works of Romney*, 1904, ii. 57.
- 5892, 5936, 5937 Generally attributed to Gillray.
- 6138 Last paragraph. For 591 read 541. See No. 6768.
- 6180 There is a copy of the *Rambler's Magazine* in the British Museum, see Private Catalogue.
- 6284 Perhaps by S. Collings, possibly in collaboration with Nixon. Nos. 6245, 6267, 6275, 6332 are in a similar manner.
- 6306 Reputed to be a portrait of Gaetano Vestris. Sometimes attributed to Gillray.
- p. 842. Index of Artists. Delete Hook.
- p. 844. *Idem*. Wigstead died 1800 not 1793.



CATALOGUE OF  
POLITICAL AND PERSONAL SATIRES  
1784-1792  
(Nos. 6361-8283)

‘Les caricatures sont le thermomètre qui indique le degré de l’opinion publique. . . .’

BOYER-BRUN, *Histoire des Caricatures de la Révolte des Français*, 1792, p. 10.

‘La caricature est l’art de l’Angleterre, un art inimitable, primesautier, unique, qui a la fantaisie, l’étrangeté, le dérèglement, la philosophie, le rire, l’éloquence, la majesté railleuse de Shakespeare.’

E. ET J. DE GONCOURT, *Histoire de la Société française pendant la Révolution*, 1854, p. 279.



1784

## POLITICAL SATIRES

### 6361 HUDIBRASS AND HIS 'SQUIRE.

[? Collings.]

*Pub<sup>d</sup> by W Wells N<sup>o</sup> 132 Fleet Street Jan<sup>y</sup> 1<sup>st</sup> 1784*

Engraving (coloured and uncoloured impressions). Fox (l.) and Burke (r.) sit side by side in the stocks as Hudibras and his 'squire Ralpho. One foot of each is imprisoned; their hands are clasped. Burke looks at Fox, who sits with closed eyes and a dejected expression. Pitt stands (r.) holding a halberd and a bunch of three keys labelled *Treasury*. All are in pseudo-seventeenth-century costume. On the wall behind Fox hangs a scourge with two lashes, one inscribed *Prerogative*, the other *Vox Populi*, indicating the two causes of the fall of the Coalition. Behind Burke's head is a placard: *This day is pub<sup>d</sup>—An Essay on y<sup>e</sup> Tumblime and Beautifull by Ralph B.* (an allusion to Burke's essay on 'The Sublime and the Beautiful'). In front of the stocks lie two papers inscribed *India Bill* and *Warrant of . . . Temple*, since Temple had conveyed to the Lords the king's desire for the defeat of the India Bill. A whipping-post attached to the stocks is inscribed *Otium cum Dignitate*. Beneath the design is etched:

*Sure none that see how here we sit,  
Will judge us overgrown with wit;  
For who without a cap & bauble  
Having subdu'd, a bear & rabble,  
And might with honor have come off,  
Would put it to a second proof:  
A Politic exploit right fit,  
For Coalition zeal & wit!*

*Hudibrass.*

One of many satires on the fall of the Coalition, see No. 6283, &c.: Burke takes the place usually given to North, doubtless owing to his supposed share in the India Bill; cf. No. 6383. See also No. 6540.

Attributed to Gillray by Grego, p. 53.

8 $\frac{3}{8}$  × 6 $\frac{3}{8}$  in.

### 6362 THE GOOSE LOST.

[? J. Barrow.]

*Pub<sup>d</sup> by J. Barrow Jan<sup>y</sup> 1 1784 White Lion Bull Stairs Surry Side  
Black Friars Bridge.*

Engraving. Fox, with a fox's head, stands (r.) in profile to the l. holding out his arms towards a goose which is flying away. He is saying, *Oh, I fear I have now lost the Goose for ever*. On the ground at his feet is a large placard: *Advertisement. Just fled from the Arms of M<sup>r</sup> Reynard, S<sup>t</sup> James's, a Goose, remarkable for laying golden Eggs. Whosoever can return the Goose to the distressed looser shall receive for their kindness a large golden Egg. N.B. She cannot be found in the North, she took wing direct from that point.*

A satire on the fall of the Coalition, see No. 6283, &c. Fox's supporters, especially the electors of Westminster, were often depicted as geese; cf. No. 5843, &c.

$8\frac{5}{16} \times 13\frac{1}{4}$  in.

**6363 THE INCUBUS, 1784**

[Jan. 1784]<sup>1</sup>

*T P* (monogram) [Gillray?]

Engraving. Fox, as Belial, seated in a depression in the centre of a large mass resembling a balloon in process of deflation, which is inscribed *Publica Fides*. Four vertical posts marked with figures seem intended to measure the (rapidly decreasing) degree of *Publica Fides* on which Fox can still count. These posts are headed *4*, *B* [? Boreas], *Ind*, and *3* respectively.

Fox is a fat, almost-naked creature, with horns and talons; a fox's head is tattooed on his arm; with one talon he clutches the post marked *Ind*, [? Independent], with the other and his foot he tears at a paper inscribed *charters*, indicating the chartered rights which his India Bill was supposed to attack, see No. 6369.

The deflating mass rests on a rock inscribed in large letters *Rock*, and in italics, *Land Tax*, *Customs*, *Excise*, *Malt*, *Trade*, *Agriculture*, *Windows*, *Houses*, *Salt*, indicating the burden of taxation. Against it leans (l.) a spear, and Britannia's shield inscribed *Defender of the Faith*. Other emblematic objects are a large cap of Liberty on a pole projecting from the mass (r.), a large cannon inscribed *Defender of the Faith*, a ship whose rigging only is visible behind the cannon, a heap of cannon balls (r.), and a waning moon (l.).

Beneath the design is engraved:

*S<sup>t</sup> Withold footed thrice the Wold  
She met the Night Mare & her nine Foal,  
Aroynt thee Witch aroynt*

*To every Independant Man in Great Britain this Plate is dedicated.*

An attack on the Coalition: 'Defender of the Faith' implies approval of the king's action against the India Bill, see No. 6283. Cf. No. 6361. For the parliamentary struggle and Fox's dwindling majority see No. 6373, &c.

An illustration of the lines: 'Belial, . . . The fleshliest Incubus', *Paradise Regained*, Bk. II, ll. 150-2.

$7\frac{7}{16} \times 12$  in.

**6364 THE PIT OF ACHERON, OR THE BIRTH OF THE PLAGUES OF ENGLAND.**

[Jan. 1784]

*F. N:* 1784.<sup>2</sup> [Rowlandson.]

Engraving (coloured and uncoloured impressions). The interior of a witches' cave, three witches round a blazing cauldron; through the mouth of the cave, and in the upper r. corner, appears Westminster Bridge, leading to the houses and towers of Lambeth, showing that the cave is in Westminster, evidently the House of Commons. From the flames ascending from the cauldron emerge the heads of Fox, North, and Burke. Other emblems also ascend: a rosary and cross (indicating the popery ascribed

<sup>1</sup> So dated and attributed by E. Hawkins.

<sup>2</sup> Perhaps standing for the coalition of Fox and North; cf. No. 6367.



to Burke, cf. No. 6026), a small pig, labels inscribed *Deceit, Pride, Corrupt par . . . [liament]* (in reverse), *Loane Lottery*.

The witches, whose three broomsticks (l.) lean against the side of the cave, are bringing more ingredients to the pot which disseminates the plagues of England: a hag (r.) stands about to drop a paper inscribed *Rebellion* into the cauldron; she says, *Well sister, what hast thou got, for the ingredients of our Charmd Pot*. Another witch (l.), crouching over a bag from which emerge two men, one of whom is a serpent from the waist downwards, answers, *A Beast from Scotland, tis call'd an Er—skin, famous for Duplicity low Art & Cunning—the other a Monster who'd spurn even at Charters Rights*. Erskine, who is leaping from the sack, says, *I am like a Proteus can turn to any Shape from a Sailor to a Lawyer, and always lean to the Strongest Side*. Erskine, first entering Parliament in 1783, see No. 6369 (8), was one of Fox's martyrs. The serpent-man says:

*Over the Water and over the Lee  
Thro Hell I woud follow my Charlee.*

He is John Lee (1733–93), Attorney-General in the Coalition and a violent party man. The allusion is to his speech calling the East India Company's charter 'a mere skin of parchment to which was appended a seal of wax'. Wraxall, *Memoirs*, 1884, iii. 182. See Nos. 6290, 6369, 6384. He is being welcomed out of the sack by a small monster of revolting appearance. The third witch with a face of fury leans over the cauldron, which is supported by harpies and the skeleton of a monster with outstretched wings. On the ground, in front of the cauldron and within a magic circle indicated on the extreme r., lie a playing-card, dice (emblems of Fox), a dagger, a headsman's axe, guineas, &c.

One of many attacks on the Coalition and the India Bill, see No. 6280, &c.

Grego, *Rowlandson*, i. 111–12.

10½ × 12½ in.

### 6365 THE FALL OF DAGON—OR RARE NEWS FOR LEADENHALL STREET.

[Rowlandson.]

*Publish'd Jan<sup>y</sup> 4. 1784 by W. Humphrey 227 Strand.*

Engraving. The image of Dagon has fallen from an overturned rectangular pedestal (r.) whose base is inscribed *Broad Bottom*. The image is a stout man with a double-faced, Janus-like head, consisting of the faces of North and Fox, decapitated; the hands are severed at the wrists; it lies prone, the face of North to the ground, that of Fox uppermost.

In the distance is Tower Hill, with a scaffold surrounded by tiny figures representing a crowd. A figure kneels before a block, the headsman's axe is raised. In the middle distance (l.) is the gable end of an inn, its sign that of a headsman's axe. A stout man stands beneath it. It is inscribed *Tower Hill*. Beneath the title is engraved:

*And behold Dagon was fallen upon his face to the ground before the ark of the Lord & the head of Dagon and both the Palms of his hands were cutt off upon the threshold.*

The defeat of the India Bill and fall of the Coalition was 'rare news' for the India House in Leadenhall Street, see No. 6271, &c., 6399. Coalition Ministries were usually designated 'Broad Bottom'.

The original sketch for this satire, very feebly drawn by an amateur, together with Rowlandson's drawing, which closely follows the intention of the original, are in the Print Room. The title and inscriptions were written by the amateur. (201 c. 6/16.)

Grego, *Rowlandson*, i. 112.

$7\frac{1}{2} \times 11\frac{5}{16}$  in.

### 6366 THE ROYAL JANUS—OR—TWO FACES UNDER A HOOD.

*Pub<sup>d</sup> as y<sup>e</sup> Act directs Jan<sup>y</sup> 4 1784 by E D Achery St James's Street*

Engraving. The king stands with two profiles, one facing l. towards North and Fox, the other r. towards Pitt (?) and Shelburne. He says to Fox and North, *Hanover—y<sup>e</sup> Bishop of Derry—Serving Turnips—Volunteers of Ireland*. This profile does not resemble the king, as does the other, which is saying, *Extend the Prerogative, & exercise it as you will—Oh! the damn'd Coalition*. A crown is suspended above his head; he holds a sceptre in his l. hand, reversed, its tip touching the floor.

The foremost of the two men on the r. has little resemblance to Pitt; he wears a ribbon, and is possibly intended for Lord Gower or the Duke of Richmond; he holds out his hand to the king, saying, *We'll Do it*. Shelburne, standing behind him (r.), puts his hand to his chin watching the king with a sly expression. (He was not even mentioned for a place in Pitt's administration. Wraxall, *Memoirs*, iii. 202.) North (l.) stands behind Fox taking his arm; he says, *From Hypocrisy Deliver us Oh Lord*; Fox, who holds a paper in both hands, says *Amen*; both look dejected.

The point is obscure as the king did not conceal his dislike of Fox and the Coalition and openly supported Pitt, but cf. No. 6370. Hervey, the eccentric Earl-Bishop of Derry, played a prominent part in the grand convention of volunteers in Dublin in November 1783, see No. 6610.

$8\frac{1}{2} \times 13\frac{7}{16}$  in.

### 6367 GENERAL BLACKBEARD WOUNDED AT THE BATTLE OF LEADENHALL

*I. B. [J. Boyne.]*

*Jan<sup>y</sup> 5 Publish'd by E. Hedges N<sup>o</sup> 92 Cornhill, & Sold by S. Fores N<sup>o</sup> 3 Piccadilly*

Engraving. A design similar in subject and treatment to *The Banditti* (No. 6281). Fox (General Blackbeard) lies on the ground, surrounded by his followers. He is supported by Keppel, who gazes at him with a melancholy expression. Burke, in a monkish robe, kneels beside him holding a glass of some restorative. Four men lean anxiously towards him from the r.: North, very large and fat, appears to be collapsing from distress and is supported by Portland, wearing a ducal coronet; Sheridan, with a satyr's beard and profile, kneels in front of Fox, his hands clasped; he wears oriental robes, a laurel wreath, and a sabre inscribed *Satire*. Lord John Cavendish stands behind him, stretching out an arm towards Fox; he wears Turkish trousers, and a fur-trimmed tunic over his coat.

The head of a young man with curly hair looks over North's shoulder; he may be holding the standard which waves over Portland's head, the apex of a pyramidal composition. This flag bears the arms of the Coalition: a medallion with the cypher *FN*, supported by a fox (l.) and a badger (r.);



a face or crest surmounting the medallion represents the features of Fox and North combined as in *The Mask* (No. 6234) but without a dividing line. The motto is *Vox Populi*.

Behind Fox (l.) is Perdita Robinson, bending over him and holding a smelling-bottle to his nose; her r. arm is held out behind her towards the Prince of Wales (l.) who kneels, kissing her hand, which he holds in both his. Three ostrich feathers in his hat stress his identity. A setting sun (l.), in which is a fox's head, is partly obscured by a mass of cloud.

'The Battle of Leadenhall' is the contest over Fox's India Bill, cf. No. 6286, &c. Perdita continued to be associated in the public mind with the Prince of Wales, though the liaison had ended; for her association with Fox see No. 6117, &c.

$9\frac{3}{16} \times 12\frac{3}{4}$  in.

### 6368 THE FALL OF PHAETON.

J S [Sayers] f. Plate y 3<sup>d</sup>

*Published as the Act directs by Thomas Cornell Bruton Street 6<sup>th</sup> January 1784*

Engraving. Fox, as Phaeton, falls head downwards from his chariot in the clouds. He holds in his r. hand a rolled document inscribed *India Refo[rm] Bill*. The front of his chariot is visible (r.); on the l. are his steeds: a lion and a unicorn emerging from clouds; they are guided by a hand which projects from the upper margin of the design, holding ribbons attached to their mouths, which are the continuation of a scroll inscribed *Dieu et mon droit*. Behind the motto are the rays of the sun. Beneath the title is etched:

*"Ambition this shall tempt to rise  
Then whirl the Wretch from high" &c. &c.*

*Gray.*

The third of Sayers's effective satires on Fox and the India Bill (see Nos. 6271, 6276, 6372). He is here represented as defeated by the king in an attempt to usurp the royal power. Cf. Nos. 6271, &c., 6285, 6363, 6371, 6372, 6374, 6394, 6395, 6396, 6426, 6443, 6447, 6450, 6454, 6458, 6460, 6503, p. 112, 7158. For other prints directly indicating the popularity of the king's action, see No. 6409, &c.

$11\frac{1}{2} \times 8\frac{13}{16}$  in.

### 6369 THE LOVES OF THE FOX AND THE BADGER,—OR THE COALITION WEDDING.

[Rowlandson.]

*Pub<sup>d</sup> Jan<sup>y</sup> 7<sup>th</sup> 1784 y W. Humphrey N<sup>o</sup> 227. Strand*

Engraving (coloured and uncoloured impressions). A design in compartments arranged in two strips, five above and four below, similar to *Two new Sliders for the State Magic Lanthern*, No. 6287; Fox and North are represented throughout as a fox and a badger as in Nos. 6176, &c., 6428.

[1] THE FOX BEATS Y<sup>E</sup> BADGER IN Y<sup>E</sup> BEAR GARDEN.

An arena, surrounded by a pillared portico, part of which is visible, crowded with cheering spectators, men on the roof holding a large flag

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inscribed *Victoria Victoria*. They applaud the fox, who stands on the prostrate body of the badger. This indicates Fox's victory over North in the House of Commons in March 1782, cf. No. 6187.

$3\frac{7}{16} \times 2\frac{3}{16}$  in.

## [2] THE FOX'S DREAM

The fox, an impoverished gambler, sits meditatively on his haunches by the side of a road on a heath, opposite a signpost pointing to *Hounslow*. At his feet are dice and a dice-box. Above his head, in circles surrounded by rays, are a barred window and a pitcher reversed and spilling its contents.<sup>1</sup> He is contemplating the career of a highwayman.

$3\frac{7}{16} \times 2\frac{11}{16}$  in.

## [3] THE BADGER'S DREAM

The badger crouches dejectedly on a settee; above his head, in circles surrounded by rays, are a gallows and ? a block. He is dreaming of the fate with which he had often been threatened by the Opposition during his Ministry, cf. Nos. 5660, 6179, &c.

$3\frac{7}{16} \times 2\frac{5}{16}$  in.

## [4] SATHAN UNITES THEM

A winged Devil joins the hands of the fox (l.) and the badger (r.). He is saying *Necessity*. The Coalition is thus begun. Cf. No. 6189.

$3\frac{7}{16} \times 2\frac{3}{8}$  in.

## [5] THEY QUARTER THEIR ARMS.

The escutcheon is a full money-bag, inscribed *Treasury Bag*, its open mouth is full of guineas. Its string is supported on the head of *John Bull*, who has ass's ears. The supporters are the fox, dexter, and the badger, sinister, each about to help himself to the contents of the bag. The motto is *Money Money Money* (cf. No. 6213, &c.); see No. 6441.

$3\frac{7}{16} \times 2\frac{11}{16}$  in.

## [6] THE PRIEST ADVERTISES Y<sup>E</sup> WEDDING

The Devil stands behind a counter inscribed *Pay Table*, handing out money to three journalists. One says *Harry will take both sides*,—he is probably Henry Bate Dudley, then editor of the *Morning Herald* (cf. No. 5676, &c.); the second, *Me will Post them*,—probably an allusion to the 'Morning Post' (editor W. Jackson); the third, *I'll Chronicle The Coalition*,—probably an allusion to the 'Morning Chronicle' (editor W. Woodfall).

$3\frac{1}{2} \times 2\frac{7}{16}$  in.

## [7] THE HONEY MOON—OR EDISTONE LIGHTHOUSE.

The fox and badger beside a large bonfire on the sea-shore. The fox applies a long shovel to the burning summit of the pile; the badger leans against the pile, resting on his shovel. They are perhaps burning charters, cf. No. 6364. A full moon shining over a small boat at sea is inscribed *Honey Moon*.

$3\frac{1}{2} \times 2\frac{7}{16}$  in.

<sup>1</sup> So it seems to be; Grego describes it as a head on a pole.



[8] THE NEW ORATOR HENLEY—OR THE CHURCHING

Another scene in Parliament: the fox and badger sit side by side on a settee on a dais facing a parson, who stands in a tub supported on a block inscribed *Honest Jack L—e*. He holds out a charter with a dangling seal, saying *A charter is nothing but a piece of parchment with a great Seal dangling to it*. An allusion to the speech of John Lee, Attorney-General under the Coalition, on the East India Company's Charter; see Wraxall, *Memoirs*, 1884, iii. 182, and *Parl. Hist.* xxiv. 49; cf. No. 6364, &c. Behind him, supporting the tub, is the Devil. In front of the tub, holding out his hand towards the wedded pair, is a man on a seat inscribed *A Seat for Portsmouth*. He is Erskine, brought in for Portsmouth on the accession to power of the Coalition. He says, *Necessity Amen*. Under the colonnades are heads on poles, above them is inscribed *mopstick Majority*. A satire on Fox's majority in the House of Commons, see No. 6380, &c. For Henley cf. No. 2835, &c.

$3\frac{1}{2} \times 4\frac{9}{16}$  in.

[9] THE WEDDING DANCE AND SONG—

The Devil (l.), the badger (c.), and the Fox (r.) dance hand in hand. In the Devil's l. hand is a string, the ends of which are attached to the noses of the fox and the badger.

Above their heads is a scroll inscribed:

THE SONG

*Come were all Rogues together  
The People must pay for the Play  
Then let us make Hay in Fine Weathear  
And keep the Cold winter away.  
Come were all Rogues together*

For the idea of a honeymoon applied to the Coalition see No. 6186, &c., and the debate of 17 Feb. 1783 (*Parl. Hist.* xxiii. 469, 483). Cf. Nos. 6393, 6399, &c.

Grego, *Rowlandson*, i. 112-113; *Gillray*, pp. 52-3.

$3\frac{1}{2} \times 3$  in. Whole design,  $7\frac{7}{8} \times 12\frac{3}{16}$  in.

6370 LE DOUBLE CABINET

*Pub<sup>d</sup> as the Act directs Jan<sup>y</sup> 12<sup>th</sup> 1784 by [name obliterated]*

Engraving. The king, with two profiles, stands in front of a double door inscribed *Le Double Cabinet*, the words forming the title. He holds out his hands to the Duke of Dorset (l.) and to Fox (r.) who kneel to kiss his hand, one profile being turned to each; North stands behind Fox (r.). The hand which Dorset kisses is put through a door which screens one side of the cabinet from the other. Dorset holds a paper inscribed *His Grace D of Dorset*; Fox holds his *East India Bill*.

On the wall (r.) hangs a picture of Bute as a cat on all fours with a human head, he is booted and spurred and wears a tartan plaid and kilt, the ribbon of the Garter, and a sword. Beneath is inscribed, *Le celebre Chat Ecossers que a obtenu un place dans le Cabenet Royal il qa [y-a] vint quatre ans On le represent botte et loruble [botté et l'oreille?] surtout aux ministres du Roy.*

This hangs behind North. On the opposite side of the wall (l.) behind Dorset is an empty frame inscribed, *Le Quadrant pour le compagnon du Chat Eccossois qu'on ne a pas encore trouvé.*

Dorset was appointed ambassador extraordinary and plenipotentiary to France on 26 Dec. 1783, see No. 6397. A satire on secret influence which seems to lack point as its French lacks correctness: the king did not attempt to conceal his hostility to his ex-ministers, Fox and North, but cf. No. 6366. See also No. 6417, &c.

$9\frac{1}{16} \times 13\frac{1}{4}$  in.

### 6371 THE VISION.

[? Collings.]

*Pub<sup>d</sup> by T. Cornell Bruton Street Jan<sup>y</sup> 9. 1784*

Engraving. Fox rises from a chair, reaching out his arms towards a crown which appears among clouds in the upper l. corner of the design. He is in profile to the l.; from his coat-pocket protrudes *A Bill for ref[orming the] East India [Company]*.

Part of a circular table is visible (l.); on the ground lie a dice-box and dice. Beneath the design is etched:

*Is this a Diadem I see before me?  
 — Come let me clutch thee,  
 I have thee not, and yet I see thee still,  
 Art thou not fatal Vision sensible  
 To feeling, as to sight? or art thou but  
 — a false creation  
 Proceeding from the heat-oppressed Brain?  
 Mackbeth.*

One of the many satires representing Fox as attempting in his India Bill to secure the power of the Crown for himself. Cf. Nos. 6276, 6368, &c.  
 $12\frac{5}{16} \times 8\frac{13}{16}$  in.

### 6372 PAND[E]MONIUM

*J S [Sayers] f plate y<sup>e</sup> 4<sup>th</sup>*

*Published as the Act directs by Thomas Cornell Bruton Street y<sup>e</sup> 12<sup>th</sup>  
 January 1784*

Engraving. Fox is surrounded by his late colleagues, who regard him with varying expressions. All are H.L. figures closely grouped. Above their heads and dominating the group is a hatchment with the arms of the Earl of Rockingham, its corner obscuring the 'e' of the title. The motto, *In Cælo Quies*, above a skull and cross-bones, implies that the political situation is the outcome of Rockingham's death, followed by Fox's resignation. Cf. Nos. 6010, 6011, &c. Fox scowls angrily, not looking at his followers. Portland (l.) and Lord John Cavendish (r.), both in profile, one on each side of Fox, gaze at each other with expressions of dismay. Above their heads Keppel (l.) scowls and Lord Derby (r.) grins, saying *Hear hear hear*. Lord Stormont (r.), in profile to the r., turns his back on the others with a satisfied smile as if contemplating apostasy.



Below Fox Lord Carlisle and Lord North gaze up at him, both in *profil perdu*, North looking through an eye-glass. Burke (r.), in profile to the l., looks up with a distressed expression.

Beneath the design is etched on a scroll:

*All these and more came flocking, but with Looks  
Downcast and damp, yet such wherein appeared  
Obscure some Glimpse of Joy, to have found their Chief  
Not in despair, to have found themselves not lost  
In Loss itself, which on his Countenance cast  
Like doubtful hue, but he his wonted Pride  
Soon recollecting, with high Words that bore  
Semblance of Worth not Substance gently raised  
Their fainting Courage and dispell'd their Fears  
Miltons Paradise lost.*

One of several satires in which Fox, dismissed from office, is compared with Lucifer banished from Paradise, cf. Sayers's *Paradise Lost*, No. 6011. The divided interests of the Coalition are indicated. The other plates of the series are Nos. 6271, 6276, 6368, 6380. Cf. No. 6627.

11 $\frac{9}{16}$  × 9 in.

### 6373 ORDNANCE SEE-SAW,

*Pub<sup>d</sup> by E. Darchry St James's Street Jan<sup>y</sup> 12<sup>th</sup> 1784*

Engraving. Viscount Townshend (l.) and the Duke of Richmond (r.), astride on a see-saw composed of a great gun poised on a pyramid of cannon-balls, compete for the office of Master-general of the Ordnance. Townshend had succeeded Richmond (12 April 1783) in the Coalition and Richmond had been re-appointed (23 Dec. 1783) under Pitt, but the position of the new Ministry was still precarious.

Townshend, holding up his arms, says, *Trick & Trick run for the Rubber*; Richmond, whose end is uppermost, looks down, his hands on the gun, saying, *Win or lose, I'll have nothing else*. The head of North, appearing from clouds (l.), directs a blast at Townshend, while the head of Cornwall (r.), in his Speaker's wig, directs a corresponding blast at Richmond.

Behind each end of the see-saw is a group of figures: behind Townshend, a woman holding an infant with a ragged child beside her, and two old soldiers, one with a crutch, saying, *By Jasus this is like our lord lieutenant* (Townshend was Lord Lieutenant of Ireland 1767-72, see No. 5133); the other, who has a wooden leg, says, *Which are we to apply to now*.

Behind Richmond is a group of his supporters, and behind them on the extreme r. is a signpost with four arms pointing respectively to *Shoreham*, *Dover*, *Arundel*, and *Chichester*; at its foot is a milestone inscribed *XXIII Miles*. This indicates the powerful influence of Richmond in the county of Sussex and its boroughs. The supporters (seven) include one, or perhaps two, sailors, who shout *All vote now* and *Sussex for ever*, a short and stout parson, a man with a civic chain round his neck, and a military officer.

Cornwall was M.P. for Winchelsea at this time, and in the 1784 election was returned for Rye. The borough of Chichester had been for many years under the dictatorship of the Duke of Richmond. Oldfield, *Representative History*, 1816, v. 10.

In front of the pyramid of cannon-balls supporting the see-saw are a grenade and two barrels of munitions, one inscribed *Oak*, the other

(cracked) *Beach*. In the foreground are three maps: one of *Plymouth* (l.) showing the coast and fortifications; one inscribed *Portsmouth Gosport 200000*, also showing fortifications; and in the centre, a map of England and Wales inscribed *Friar Bacons's PLAN to surround all England with a Brasen Wall*.

In the air above the centre of the see-saw, among clouds, is a carved head inscribed *Brasen*; from one side of the mouth (l.) are the words *Time Was*, from the other (r.) *Time is*. Roger Bacon in popular legend and chap-book was a necromancer with a brazen head, cf. Nos. 6436, 7898.

One of many satires on the struggle between Pitt and Fox in Parliament from 12 Jan. to the dissolution on 25 March, see Nos. 6363, 6375, 6376, 6377, 6379, 6380, 6383, 6384, 6389, 6391, 6398, 6402, 6403, 6404, 6406, 6415, 6417, &c., 6419, 6420, 6437, &c., 6449, 6460, 6461, 6462, 6463, 6469. Richmond's personal interest in the details of the Office of Ordnance was well known. He had a passion for fortification and projected fortifications to defend the naval arsenals against invasion. Wraxall, *Memoirs*, 1884, iv. 104-6. By an odd coincidence, when the fortifications proposed by Richmond were discussed in Parliament (27 Feb. 1786), it was Cornwall the Speaker who gave his casting vote against them, thus defeating the Government, see No. 6919.

$8\frac{3}{4} \times 14\frac{3}{8}$  in.

### 6374 THE TRYUMPH OF PITT, OR THE MAN OF THE PEOPLE IN THE DUMPS.

*Pub<sup>a</sup> as the Act directs Jan<sup>y</sup> 13<sup>th</sup> & sold at the City of Bristol, Mint S<sup>t</sup> Southwark.*

Engraving (coloured impression). The title is that of a song etched beneath the design. Fox, with a fox's tail, lies prostrate. Pitt strides across him holding up a document inscribed *A more palatable East India Bill by W. Pitt*; he is saying, *O my dear Country men look down See how I bestride your prostrate Enemy; I tread on Artfull Fox and all his Schemes*. Fox says: *My Indian Schemes of wealth & I must fall, But that this Boy should ride me's Worst of all*. Burke (l.) stands behind in profile to the r. dressed as a Jesuit (cf. No. 6026), his hands together as if in prayer; he says, *The Lords have pull'd you down may the Lord raise you up again*.

Behind (r.) a building inscribed *India house* is falling sideways, but is supported by timber props inscribed respectively *The Lords Prop*, *City of London Prop*, and *wicham prop*, the last perhaps an allusion to Lord Mahon, M.P. for Wycombe, a violent opponent of the India Bill (see No. 6286), or perhaps Lord Shelburne, as in No. 6378. For the India Bills see Nos. 6271, &c., 6406. The drawing is crude and incorrect.

Beneath the title is engraved:

*A Song. tune an Ass in the Chaplet.*

I

*Ye Muses awhile come attend to my Pray'  
That the words to the subject may fitt,  
While the Fox & the Badger are lost in despair  
Let us raise up our Voices to Pitt  
to Pitt to Pitt &c.*



2

*How finely Fox humbug'd the Westminster's geese,  
With a deal of palaver & wit,  
Yet all his designs were the Nation to fleece,  
But at last he fell in to a Pitt.*

*a Pitt a Pitt &c.*

3

*The India reform was a notable plan  
Yet the taste of the Lords did not hit  
His Schemes they despis'd & detested the man  
Who now has made room for a Pitt*

*a Pitt, a Pitt, &c.*

4

*If Brittons were wise & their own good could see  
What is for their happiness fit  
To preside at the helm who better can be  
Than Chatham's descendant a Pitt*

*a Pitt a Pitt &c.*

5

*The name in itself has a magical sound  
All Europe remembers it yet  
When Conquest & Glory Beam'd widely around  
Thro' the wisdom & Virtue of Pitt*

*of Pitt, of Pitt, &c.*

6

*Like the Father the Son does in excellence rise  
In Eloquence, Honor & Wit,  
Then let us all selfish designers despise  
But high lift the Bumper to Pitt*

*to Pitt, to Pitt &c.*

For Pitt as Chatham's son cf. No. 5984. For the Fox and Badger cf. Nos. 6176, 6369, &c.; for the Westminster Geese, No. 5843, &c.

$5\frac{5}{8} \times 8\frac{5}{16}$  in. Pl. c.  $11\frac{3}{4} \times 8\frac{3}{4}$  in. (clipped).

# 6375 THE BATTLE ROYAL, OR WHO WEARS THE BREECHES.

*Pub<sup>d</sup> Jan<sup>y</sup> 15 1784 by W Humphrey 227 Strand*

Engraving. The king stands on a dais of five steps watching a tug-of-war between the opposing parties. He is without his breeches, and these, inscribed *Government*, are being tugged at by the two party-leaders, their followers tugging in a chain behind. He is blindfolded, wears one half only of a crown, and holds the sword and scales (evenly balanced) of Justice.

On the l. Fox, with a fox's head, pulls at the breeches, North pulls at Fox, and Burke at North. The fourth and last man on this side is shorter than the others and is probably Viscount Townshend, see No. 6373.

The four men on the other side are less clearly characterized (r.). The first can only be Pitt, though the resemblance is slight; behind him is Shelburne, who was not suggested for office at this time; the third has some resemblance to Lord Sydney, Pitt's Home Secretary.<sup>1</sup> The fourth, who

<sup>1</sup> The first and third are identified by Mr. Hawkins as Barré and Keppel; this seems politically impossible, and though there is perhaps a slight resemblance to Barré, there is none to Keppel.

is not pulling with the others but stands on cannon-balls, looking through a telescope, is the Duke of Richmond, Master of the Ordnance under Pitt, see No. 6373.

Two framed pictures hang on the wall, one on each side of the king: on the l. a shaded rectangle with four stars represents *Chaos*. On the r. North, the Devil, and Fox (minute and freely sketched figures) are playing battledore and shuttlecock with the crown, which flies in the air, decorated with the three feathers of the Prince of Wales, an emblem of the adherence of the Prince to Fox and his party; cf. No. 6401, &c. For the struggle between Pitt and Fox see No. 6373, &c.

$8\frac{1}{2} \times 13\frac{1}{8}$  in.

### 6376 THE BROKEN BRIDGE OF ADMINISTRATION

*Pub<sup>d</sup> as the Act directs Jan<sup>y</sup> 17 1784 by J Smith & Sold at N<sup>o</sup> 2 Pedlars Acre West<sup>r</sup> Bridge*

Engraving. Fox and North are on one side (l.) of a broken bridge, the king (r.), flouting them, is on the other. The broken timbers of the bridge fall into a stream through the broken masonry of a single arch; they are inscribed *War Office, Treasury, Chancellor Ship, Council Chamber, Navy Office, Admiralty*. The road (l.) on which Fox and North stand is inscribed *Road to Preferment*; the gateway of St. James's Palace is partly visible on the extreme r., adjacent buildings are inscribed *Cleavland Row*; two sentries stand with muskets. The king stands on the palace side of the broken bridge, bending down, his back to the ex-ministers, holding out to them the crown between his legs, he looks towards them through his legs, saying, *Here's my Crown & You may view it Toll de rol de ri do*. North holds Fox's arm. Fox says, *Who woul [sic] have thought his M——y had such a Broad Bottom to support him* (cf. No. 6365).

One of many satires on the contest between Pitt and Fox before the dissolution of Parliament on 25 March, see No. 6373, &c.

$8\frac{5}{8} \times 13\frac{7}{16}$  in.

### 6377 AN HARANGUE ABOUT THE GOOSE.

[? J. Barrow.]

*Pub<sup>d</sup> by J. Barrow. Jan<sup>y</sup> 19. 1784. White Lion Bull Stairs, Surry Side, Black Friars Bridge.*

Engraving. Pitt (l.) and Fox (r.) each hold one wing of a large goose which is flying between them, though a chain is attached to a collar round its neck, the other end being fixed to a staple at Pitt's feet, where are also nine large eggs. The goose turns its head towards Pitt, saying, *I think Gentlemen you make me look very silly*.

Fox, his r. arm raised in his accustomed orator's gesture (cf. No. 5755), is saying:

*Have I for Britons felt such pangs,  
And made so many long harangues,  
And having graspt at last the Goose,  
Must I be made to let her loose?*



*And must I see her golden joy  
Plac'd in the Bosom of a Boy,  
Unripe in Judgment, bold in prate,  
Unfit to wade the depths of State,  
To make us peace, or war to wage,  
There is not Judgment in your age.  
To lead the British Lion, Pitt,  
Thy youth's unseemly and unfit.  
I'll give you Sir a proof of this,  
You helpt to beg our present peace,  
When Monsieur scarce could keep his legs,  
Sure, you deserve no golden Eggs,  
To give the goose to such a lad,  
Enough to make a Fox run mad:  
I'll have the Goose I now declare,  
Or from a Fox, I'll turn a Bear.*

Pitt answers:

*Gently wise Sir, nor think your tongue,  
Must carry all things right or wrong.  
You say you'll have the Goose, But when?  
Possession's nine points out of ten:  
And now I've got her, fast I'll hold,  
Yes, pocket too the Eggs of Gold;  
Let who will call it getting Pelf,  
It's duty to my King, and self,  
You say you'll have the Goose again,  
Not surely Fox, in this Kings reign,  
But, be not overmuch perplext,  
You have a prospect in the next.*

Fox and Pitt stand in profile, facing each other, not caricatured.

For Fox and the geese, usually the electors of Westminster or persons deluded by him, cf. No. 5843, &c. Here the goose is evidently ministerial office, which Pitt represents as only possible to Fox on the accession of the Prince of Wales (cf. No. 6401, &c.), although at this time the Foxites were confident of a speedy return to power. For the struggle in Parliament see No. 6373, &c. For 'our present peace' see No. 6172, &c.

$8\frac{9}{16} \times 13\frac{1}{4}$  in.

### 6378 WHIGGISM, OR MASTER BILLY LEARNING HIS TASK.

*Finum [sic] respice* [W. Dent.]

*Pub<sup>d</sup> for S.W. as the Act directs, by J. Cattermoul N<sup>o</sup> 376 Oxford Street  
Jan<sup>y</sup> 19<sup>th</sup> 1784.*

Engraving. Thurlow, seated (l.), a birch-rod in his r. hand, in the other an open book inscribed *A new guide to India*, looks towards Pitt, who stands before him dressed as a young girl though wearing a bag-wig. Pitt stands in profile to the l.; to his waist is tied a key marked *T.* (for Treasury) which is decorated with bells and resembles a child's coral (cf. No. 7325). Thurlow was again appointed Chancellor (23 Dec. 1783) on the dismissal of the Coalition; he wears an enormous Chancellor's wig.

Against the wall which forms the background are objects to indicate the

nature of the lessons taught in Thurlow's schoolroom. A bookcase is inscribed *Newbery's Works*, indicating the extreme youth of Pitt, Newbery being the publisher of books for children. It is surmounted by a bust of Fox, grinning; he is bearded and has satyr's ears; this is inscribed *A true Whig*. Beside it (r.) hangs a circular bust portrait of George III as a Roman emperor. He wears a wreath of thistles. An arm, inscribed *Secret Influence*, extends from a tartan plaid on the extreme l. of the design, the hand holding a thistle to the nose of the king, indicating the supposed influence of Bute or of other Scots. The frame of the portrait is decorated with thistles. Over it is inscribed *A great Whig*. On the other side of the bust of Fox is a wall-map in which the face of Shelburne forms the British Isles. His hair is inscribed *Scotland*, below this and across his forehead is an *Ecliptic line*; below are *England*, *Channel*, *German Ocean* (l.), and *Wales*, *Dublin* (r.). A fragment has been torn off, containing *Am[erica]* and part of the *West Ind[ies]*. The map is inscribed *British Geography made easy to youth by Wycombe 1783* (cf. No. 6374), and above it is written *A false Whig*.

Shelburne was Baron Wycombe in the English peerage until 1784, when he was created Earl Wycombe and Marquis of Lansdowne. One of many indications of Shelburne's unpopularity, here attacked for the peace of 1783, see No. 6171, &c.; it illustrates the danger to Pitt of including him in his Ministry, cf. Orde's letter to Shelburne, Fitzmaurice, *Shelburne*, 1912, ii. 284. For Thurlow's part in overtures from the King to Pitt in 1783 cf. No. 7502.

$8\frac{7}{16} \times 8\frac{1}{4}$  in.

### 6379 HIS HIGHNESS THE PROTECTOR

[Rowlandson.]

*Pub<sup>d</sup> Jan<sup>y</sup> 19<sup>th</sup> 1784 by W. Humphrey N<sup>o</sup> 227 Strand.*

Engraving. Fox, scarcely caricatured, stands before the door of the *Treasury* (r.), which is closed with an enormous padlock. He looks to the l., holding a dagger in his r. hand, the key of the padlock in his l. Beside him (r.) is his watchdog, with the head of North, his star attached to his collar.

In the background (l.) is a wall, perhaps the wall of the Privy Garden, in front of some buildings. Ballads for sale (or placards) are strung along the wall, a man sits beside them, three others stand on the pavement.

For the special application of this attack on Fox, as guarding the door of the Treasury, see No. 6380. One of several satires in which he is compared to Cromwell, see No. 6380, &c. For the struggle between Pitt and Fox in Parliament before the dissolution, see No. 6373, &c.

$10\frac{11}{16} \times 7\frac{7}{8}$  in.

### 6380 THE MIRROR OF PATRIOTISM.

*J S f. Plate y<sup>e</sup> 5<sup>th</sup>* [Sayers.]

*Published y<sup>e</sup> 20<sup>th</sup> Jan<sup>y</sup> 1784 by J<sup>a</sup>s Bretherton New Bond Street*

Engraving. Fox in back view (H.L.) in the attitude of an orator, his r. hand raised clasping a document. His reflection in a mirror which hangs on the wall is that of Cromwell in armour, in a similar attitude, with an angry frown.



Fox's l. hand rests on a table on which are writing-materials, and a copy of the [Mornin]g *Chronicle* on which can be read, *Tuesday . . . Hasty Sketch of yesterdays Business At half past Two o Clock Mr . . . rose and . . . State of Nation*. The document he holds is inscribed *Resolution . . . Resolved . . . Resolved . . . Resolved*. A card stuck under the frame of the mirror is faintly inscribed, —*Requested meet (?) the friend of the People (?) speak this evening*.

One of a number of satires in which Fox is compared to Cromwell, see Nos. 6239, &c., 6379, 6384, 6391, 6408, 6412, 6422, 6424, 6457, 6671, 7492, 7630, 7857. See also election squibs reprinted in *The Westminster Election*, pp. 96, 98, 105, in which Fox is Oliver Cromwell and intended in his India Bill 'to render himself independent of the Crown and to set himself up above the laws of his country'. The *Morning Chronicle* reports the debate of 12 Jan., when 'the House at half past two in the morning went into Committee on the State of the Nation' and Fox moved, *inter alia*, that the payment of money towards public services after the prorogation or dissolution of Parliament should be 'a high crime and misdemeanour'. *Parl. Hist.* xxiv. 299. As a result of this debate Fox, relying on his majority, had counted on displacing Pitt, attempting to show (against law and precedent) that the Crown had not the prerogative of dissolution. Russell, *Corr. of Fox*, ii. 227 ff. For Fox's attempts to stop supplies see *Parl. Hist.* xxiv. 299 ff., 581, 595 ff., and Nos. 6379, 6384, 6425, 6434, 6446, 6462, 6481.

The French Ambassador, d'Adhémar, wrote of this print, 'Je sais de bonne part que M. Fox a été sensible à cette caricature.' Britsch, *La Jeunesse de Philippe Égalité*, 1926, p. 406. The print is described by Archenholtz, *Tableau d'Angleterre*, Bruxelles, 1788, i. 150, and evidently made a great impression. For the series see No. 6372.

9 $\frac{7}{8}$  × 8 $\frac{1}{8}$  in.

**6381** A POST HASTE CONVEYANCE FOR S—— [SCOTTISH] MEMBERS.

JS f. [Sayers.]

*Published as the Act directs by Jas Bretherton New Bond Street  
20<sup>th</sup> January 1784*

Engraving. A Scotsman enclosed in a letter, from which his head (r.) and legs protrude at either end; he lies horizontally, and a signpost (l.) pointing *To London*, shows that he is being projected through the air from Scotland to London. A thistle at the foot of the post indicates Scotland. He has a raw-boned Scottish countenance, wears a Scots cap and tartan stockings.

The letter is inscribed in large letters *To The Majority S<sup>t</sup> Stephens Westm<sup>r</sup> Free Duke or no Duke*, the franking being further shown by the word *Free* in a circle. Portland was accused of corrupting Scottish M.P.s by a fund for travelling-expenses. *Parl. Hist.* xxiv. 339 ff.

11 $\frac{1}{8}$  × 9 $\frac{1}{8}$  in. (pl.).

**6382** WAYS AND MEANS FOR 1784

*Jan<sup>y</sup> 21<sup>st</sup> 1784 Pub<sup>d</sup> as y<sup>e</sup> act directs by J. Langham Russell Street  
Cov<sup>t</sup> Garden*

Engraving. Fox and North as itinerant musicians, much caricatured, receive plates of broken victuals from a maidservant. North, very bulky and on a larger scale than Fox, beats a tambourine, he looks downwards, his tongue protruding (or perhaps he has just caught a penny in his mouth).

Fox has a large hurdy-gurdy slung across his shoulder and supported on his knee, his other knee is protected from the cobbles of the street by a small four-legged stool. He holds out his hat to receive the food which the girl, who leans out from a street door, is slipping into it from a plate.

The Foxites were still counting on success; for the contest see No. 6373, etc.

$8\frac{3}{4} \times 10\frac{13}{16}$  in.

**6383 SATAN HARANGUEING HIS TROOPS PREVIOUS TO ACTION** *VIDE PARAD<sup>SE</sup> LOST BOOK 5<sup>TH</sup>*

*Pub<sup>d</sup> as the act directs Jan<sup>y</sup> 22 1784 by W Humphrey 227 Strand*

Engraving. Fox (l.), as Satan, stands with the Prince of Wales; he is addressing the serried ranks of the *Majority*, in front of whom stand four officers, each holding a standard: the Duke of Portland (r.) in profile to the l. wearing a ducal coronet, holds a standard inscribed *Belial*; next is North holding a standard inscribed *Mammon* and decorated also with the points of the compass, the letter N pointing west towards Fox; he wears (incorrectly) a baron's coronet. Next stands Burke, his standard inscribed *Moleck the Sublime & Beautifull*; he wears a Jesuit's biretta (cf. No. 6026) decorated with a rosary, and large spectacles. Last (l.) stands Keppel, dressed as a sailor in trousers; his standard is inscribed *Asmodeus or Julius the 27<sup>th</sup>*, one of many allusions to the battle of Ushant on 27 July 1778, which gained him the name of Admiral Lee Shore, see No. 5992, &c. Behind these four stand men in close ranks holding pikes, freely sketched. The front rank is inscribed with the word *Majority* four times repeated.

Fox, from the knee downwards, has the legs of an animal terminating in cloven hoofs. A fox's brush hanging below his coat is faintly indicated. He wears a military hat surmounted by the figure of a small dragon with a forked tongue; on the front of the hat is a fox. From his l. wrist hangs an oval mask of his own features, smiling. He stands in profile to the r., scowling and saying to his followers:

*Will ye submit your necks & chuse to bend  
the supple knee? ye will not if I trust  
to know ye right . . .  
Far not with liberty, but well consist  
Who can in reason or in right assume  
Prerogative o'er such as live by right  
His equals if in power & splendor less  
In freedom equal . . .  
Much less to look for adoration to th' abuse  
Of those Imperial titles which assert  
Our being ordain'd, to govern not to serve*

The Prince of Wales, also in profile, stands on the extreme l. He wears a crown or coronet surmounted with his three ostrich feathers, and rests the point of his sword on the ground. He holds Fox's arm and tramples under foot a paper inscribed *Ich Dien*.

One of many satires on the struggle between Pitt and Fox in Parliament from 12 Jan. to the dissolution, see No. 6373, &c. For Fox and the Prince, see No. 6041, &c. See No. 6482, a sequel by the same artist. For Fox as Satan see also Nos. 6012, 6392, p. 74, 6585, and cf. No. 6430.

$8\frac{5}{16} \times 13\frac{15}{16}$  in.



## 6384 THE TIMES—OR A VIEW OF THE OLD HOUSE IN LITTLE BRITAIN—WITH NOBODY GOING TO HANNOVER.

[Rowlandson.]

*Pub<sup>d</sup> Jan<sup>y</sup> 23. 1784 by W. Humphrey N<sup>o</sup> 227 Strand.*

Engraving. On the r. is *The old Building*, an inn of old-fashioned construction with a projecting upper story and attic, representing Great Britain or the Constitution. On the l. is the king, apparently asleep, driving off to Hanover in a coach with a crown on its roof. Two men and a barefooted woman who holds up two naked infants kneel beside the coach in attitudes of despairing entreaty. In the upper l. corner of the print, above the coach, an eye looks towards the 'Old House' labelled, *Turn out those Robbers and repair the House*.

The robbers in possession are members of the Coalition. The lowest story, stone-built and solid but sinking beneath the weight of the upper floors, is inscribed *Public Credit*, a large padlocked gate being inscribed *Funds*. Outside it sits Fox, in the form of a fox, on a stone inscribed *Protector*; he points towards the padlock. A chain attached to his waist is attached to a curving pillar, inscribed *Coalition*, which is the bending support of a balcony. Beside him, seated on a turnstile, is North saying, *Give me my Ease And do as you Please*. On the other side of the gateway the crown stands on a block inscribed *To be Sold*.

The first floor is supported by two massive beams or props, one, *The Lords*, being intact (indicating the part taken by the Lords in rejecting the India Bill), the other, *Prerogative of the Crown*, is almost chopped through by one of two lawyers in a first-floor window inscribed *y<sup>e</sup> two Lawyers*; he sits with one leg over the sill wielding an axe. Beside him projects from a beam the sign of the house, *Magna Charta*, a torn document with a pendant seal; the signboard is dropping down. He is Lee the Attorney-General, pilloried for his speech on the East India Company's Charter, see No. 6364, &c. Next him is another lawyer, who shakes his clenched fist towards *Magna Charta*. He is perhaps James Mansfield (1733-1821) who succeeded Lee as Solicitor-General (Nov. 19) on the death of Wallace.

The first-floor balcony, an excrescence on the original structure supported by the pillar *Coalition*, extends round the corner of the house above Fox and North. It is filled with revellers: a harlequin leans over it, next him is Burke, who blows a long trumpet from which issue the words *Sheridan Sheridan Sheridan dan Sheridan*, pointing towards a group on his l. which includes a man (Sheridan?) flourishing a bottle and dressed as a clown or zany (cf. No. 7273), and two women, one of whom resembles the Duchess of Devonshire. Beside her a large flag projects from the balcony, *Man of the People*; on it is a fox's brush. On the rails of the balcony is a placard *Here's the Whore of Babylon the Devil and the Pope*. The wall behind is inscribed *The old Building*.

The projecting windowless attic or cornice is divided, in front of the house, into partitions numbered from 1 to 10. Round the corner (r.) the wall is inscribed *The accursed 10 years American War fomented by opposition and misconducted by a timid Minister*. The roof is composed of stones or large irregular slates, on each of which is the word *Tax*, showing that the security of the house is endangered by the weight of taxes. On it sits a bird, probably a raven of ill omen.

The fact that the Coalition is in possession of the house well illustrates

the insecurity of Pitt and confidence of Fox. Cf. Russell, *Corr. of C. J. Fox*, 1883, ii. 227, and No. 6373, &c. For Fox's attempt to keep the Treasury padlocked see No. 6380, &c. For the king's recurrent desire to go to Hanover when indignant at English politics cf. Nos. 6007, 6185. Fox is compared with Cromwell by the word 'Protector', see No. 6380, &c.

The original drawing for this is in the Print Room. The inscriptions are identical with those on the plate, except that the word Sheridan emerging four times from Burke's trumpet is written *Sher-dan*. (201 c. 6/20.)

Grego, *Rowlandson*, i. 114-15.

$8\frac{5}{16} \times 13$  in.

### 6385 BACK STAIRS STATESMEN—IN CONSULTATION WITH M—Y

*Jan<sup>y</sup> 26<sup>th</sup> 1784 Pub<sup>d</sup> by E. Darchery St<sup>t</sup> James's Street.*

Engraving. George III (Majesty) enthroned on a dais of two steps. Behind his chair, half-hidden, is Bute in Highland dress, his cap decorated with a small boot. On the king's r. is Thurlow with the body of a bird of prey; he stands in profile to the r., wearing his Chancellor's wig. On his l. is a serpent with a barbed tail, and a human head intended for that of Pitt; it is suspended in the air, looking towards the king, who says, *Go to my faithfull Janazaries; Order them to repair to the Divan, & do instant execution on the Vizar.*

In the foreground (r.) Britannia sits on the ground asleep. A statesman wearing a ribbon, partly cut off by the r. margin of the print, leans towards her, touching her shoulder and saying, *Theives! Theives! Zounds awake Madam, or you'll have your Throat cut.* He is perhaps intended for Lord John Cavendish.<sup>1</sup>

One of the few attacks on Pitt's Ministry before the dissolution; it is significant that neither Fox, North, nor Burke appears. For Scottish influence cf. No. 6387, and for 'secret influence' in general No. 6417, &c. For Thurlow cf. No. 7502. For George III as an oriental despot cf. No. 6608, &c.

$7\frac{3}{4} \times 12\frac{3}{8}$  in.

### 6386 THE FOX HUNT OR VIEW HOLLA! FROM LEADENHALL STREET.

[? Collings.]

*Pub<sup>d</sup> Jan<sup>y</sup> 27<sup>th</sup> 1784, by W. Wells, N<sup>o</sup> 132, opposite Salisbury Court)  
Fleet Street.*

Engraving. A scene in front of the East India House, Leadenhall Street, which forms the background. A fox (C. J. Fox) is being hunted by three dogs, who are being hulloa'd on by two men with huntsmen's whips and a number of spectators, two of the most prominent being Jews. They evidently represent City and East India interests. The fox turns round to snarl at a greyhound whose collar is inscribed *Pitt*. His *India bill*, which is blazing, is tied to his tail, and to it is tied a brick-shaped box inscribed *MT* [empty]. The other dogs are a bulldog with *Thurlo* on his collar, and a small spaniel who is *Tem*[ple].

<sup>1</sup> He is identified by Mr. Hawkins as Temple, but as the print is directed against 'back-stairs' influence and the new Ministry, this appears impossible.



For the defeat of Fox's India Bill see Nos. 6283, 6368, &c. Cf. also No. 6519.

$8\frac{1}{2} \times 12\frac{15}{16}$  in.

## 6387 THE FOX HUNT.

[W. Dent.]

*Pub<sup>d</sup> for H.B.<sup>1</sup> as the Act directs, by J. Cattermoul, N<sup>o</sup> 376, Oxford Street, Jan<sup>y</sup> 29<sup>th</sup> 1784.*

Engraving. Fox, as a fox with a human head, is being chased (l. to r.) by dogs with human heads, by two huntsmen on foot, and by Lord Temple riding on the king, an ass with the face of George III. Partly visible on the extreme l. is a high stone arch, surmounted by a crown and a thistle, and inscribed *Starting Place*. From it Temple has just emerged; his jockey cap is inscribed *Stow* (the name of his estate) to make his identity clear; from his mouth protrudes a long tongue inscribed *Rumor*, his coat is patterned with what appear to be tongues. On his cap stands Rumour as a small woman with ass's ears, blowing a trumpet. The rein in the king's mouth is inscribed *Secret influence*. Temple holds a whip whose broad lash is inscribed *Prerogative* to indicate his message to the House of Lords on the king's wish for the defeat of the India Bill, see Nos. 6283, 6417, &c. Seated behind him on the ass's back is a demon wearing a tartan plaid, to indicate that an evil Scottish influence still prevails as in the days of Bute (cf. No. 6385).

The dogs' heads are profile portraits: the foremost couple are Pitt and Thurlow; a key inscribed *T* (for Treasury) hangs from Pitt's collar, which is inscribed *Castril*. Thurlow wears his Chancellor's wig; his collar is inscribed *Beetle Brow* and a disk representing the Great Seal is fastened to it. Behind him is Richmond, wearing his ribbon and star; his collar is inscribed *Ordinance* and it is fastened by a cannon-ball. Behind Pitt is Dundas, his collar inscribed *Thistle*. The hindmost dog is Lord Nugent, his collar inscribed *Old Rat* (see No. 6059, &c.).

The two pedestrians are both dressed in long legal gowns, and both blow horns, the foremost (Pepper Arden) blowing *Char—Char—Charters*, the other (Kenyon) *Char—Charters*. The words signify the exploitation by the opponents of the Coalition of the attack on chartered rights involved in the India Bill, cf. No. 6364, &c. Arden, Pitt's friend and Solicitor-General, was one of the most indefatigable opponents of Fox's India Bill. Wraxall, *Memoirs*, 1884, iii. 206-7.

Fox's brush is inscribed *Coalition—Receipt tax* (see No. 6243, &c.) *India Bill* (see No. 6271, &c.). Beside him is a signpost pointing *To Brookes's*; it is decorated with dice and surmounted by a dice-box, indicating that Fox out of office must return to the gaming-table for support, cf. No. 6013.

Two heads look down upon the chase from the sky: above Temple and the King, Shelburne's smiling face (l.) is the centre of rays; above Fox (r.) North's head emerges from clouds directing a blast at Pitt to impede his progress.

This satire, while mainly directed against Pitt's Ministry, see No. 6417, &c., also pillories Fox, cf. No. 6400. For the king as an ass cf. Nos. 5669, 5683, 6007, 7308.

$8\frac{5}{8} \times 13\frac{3}{8}$  in.

<sup>1</sup> The words 'for H.B.' are scored through.

**6388 A BEAST OF PREY. TALLY . . . . TALLY . . HO**

*First Sketch. published Jan<sup>y</sup> 29 1784 as the act directs. by S. Fores  
N<sup>o</sup> 3 Piccadilly.*

Engraving. Fox, as a fox with a human head, speeds over the ground (r. to l.), covering in his stride a wide expanse of country.

Other prints in this series are Nos. 6407, 6412.

$3\frac{3}{8} \times 6\frac{1}{16}$  in.

**6389 GUY VAUX OR F—— BLOWING UP THE PAR——T HOUSE!!!**

*Pub<sup>d</sup> as the Act directs Jan<sup>y</sup> 30 1784 by B. Wakwyn N. 2 Pedlars Acre  
West<sup>r</sup> Bridge*

Engraving. Fox, in the foreground (l.) holding a firebrand, leans backwards as he watches the *Parliament House* (r.) rise shattered in a vast explosion which extends to the adjacent buildings. A path inscribed *Train of False Patriotism* leads from his feet to the explosion. His cap appears to be part of a dark lantern; on it stands the minute figure of the Devil holding a trident. His flaming brand is inscribed *Oratory*, in his l. hand he holds a garment inscribed *Cloak of Deceit*. The pavement on which he stands is inscribed *Loyalty*. From Fox's pocket hang three papers inscribed respectively, *Dear F. . .*, *Louis* (with a fleur-de-lis seal or cipher)—indicating the attitude of Fox towards the recent war, cf. Nos. 6239, 6393; *Majority* 8; and *Satan Spe[ech]*. The majority against Pitt's India Bill on 23 Jan. was only eight. *Parl. Hist.* xxiv. 412.

The explosion is inscribed *Gunpowder of Dissention* and *Messauge from the* (followed by a small crown). Flying into the air with the Parliament House are a crown, *Pitts India Bill* and *Mutiny Bill* (Fox having carried a resolution on 12 Jan. (see No. 6380) postponing the second reading of the Mutiny Bill till 23 Feb.

In the distance, watching the explosion, is a group inscribed *Conspirators*. Prominent among them are North, Burke as a Jesuit (cf. No. 6026) holding a book and a rosary, Keppel holding a flag inscribed *27 July* (the date of the battle of Ushant, 1778, see No. 5992, &c.).

One of many satires on the contest between Pitt and Fox before the dissolution, see No. 6373, &c. For Fox as Guy Vaux see Nos. 6007, 6022, 6478, 6583, 6593, 7861.

$12\frac{9}{16} \times 9\frac{1}{16}$  in.

**6390 S——TH PILGRIMS ON THEIR JOURNEY TO ST STEPHENS CHAPEL IN OBEDIANCE TO THE ORDER OF THEIR HIGH PRIEST**

*Pub<sup>d</sup> as y<sup>e</sup> Act directs Jan<sup>y</sup> 1784 by J Smith & sold at N<sup>o</sup> 66 Drury Lane [address of Holland].*

Engraving. Scottish members of Parliament walk from Scotland, a signpost (l.) pointing along the *Road to preferment*. On the extreme l., on the farther side of a stream inscribed *Tweed*, part of an emaciated figure in tartan is visible. He is inscribed *Famine*; a thistle grows at his feet. His head is outside the picture, but he is saying:



*My Sons lett Intrest be your God  
 & crouch beneath the premiers nod  
 Nor lett the loss of honest name  
 Impede your daring rise to fame.*

On the south side of the Tweed (r.) are four Scotsmen, variously clad in tartan, all with thistles in their caps. The first two are back to back and are dancing a Scottish reel, with satisfied smiles; one is singing:

*Over the water & over the lee  
 & over the water to . . . [Charley].*

In front of this pair walks a man in a tartan plaid and bare legs; he carries his tartan breeches on a pole across his shoulder; they are labelled *Instructions for Members of P—t*. He may be intended for Dundas, through whom the Scottish patronage was exercised, and who managed the elections of Scottish M.P.s and representative peers. The foremost figure on the extreme r. supports himself on two sticks; he is saying *Thanks to my Wise Nephew for this journey*. He is probably Lord Adam Gordon, uncle of the fourth Duke of Gordon, M.P. for Kincardineshire and commander of the forces in Scotland. In the background four shadowy figures on a small scale represent other Scots on the way to Westminster, two of them carry their breeches on sticks over their shoulders.

A satire on the poverty of Scotland and the subservience and self-interest of Scottish M.P.s. For the allegation of Jacobitism cf. No. 5667.  $8 \times 12\frac{7}{8}$  in.

### 6391 SCOTCH ELOQUENCE OR THE DETERMINATION OF A LOYAL KINGDOM.

*I. C. del* [? Cruikshank.]

*Published according to Act of Parlt Jan<sup>y</sup> 30<sup>th</sup> 1784*

Engraving. Fox (l.) holds a standard inscribed *The Protector's Standard*. On the top of its staff is a cock, cf. No. 6564. Behind him is a crowd of his supporters, on a small scale but with standards inscribed *Confus[ed] order*, *Vox Populi*, *Anarchy*, and *mobility*. He holds his hat in one hand. Confronting him (r.) is a Scots officer in a Highland regiment, drawing his sword. Behind the Scot is a table on which is a crown inscribed *This I'll ever deffend*. Behind is a pyramid.

One of the few prints favourable to the Scots, cf. No. 5534. The Scot probably represents the attitude of Scottish M.P.s in general, see No. 6390. 'Mr Adam' is written in an old hand, but Adam, in spite of his duel with Fox, see No. 5575, was a firm adherent of the Coalition. Dundas would be possible. For Fox as Cromwell see No. 6380, &c. For the contest in Parliament between Pitt and Fox, No. 6373, &c.

$7\frac{1}{8} \times 11\frac{1}{4}$  in.

### 6392 THE FOUL FIEND DISCOVERD OR THE GUARDIAN ANGEL OF BRITAIN UNMASKING THE DEVIL

*T* [or *Y*] *C* 1784 [? Cruikshank.] [c. Jan.]

*Publish* [sic] *according to Act of Parliament*

Engraving (coloured impression). An angel (l.) seizes Fox by the r. arm, and removes a mask (of his own features) from his face, revealing the face

of a devil, which from its bushy eyebrows and long nose has a certain resemblance to Fox. To ward off the angel, Fox, who has talons in place of finger-nails, holds out his l. hand. He has a barbed tail; a fox's brush, just cut off, lies on the ground. The angel is probably intended for Pitt, though the characterization is vague.

In the background (r.) is a fire in whose flames are the figures of three minute demons; two demons with webbed wings fly between Fox and the fire; one has the features of Burke, the other appears intended for North.

For Fox as Satan cf. No. 6383, &c.

$7\frac{15}{16} \times 8\frac{1}{8}$  in.

**6393** [FRONTISPIECE TO 'THE BEAUTIES OF FOX, NORTH, AND BURKE'] [Jan. 1784]

Engraving. Design in a circle. A group of three bust portraits, that of Fox (l.) facing T.Q. to r., Burke slightly behind him, and looking in the same direction, North in profile to the r.

The pamphlet consisted of quotations from the speeches of the three politicians before the Coalition, violently attacking each other, cf. No. 6187, &c. See also Nos. 6365, 6369, 6399, 6609, 6615.

$4\frac{7}{8}$  in. diam.

A copy of this print (diam.  $4\frac{5}{8}$  in.) is a heading to broadsides on the Westminster Election. (In collection of squibs, &c., in the Guildhall Library.)

**6393 A** Another impression, the heading to an advertisement of the third edition of the book, Feb. 1784. The advertisement heads a large sheet of three closely-printed columns, giving an exhaustive and attractive table of contents.

This 'celebrated Index' was said to have been used with great effect in the elections. *Morning Post*, 6 Apr. 1784.

Size of bill,  $22\frac{3}{4} \times 11$  in. (margins perhaps cut).

This has the word FRONTISPIECE engraved above the design, which has been cut off No. 6393.

**6393 B** A copy issued as the frontispiece to the 'Beauties and Deformities of Fox, North, and Burke', an amalgamation of the 'Beauties . . .' with 'The Deformities of Fox and Burke', both books being published by J. Stockdale. To this is attached another print, see No. 6411, the whole making a folding frontispiece:

*Published as the Act directs Feb<sup>y</sup> 16. 1784. by J. Stockdale.*

$3\frac{7}{8}$  in. diam.

B.M.L. 12301. b. 14.

**6393 C** A copy in woodcut called THE CERBERUS is on the last of four folio pages, as the heading to an index of 'The Beauties' in four columns, not identical with that of No. 6393 A. Beneath is engraved:

*Cerberus hæc ingens latratu regna trifauci*

*Personat, &c. &c.—Virg*

On the other pages are a review of the book from the *English Review* for Feb. 1784; an address by Josiah Tucker, dated 1 March 1784, on the

<sup>1</sup> The preface is dated 9 Jan. 1784.



'Cardinal Point' between the king and the House of Lords on one side and the House of Commons on the other; a list of M.P.s divided into those who supported Mr. Pitt and the Constitution, and those who voted against him, dated 19 March 1784. This was election propaganda, published by Stockdale, 'Price 6d. each; 1l. 1s. per Hundred, or 8l. 8s. per Thousand'.

$4\frac{5}{8}$  in. diam.

B.M.L. 1890. e. 22, fo. 3.

**6394 THE RISE OF INDIA STOCK, & SINKING FUND OF OPPRESSION.**

[c. Jan. 1784]

*Publish'd as y<sup>e</sup> act directs*

Engraving. George III stands facing a large pair of scales, the beam inscribed *Right weighed against Oppression*. He is in back view, his head turned in profile to the r.; in his r. hand is a sword inscribed *Perogative* with which he has just cut the three supports of the r.-hand scale which falls upside down; North and Fox, holding the severed supports, fall head downwards towards a pool inscribed *Mire of Opposition*. The king says, *To preserve Justice, Villainy must fall*. In the other scale (l.) is the *India House*, its façade roughly depicted; this is supported by the king's l. hand, his arm being inscribed *Government Security*. The three supports of this scale are inscribed *Rights, Charters & Privileges.*; *Sovereign protection*, and *Laws defence*. The three supports of the other scale are *Possession of Property*, held by Fox, *Love of Power*, held by North, and *Influence & Oppression* held by both. Fox says *This is the most dirty fall, I ever had*; North says *I am fallen, never to rise again*.

The date of this may be any time after the defeat of the India Bill in the Lords, cf. Nos. 6286, 6368, &c., and before the dissolution of Parliament on 24 March, it was probably issued early in 1784.

One of several prints approving the king's action against the India Bill, see No. 6409, &c.

$13\frac{5}{8} \times 9\frac{5}{8}$  in.

**6395 AMBITIO**

*I B* [J. Boyne.]

[Plate, 1]

*Publish'd by E. Hedges N<sup>o</sup> 92 Cornhill Feb 1. 1784*

Engraving. Fox dressed as an Eastern prince, in Turkish trousers, a striped tunic, and a long robe which trails on the ground. He stands looking over his r. shoulder with an arrogant expression, his r. hand on his hip, a rolled document, evidently the India Bill, held out in his l. hand. For Fox's ambition, cf. No. 6380, &c. A companion print to Nos. 6396, 6433, 6472.

$7\frac{5}{16} \times 4\frac{13}{16}$  in.

**6395<sup>A</sup> [CARLO KHAN]**

*I B* [J. Boyne.]

Plate, 1

An earlier impression of No. 6395, without imprint, the title written in ink. For Fox as Carlo Khan see Nos. 6276, 6285, 6462, &c.

## 6396 IGNAVIA

I B [J. Boyne.]

Plate 2.

*Publis'd by E. Hedges No 92 Cornhill Feb<sup>y</sup> 1 1784*

Engraving. North seated in a chair asleep, facing the spectator, head resting on his r. shoulder. He wears Turkish trousers and is wrapped in a long voluminous robe (symbolizing the India Bill, see No. 6368, &c.) similar to that worn by Fox in No. 6395, a companion print.

$7\frac{5}{16} \times 4\frac{13}{16}$  in.

## 6397 THE GRAND CRICKET MATCH

[1 Feb. 1784.]

Engraving. From the *Rambler's Magazine*. A game of cricket. The batsman, Dorset (r.), wears riding-boots and stands with his back to the bowler, looking over his r. shoulder; he says, *My Notches against any Man in France for 1000*. The bowler, who wears jack-boots, says, *Begar me vill knock down his Stumps*. There are five fieldsmen, one American, the others French; they say (l. to r.): *Me vill catch him out at first Stroke; He plays well at de Cricket, he be one very good Ambassadeur; He be very clever at getting de Notches; He no speak in de Senate but he be one bon Cricketer*. The last fieldsmen has a tuft of feathers on his head showing he is American; he says, *If you play'd for 13 Provinces you'd lose*.

A satire on the appointment of the Duke of Dorset as ambassador to France, see No. 6370. He was a noted cricketer. The text satirizes his lack of *esprit* and political capacity.

$3\frac{3}{4} \times 6\frac{3}{16}$  in.

## 6398 THE RIVAL QUACKS.

*Pub<sup>d</sup> as y<sup>e</sup> Act directs Feb<sup>y</sup> 2 1784 by B Walwyn No 2 Pedlars Acre West<sup>r</sup> Bridge.*

Engraving. Two adjacent stages, on which stand the quack doctors, Pitt (l.) and Fox (r.), addressing the mob, each with his assistant and his zany, and each protected by an umbrella supported on a long slanting pole. Pitt's umbrella is inscribed *D<sup>r</sup> Pittardo*, his stage (l.) is inscribed *Rigestir [sic] Office where Servants may hear of good places*. He stands in the attitude of an orator, his hat in his hand. On the front of his stage, their legs dangling, sit his assistants: the Duke of Richmond (l.), his Garter ribbon inscribed *Richmondungus*, holds out a bill in each hand, *Receipt Tax Repeald* and *Youth an Enormous Crime*. For the unpopular Receipt Tax see No. 6243, &c. At the other side sits the zany, then the usual attendant of the itinerant quack doctor (cf. No. 8183); he is smiling and appears to be dipping a spoon into a box inscribed *Treasury*.<sup>1</sup> His hat is inscribed *Sec<sup>y</sup> Rosebud*, showing that he is George Rose, re-appointed Secretary to the Treasury by Pitt.

Fox stands, holding his hat, his l. fist raised. His umbrella is inscribed *D<sup>r</sup> Renardo &c.*; on its apex is a small fox standing on its head. His platform (r.) is inscribed *The Art of Gaming taught & Practised in all its Branches by*. His zany, sitting on the l. corner of the platform, is Burke, his hat inscribed *Burkobus*, a rosary hanging from his waist indicating the Jesuit (cf. No. 6026). He holds out a bill in each hand inscribed *To the*

<sup>1</sup> He is perhaps banging on a salt-box, cf. No. 7067.



*Independent Electors of West*—and *An Address to his M——y*. At the back of the stage, facing the spectators behind it, sits North, his Garter ribbon inscribed *Punch Lethargo*. He wears a bag-wig, but his paunch, outlined with buttons, indicates Punch. He holds out a bottle labelled *Cathartic Drops*, in the other hand is a bill, *Motion Pills for Members*.

In front are the heads and shoulders of the audience, a bald head in front of Fox inscribed *An MT* [empty] *house* indicates Sam House. In the background buildings are freely sketched. Behind Pitt is the *India house*; three small figures stand on its roof waving their hats. In the centre, between Pitt and Fox, is *S<sup>t</sup> Stephens*.

One of many satires on the contest between Pitt and Fox before the dissolution, see No. 6373, &c.

$6\frac{7}{8} \times 10\frac{9}{16}$  in.

### 6399 THE COALITION BALLOON, 1784.

*Pub<sup>d</sup> by E. Dachery as y<sup>e</sup> act directs Feby 2<sup>d</sup> 1784, S<sup>t</sup> James's Street.*

Engraving. Fox (with a fox's head) and North are being dragged into the air by ropes hanging from a circular balloon and attached to their necks; their heads hang limply. Long scrolls issue from their mouths, North saying, *Would I might be Hang'd, To be Hang'd with you my Dear with you*, Fox saying, *& I would so too*.

The scene is the riverside, a bank in the foreground (r.) being crowded with men, waving their hats and huzzaing; twelve labels which issue from them being inscribed respectively r. to l.: *Huzza, O be Joyfull | Huzza; Huzza* [twice] *| Huzza; Old England for ever | There they go, good luck go with them. Huzza; Huzza. | Huzza; Huzza. | Huzza; poor Devils, how richly they deserve their fate | Huzza ; it is a pity they were not Hang'd 7 Years ago. | Never did Rope fit better | & never was exaltation more proper | what Joy to poor old England. | Huzza; Huzza*. A curve of the river shows a crowd of spectators in the distance, there are boats with flags as if for a regatta, and on the farther side of the water the buildings, including (?) St. Paul's and the Tower, are flying flags.

Inset in the design is a rectangle (r.) inscribed *This Print is most Humbly Inscrib'd to*  
by his most obedient Humble Servant James Mackdoodle.

One of many satires on the fall of the Coalition, see Nos. 6286, &c., 6365, 6369, 6405, 6409, 6414, 6419, 6443, 6448, 6450, 6454, 6455, 6458, 6489, 6673, 6674. Cf. No. 6373, &c.

$7\frac{5}{16} \times 11\frac{5}{8}$  in.

### 6400 POLITICAL GAME OF SHUTTLECOCK OR FLUCTUATION OF INDIA STOCK

*Pub<sup>d</sup> as y<sup>e</sup> act directs Feby 3 1784 by B. Walwyn N<sup>o</sup> 2 Pedlars Acre West<sup>r</sup> Bridge*

Engraving (coloured impression). Pitt (l.) and Fox (r.) playing battledore and shuttlecock with the East India House, which is in the air between them, upside down, its roof inscribed *India House*, a small figure of the king, wearing his crown, holding to its side. Pitt's battledore is inscribed *Royal Confidence*, that of Fox, *Majority*.

Behind Fox, in the middle distance, stands the Devil holding a trident, and farther off, two small demons. The sun is setting behind them, a face

in its disk. In the centre of the horizon is a precipitous mound inscribed *Mount of Power* with the *Temple of Fame* on its summit. The road up to this from the ground is inscribed *Road of true Patriotism Now Untrode*. The temple is irradiated.

One of many satires on the contest between Pitt and Fox before the dissolution, see No. 6373, &c. Its condemnation of both parties is exceptional. Cf. Nos. 6387, 6428.

$8\frac{1}{16} \times 13$  in.

#### 6401 POLITICAL SCULPTERS.

*Publish'd by E. Hedges N° 92 Cornhill Feb'y 3 1784*

Engraving. Fox (l.) chisels a bust of the Prince of Wales, while North (r.) turns aside to sharpen a chisel on a stone. The bust, in profile to the l., stands on a rectangular pedestal inscribed *Extremly docile, easy model'd into Vice and exceeding soft about the head*. The intention of the portrait is realistic, but the likeness is poor. Fox kneels in profile to the r., his chisel resting on the bust is inscribed *Vice*, in his r. hand he raises a mallet inscribed *Distruction*; he has a complacent expression. North kneels on the r. side of the bust directed to the r., frowning with an expression of angry distress.

See also No. 6971, &c. For the relations of Fox and the Prince of Wales cf. Nos. 6231, &c., 6375, 6377, 6383, 6439, 6451, 6468, 6528, 6535, 6546, 6585, 6593, 6771, 6772, 6782, 6811, 6928, &c., 6974, 7162. See also prints on the Regency, No. 7377, &c.

$7\frac{5}{8} \times 11\frac{1}{8}$  in.

#### 6402 THE INFANT HERCULES.

[Rowlandson.]

*Pub'd Feb'y 3<sup>d</sup> 1784 by W. Humphrey N° 227 Strand.*

Engraving (coloured and uncoloured impressions). Pitt, as a naked infant seated on a circular shield inscribed *Shield of Chatham*, grasps by the neck twin serpents; one has the head of Fox (l.), the other that of North. Fox has an expression of contempt, North one of distress; their bodies, the tips of which have been already cut off, extend (l.) from the shield intertwined, that of Fox being inscribed *East India Bill*, that of North, *American War*. Pitt, whose chubby childish face has no resemblance to that of the Minister, gazes straight before him, saying *These were your Ministers*.

One of many satires on the struggle between Pitt and Fox before the dissolution of Parliament, see No. 6373, &c.

Similar in intention and character to No. 6403.

Grego, *Rowlandson*, i. 115.

$7\frac{13}{16} \times 12\frac{3}{4}$  in.

#### 6403 BRITANNIA ROUSED, OR THE COALITION MONSTERS DESTROYED

[3 Feb. 1784]<sup>1</sup>

[Rowlandson.]

Engraving. Britannia, a massive giantess, has seized Fox in her r. hand, North in her l., and is dashing them to destruction. She holds Fox above

<sup>1</sup> So dated by Mr. Hawkins and Grego.



her head by the r. ankle while she grasps North round the neck. Their open mouths and outstretched arms express terror. She is a draped figure, nude from the waist upwards, cut off below the knees by the margin of the print. Her shield and cap of Liberty on its staff are beside her (l.). A streaming cloak and freely sketched clouds add to the sense of rapid movement.

Similar in intention and character to No. 6402.

Reissued, *History of the Westminster Election*, p. 95.

Grego, *Rowlandson*, i. 116 (reproduction).

$9\frac{5}{8} \times 7\frac{13}{16}$  in.

## 6404 DISSOLUTION

*Pub<sup>d</sup> as y<sup>e</sup> Act directs Feb<sup>y</sup> 6 1784 by B. Walwyn N<sup>o</sup> 2 Pedlars Acre West<sup>r</sup> Bridge.*

Engraving. The king sits in a four-wheeled open car supported on clouds, hurling thunderbolts inscribed *Thunder of Disolution*, at Fox, North, and Burke (l.) who are falling into an abyss from which flames arise. The king is in profile to the l. wearing a crown; three other crowns fall from him after the dismissed Ministers, while a fourth, broken, and inscribed *India*, has fallen from Fox's head. The car is propelled from behind by a chain of four men who push each other's shoulders; the foremost is Pitt, inscribed *P*, next is a man inscribed *T.*, poorly characterized and representing either Thurlow or Temple (who resigned 23 Dec. 1783). Next comes Richmond, inscribed *R.*; Sydney, inscribed *S.*, is last. The chair is about to fall from its supporting clouds into the abyss; its hind wheel is inscribed *Mon Droit* and four of its spokes are axes.

George III, by the rash use of his prerogative of dissolution, seems about to follow the Coalition Ministry to disaster. At this time the Foxites were protesting against the Crown's prerogative of dissolution. Russell, *Corr. of Fox*, ii. 230; *Parl. Hist.* xxiv. 303, &c. See No. 6373, &c.

$9\frac{1}{4} \times 13\frac{3}{8}$  in.

## 6405 GEORGE AND THE DRAGON.

*Pub<sup>d</sup> as the act directs Feb<sup>y</sup> 7 1784 by B. Walwyn N<sup>o</sup> 2 Pedlars Acr [sic] West<sup>r</sup> Bridge*

Engraving. George III on horseback, about to strike down a three-headed dragon, with the heads of Fox, North, and Burke, which is under the hoofs of his rearing horse. The monster has webbed wings with a serpent-like body, its tail is barbed, and from the mouth of each head issues a barbed dart.

One of many satires on the fall of the Coalition, see No. 6399, &c., several directly indicating the popularity of the king's action, see Nos. 6285, 6286, 6368, 6394, 6409, 6419, 6441, 6443, 6466, 6512, 6601.

$7\frac{1}{2} \times 10\frac{5}{8}$  in.

## 6406 BILLY LACKBEARD AND CHARLEY BLACKBEARD PLAYING AT FOOTBALL.

*B [Rowlandson.]*

*Pub<sup>d</sup> Feb<sup>y</sup> 7<sup>th</sup> 1784 by W. Humphrey N<sup>o</sup> 227 Strand.*

Engraving. Pitt (l.) and Fox (r.) stand facing each other in profile, each with his l. leg raised, and looking up at the India House, upside-down in

the air, which they are treating as a football. Pitt is slim and elegant; behind him on a reading-desk is an open volume inscribed *Blackstone*, to show that Pitt (a barrister) had studied law. Behind Fox a table is partly visible showing dice-box and dice; at his feet are playing-cards.

One of many satires on the contest between Pitt and Fox before the dissolution, see No. 6373, &c. For Fox's India Bill, see Nos. 6271, 6368, &c. Pitt's first India Bill was defeated on 23 Jan. by a majority of eight only, and Fox obtained leave to bring in a new India Bill. Cf. No. 6462; *Parl. Hist.* xxiv. 392 ff.; Rose, *Pitt and National Revival*, pp. 162-3.

Grego, *Gillray*, i. 117.

$8\frac{3}{8} \times 12\frac{7}{8}$  in.

## 6407 ANTICIPATION

*Second Sketch—Published Feb<sup>y</sup> 9.<sup>1</sup> 1784 as the act directs by S Fores  
N<sup>o</sup> 3 Piccadilly*

Etching (coloured and uncoloured impressions). Fox (l.) and North (r.), stripped to the waist, are engaged in a pugilistic encounter. Fox's torso is so hairy that it suggests the effect of tarring and feathering. They stand in profile with clenched fists, Fox's left being near North's nose; both are fat, clumsy, and muscular.

Above Fox's head is etched,

*Thus let me wipe dishonor from my name,  
And hurl thee from the earth, thou stain to goodness—*

Above North's,

*Perdition take thee, villain, for thy falshood!  
Now nothing but thy life can make atonement*

There was no foundation for the suggestion of antagonism between Fox and North. Cf. No. 6393.

Other prints in this series are Nos. 6388, 6412.

$7\frac{7}{8} \times 7\frac{7}{16}$  in.

## 6408 THE HISTORICAL PAINTER

*W. D. [Dent.]*

*Pub<sup>d</sup> as the Act directs, by J. Cattermoul, N<sup>o</sup> 376 Oxford Street, Feb.  
10<sup>th</sup> 1784.*

Engraving. Fox, as Cromwell, in a travesty of seventeenth-century dress, paints a picture of the execution of Charles I. The picture is supported at an angle on a table or stand and rests against the wall. Fox's palette is the base of a crown, his brush is a sceptre, the point of which he holds against the head of the prostrate king.

The picture represents the king face downwards, six men standing behind him, one the headsman with an axe, another a man holding an open book. The background is the façade of the Banqueting House. In the foreground are two symmetrical rows of flat circular hats representing the heads of spectators. The frame is inscribed *Outlines* and (below) *Jan. 30.*

Fox wears a cloak, slashed doublet and breeches, a high-crowned hat

<sup>1</sup> For an unpublished print dated 9 Feb. see No. 8244.



in which a large fox's brush takes the place of a feather; this is inscribed *The Man of Moderation*. He stands in profile to the r., painting with a complacent expression. Behind him stands Justice (l.) with her sword (inscribed *Justice*) raised to strike. In her l. hand she holds scales; in the higher scale (r.) sits a fox, which is much outweighed by the other, inscribed *Loyalty*. She stands in front of a pillar inscribed *Pro rege, lege, grege*. In the foreground, in front of Fox, lies a sword partly drawn from the scabbard, its blade inscribed *Commonwealth*. Against its hilt is propped an open book, *Patriotism by C. Cromwell*. A cat of demon-like appearance crouches towards the book.

Another picture hangs above that on which he is working. It represents a fox (l.) standing on its hind legs and presenting a document inscribed *Independence* to America in the guise of an Indian brave (r.); it holds the cap of Liberty on a staff. Behind the fox is a setting sun; another (? rising) sun shines down upon the Indian; both have faces.

One of many satires representing Fox as Cromwell. See No. 6380, &c. For Fox and America cf. No. 5987.

$8\frac{1}{8} \times 8\frac{7}{8}$  in.

#### 6409 THE DIVIDEND OR HALF A CROWN IN THE POUND

*Pub Feby 12 1784 by*

Engraving. George III sits in a small rectangular enclosure or pound formed on three sides by horizontal rails, three corner-posts being serpents with the heads of Fox, North, and Burke. On each rail is the word *Faction*; the body of Burke (l.) is inscribed *Deceit*, of Fox, *Ambition*, of North (r.), *Envy*; to the back of each neck is attached a pair of wings. The fourth side of the pound is a stone wall, on which is a sign with a hand pointing *The way to the House of L—*.

The king is seated in profile to the l. on a pumpkin-shaped seat inscribed *Preroga[tive]*; he wears an ermine-trimmed robe but no crown. He says, *I will maintain my Dignity tho' I have But Half a Crown left*. At his feet lies a crown (half-obsured by Fox's serpentine tail) and a broken sceptre. The tails of Fox and North are knotted together; that of Burke touches that of Fox.

In the background (r.) is Fox as a fox, walking on his hind legs and leading a number of asses by a string attached to their noses. A signpost shows that they are going *To oblivion*. The asses say *I am a representative and we are all trew members*. This group, which is on a minute scale, is inscribed *S<sup>t</sup> Stephen's Plain*.

One of several satires indicating the popularity of the king's action in the defeat of the Coalition, see No. 6405, &c.

$7\frac{1}{16} \times 11$  in. (pl.).

#### 6410 THE GHOST OF OLIVER CROMWELL

*Published by E. Hedges N<sup>o</sup> 92 Cornhill, Feb<sup>y</sup> 14<sup>th</sup> 1784*

Engraving. A witch seated beside her cauldron evokes the ghost of Cromwell, who rises from clouds (l.) wearing armour to look fiercely at Fox (r.) who stands horror-struck, hands held out, the hair rising on his head. The witch, a thin hag naked to the waist, in profile to the l., points towards Cromwell, who has a fixed and angry scowl. Her cauldron is ornamented with a skull and grotesque masks. The background is shaded to indicate

a dark cavern, a ghostly wind being suggested by the swirling draperies and hair of the witch. The light radiates from Cromwell and his armour, falling on the witch and Fox.

One of many satires in which Fox is compared to Cromwell, see No. 6380, &c. For the ghost of Cromwell see also No. 6006.

$7\frac{7}{8} \times 12\frac{7}{8}$  in.

#### 6411 FRONTISPIECE.

[16 Feb. 1784]

*Design'd at Brookes's.*

*Executed at St James's Palace.*

Engraving. Frontispiece from 'The Beauties and Deformities of Fox, North, and Burke'. Fox, North, and Burke chain and blindfold the British Lion who wears a royal crown. Fox (l.) stoops to put the chain round his neck. North (c.) kneels placing a bandage over his eyes. Burke (r.) stands holding the chain, a key, and a padlock. In the background stands Pitt, holding the hand of Britannia who, contrary to custom, wears a feathered hat. Behind him the (rising) sun, half below the horizon, a face in its disk, sends out rays.

One of many satires on the Coalition as usurping the prerogative of the Crown, cf. Nos. 6237, 6409.

In the book (B.M.L. 12301. b. 14) this plate is pasted to a reduced copy of No. 6393, the whole forming a folding frontispiece.

$6\frac{1}{4} \times 4\frac{5}{8}$  in.

#### 6412 VISION OF JUSTICE WITH A VIEW OF THE HARMONIC SOCIETY

*Third Sketch—Published Feb<sup>y</sup> 18. 1784—as the act directs by S Fores N<sup>o</sup> 3 Piccadilly.*

Engraving. Pitt stands in profile to the l., leaning forward and stretching out his r. hand to take the hilt of an irradiated sword, which descends towards him from the upper l. corner of the design, where are three heads of cherubs. Pitt's appearance is idealized; he has a profile of classical correctness, the attitude of a stage hero; his l. hand is held backwards over a circular table on which lies a book inscribed *Locke on the human Understanding*. On the wall behind this is a bust portrait of Chatham, wearing peer's robes and a tie-wig. On the l. of the wall and behind the sword is an open sash-window, through which is seen a crowd of heads with a banner inscribed *The Harmonic Society*; they are Pitt's opponents.

As in the other prints of this series, the words of the speakers are etched in very small script over or beside the heads of the speakers. The three cherubs address Pitt, the first saying,

— *This sword of Justice take;  
And as thy Father us'd it, so do thou  
Thy King and Country, now, await thy strength,  
To crush the vipers that would ruin both.  
God save great George your King,*

The second,

*Long may he live and reign,*

The third,

*God save your King.*



Pitt says,

*Though I am ignorant in the ways of men,  
I yet can boast a heart, as free from guilt  
As any be, who e'er did wield this sword;  
And whilst a sinew nerv'd this arm of mine,  
Or whilst my veins run full with Chathams blood,  
I'll save my Country, and my King with truth;  
And thus I take it—to support them both.*

The members of the 'Harmonic Society' outside the window are singing, their faces in profile to the r. and looking up at Pitt, except North who is full-face, with a fixed scowl. Faint dotted lines (confusedly) connect their words with their mouths.

North sings, *oh damn Pitt's limbs and eyes*; Fox, who is next him, sings, *O Nick, Nick, now arise*; Keppel sings, *O hear our call*; Burke, wearing spectacles and a Jesuit's biretta (cf. No. 6026), sings, *Take him, and 's politics*. An almost hidden profile, which appears to belong to a mitre, probably that of Shipley, Bishop of St. Asaph, sings, *That he mayn't see our tricks*. An invisible speaker says, *Give him infernal kicks*. Behind (l.) are Lord John Cavendish and the Duke of Portland (wearing a coronet), who sings *Or we must fall*. Prominent in the foreground is Sheridan; a large scroll attached to his neck hangs over the window-sill inside the room; it is inscribed:

*We'll ne'er get credit more  
If we've no place in store  
To fee a dun  
What will the People say  
When we are out of play  
And cant our Tradesmen pay  
O, we're undone.*

*The members are requested to  
bring as many Friends as possible.*

A heavy tasselled curtain drapes the side of the window, and the l. side of the design.

One of many satires on the contest between Pitt and the late Coalition before the dissolution, see No. 6373, &c. Other plates in the series are Nos. 6388, 6407. For Pitt as Chatham's son see No. 5984.

10¼ × 8½ in.

## 6413 THE ATLAS OF THE LANDED INTEREST.

JS [Sayers.]

*Published 18<sup>th</sup> Febr<sup>y</sup> 1784 by Jas<sup>s</sup> Bretherton*

Engraving. Thomas Powys, M.P. for Northamptonshire, walking in profile to the l., carries on his shoulders a large rectangular bale, corded, and inscribed *Landed Interest For M<sup>r</sup> Fox at Brookes's By the Carrier from the S<sup>t</sup> Alban's*. He is very thin and lanky, his buttoned coat descending nearly to his ankles. Beneath the design is etched:

*To Pitt by Friendship I am tied  
Yet always with his Foes divide  
Wou'd make this Son of England's Glory  
A creature neither Whig nor Tory*

*Wou'd have him quit his high Condition,  
To grovel in a Coalition,  
Perswade him that a Tavern Vote  
Shou'd make a Premier change his Note  
(A vote from coalescing Embers  
of Faction, more than County Members)  
Thus make this persevering Elf  
As inconsistent as myself.*

Powys was regarded as the mouthpiece of the independent county members, see No. 5990. He took a leading part in Jan.-Feb. 1784 in the endeavour to effect a coalition between Pitt and Fox, the first step being a meeting (26 Jan.), at the St. Alban's Tavern, of members 'distinguished for high character, large property, and acknowledged uprightness of intention', Wraxall, *Memoirs*, 1884, iii. 278-80. They appointed a committee and opened negotiations with Pitt and Portland, which continued intermittently till 1 March. *Ann. Reg.*, 1784-5, pp. 265-72; *Parl. Hist.* xxiv. 450-1; Russell, *Corr. of Fox*, ii. 233 ff.; Rose, *Pitt and National Revival*, pp. 164-6. See also Nos. 6437, 6438, 6457, 6459, 6581, 6618.  
9 $\frac{5}{16}$  × 6 $\frac{1}{2}$  in. (pl.).

#### 6414 THE RARA-AVIS OR THE DEVIL TURND BIRD CATCHER.

*Published by E. Hedges N<sup>o</sup> 92 Cornhill Feb<sup>y</sup> 19<sup>th</sup> 1784*

Engraving. The Devil is about to hang a monster with the heads of Fox and North. This creature, with the body and wings of a goose and the legs of a man, has the head of Fox, while on the back of the l. thigh is the head of North. The scene is outside the gateway of the *TREASURY*, supported by Corinthian columns. Fox stretches out his goose's neck towards the Treasury, saying, *I'll stretch my long Neck and get in if I can*. The King, wearing a crown, leans out of a window immediately over the gateway, saying, *Curse on those who would ruin their Country and King*.

A gallows stands in front of the gateway. Fox is thrusting his neck through it in his efforts to reach the Treasury, but a noose, of which he seems unaware, is round his neck; the cord from it passes over the gallows and is held by the Devil, who says, answering the King, *I will, says Old Nick, for they are now in the string*. He is a satyr, powerfully built, with horns, a beard, and a barbed tail. North, whose head is turned r., looking away from Fox, says, *I am d——d that I e'er coelig'd with this man*. His face expresses horror, while that of Fox is complacent. A row of buildings (r.), at r. angles with the treasury, forms a background.

An illustration of the (misplaced) confidence of Fox in his speedy defeat of Pitt. Cf. Russell, *Memorials & Corr. of Fox*, 1853, ii. 227. For the contest in Parliament see No. 6373, &c. For the part taken by the king cf. No. 6405, &c.

8 $\frac{5}{16}$  × 11 $\frac{1}{16}$  in.

#### 6415 THE HEADS OF THE MUTINY BILL, LAID ON THE TABLE.

*Pub<sup>d</sup> Feb<sup>y</sup> 20<sup>th</sup> 1784, by E. Darchery S<sup>t</sup> James's Street.*

Engraving (coloured and uncoloured impressions). On an oblong cloth-covered table are the heads of Burke (l.), North (c.), and Fox (r.). In front of the table is a block and a headsman's axe, above which are the words



*Pro bono Publico.* Behind the table, framed by lines which appear to represent the back of a chair, stands the Chancellor (Thurlow) in profile to the r., saying, *Is it your Lordships opinion that these Heads be now Committed to the Polls on Temple Bar? The Ayes have it*

A satire on the struggle between Fox and the Ministry over a dissolution, and especially on Fox's attempt to postpone the Mutiny Bill, see *Parl. Hist.* xxiv. 719 ff. See No. 6373, &c. See also No. 8244.

$8\frac{1}{16} \times 6\frac{3}{8}$  in.

# 6416 PARADISE REGAIN,D.

SB [Gillray.]

*London Publish'd as the Act Directs; by G Humphrey N° 48 Long Acre.  
London. 20 Feb 1784.*

A reissue of No. 6319 with an altered imprint. Coloured impression.

# 6417 THE TEMPLE OF PURITY, OR, MASTER BILLY PIT—I— FULL'S INTRODUCTION.

*Annibal Scratch delin. & sculp. [? Collings.]*

*Pub<sup>d</sup> for J<sup>o</sup> Cook Fleet Street, Feb 21<sup>st</sup> 1784*

Engraving. The interior of a latrine up to which leads a flight of stairs (r.) indicated by a balustrade inscribed *Back Stair*. The king is seated on a long seat inscribed *Treasury*; he turns his head in profile to the r. to greet Temple and Pitt who have just entered by the back stair. He says to them *S \* \* \* \* thou on my right hand until I have made thine Enemies thy Footstool*, waving them towards a vacant seat on his r. hand. In his l. hand, on the floor, and on the seat beside him are papers inscribed respectively *Resoluti[on] of Parlm*, *Resolution of y<sup>e</sup> Commons*, *Commons Resolution*, *Commons Address*. Above the vacant seat is pasted a H.L. portrait, the head torn off, inscribed *Lord Chatham*.

Temple, with a smile, introduces Pitt to the king, holding him by the lapel of his coat; in his l. hand is the dark lantern of a conspirator. Pitt stands shyly hesitating at the top of the stairs, watching the king dubiously, his l. hand in his waistcoat pocket, a finger in his mouth (as in Nos. 6425, 6445). On Temple's head is a circular temple; he wears a long cloak, confined at the waist by a belt inscribed *Secret Influence* (the second word indicated only). From the back of his neck hangs down below his waist a miniature ladder, indicating the secret means by which he has gained access to the king. He looks towards the king with a triumphant smile.

Beneath the design is inscribed:

*The fate of Publick Spirit and the stink  
Of that corrupted Cause whose secret pow'r  
Brought \* \* \* \* [Pitt] into the State, and all his mob  
With loss of Honours 'till ONE GREATER MAN  
Regain them and restore the public trust.  
Sing Patriot Muse! — — — Milt.*

A satire on the message from the king to the Lords given by Temple (17 Dec. 1783), and the first of many satires on the 'back stairs' by which Pitt achieved office. 'Secret influence' was the subject of several prints by

the same artist, see Nos. 6425, 6438, 6445. See also Nos. 6370, 6385, 6387, 6418, 6436, 6444, 6464, 6492, 6515, 6564, &c., 6587, 6603, 6801. Cf. No. 6373, &c.

$7\frac{7}{8} \times 12\frac{7}{16}$  in.

**6418 THE MODERN FOX CHACE—OR THE FOX CHACING THE HOUNDS 1784** [c. Feb. 1784]

[J. Kay.]

Engraving. The King (l.) stands, arms extended, a trowel in his r. hand, watching a fox immediately in front of him which is leaping across a pit, representing Pitt, and chasing the king's hounds (r.); he shouts *My hounds. my Pit! my Temple!* The fox (Charles Fox) has a ribbon across his body inscribed *Liberty*. His leap has shattered a small rectangular temple (l.) with Ionic columns, inscribed *Temple of Secret influence*. Within the temple hangs the lantern which symbolizes the conspiratorial influence of Temple, see No. 6438. Similar lanterns hang from the collars of the king's hounds who represent the Ministers. Another lantern, on which the fox is urinating, is within the pit. A spade, which appears to have been just dropped by the startled king, falls into the pit, which is inscribed *Vanity pit*. In the fox's mouth is a garment, perhaps just torn from one of the king's hounds, which turns its head to snarl; it wears a judge's wig and is probably intended for Thurlow. Two of the pack are coupled with a chain, one lies on its back on the edge of the pit, overthrown by Fox. On a raised and sloping platform, inscribed *Treasury [sic] Bench*, close to the pit, four hounds, on a smaller scale than the others, instead of fleeing before the fox, stand barking at him. A bird flies (l. to r.) above the dogs; a label issuing from its mouth is inscribed *Coalition, infamous Coalition*.

By the fox's forelegs is the base of a falling pillar which he has overthrown in his leaping chase and which had stood in the pit; it is inscribed [Monument] *to Eastern Tyranny*. The figure of a naked man inscribed *Injustice* falls from its summit; he holds a sword in his l. hand, in his r. is a pair of uneven scales, in one of which he puts his l. foot. The capital of the pillar is decorated with a sword and a club crossed; a lantern hangs from it by a rope.

On the extreme l. the profile and hand of Lord North appear; he holds a flag inscribed *Boreas* and blows a blast which propels the fox on his chase after the hounds. The king wears a crown and the star of the Garter.

This plate was probably etched when the supporters of Fox and North were confident that they would shortly overthrow Pitt's Ministry, based, as they maintained, on the secret manœuvres of Temple and the vanity of Pitt, and relying on the parrot-cry of 'infamous Coalition' (see Nos. 6176-9, &c.). For the contest see No. 6373, &c., for 'secret influence' No. 6417, &c.

Collection, No. 38.

$7\frac{1}{8} \times 14\frac{1}{4}$  in.

**6419 THE BRITISH TITANS.**

[? Collings.]

*Feb'y 23, 1784. Pub. by W. Wells, N° 132 Opposite Salisbury Court, Fleet Street.*

Engraving. George III, as Jove, holds a sheaf of thunderbolts and has just hurled Fox from the clouds into an abyss in which are Burke, Lord John



Cavendish, and North. The king and his Ministers stand among clouds; he wears classical draperies and a crown inscribed *Prerogative*. An eagle stretches its head angrily towards the falling Fox.

Immediately above Fox stands Pitt wearing a laurel wreath, the centre of a glory of rays, his arms outstretched in the attitude of an orator. Between Pitt and the king, his l. hand on Pitt's shoulder, stands Barré, to whom Pitt had recently given the clerkship of the Pells, instead of keeping it for himself, in lieu of Barré's unpopular pension (see No. 6028), thereby acquiring much credit. On the king's r., directing his actions, stands Thurlow, in wig and gown. These are the most prominent of the gods in the clouds. On each side of Thurlow is a head: one (l.) probably Lord Carmarthen and the other (r.) Sydney (Secretaries of State). On the r. (on Pitt's l.) is an elderly clergyman, possibly Dean Tucker, and on the extreme r. the Duke of Richmond in profile to the l.

Fox, falling through the air, is about to join his colleagues below; from his l. hand drops an axe inscribed *Faction*. Burke (l.), dressed as a Jesuit (cf. No. 6026), stands in profile to the r., grasping a rock to which is attached a chain. He is being pushed forward by a grinning demon who kneels behind him. Lord John Cavendish crouches on the ground grasping Burke's rock; under his l. hand are papers inscribed *East India Bill* (see No. 6271, &c.), *Receipt Tax* (see No. 6243, &c.). North (r.) kneels grasping a large rock with both hands.

Beneath the design is inscribed:

*First Typhon strove more daring than the rest,  
With impious hands the imperial bolts to wrest:  
Him and his Crew the red right arm of jove,  
Down to their native Hell indignant drove.*

One of many satires on the contest between Pitt and Fox before the dissolution, see No. 6373, &c. For the popularity of the king's intervention cf. No. 6405, &c. Cf. No. 6287 (10).

13 $\frac{1}{16}$  × 9 $\frac{9}{16}$  in.

#### 6420 THE PARLIAMENT SAMPSON. FIGHTING WITH HIS JAW.

[? Barrow.]

*Pub<sup>d</sup> by J. Barrow Feb 23 1784, White Lion Bull stairs Surrey side Blackfriars*

Engraving. Fox stands in the attitude of an orator, r. arm raised, l. arm by his side, fists clenched, mouth open, looking upwards. He faces slightly to the l. (cf. No. 6054). From his mouth issue the words:

*That I am called The man of the People is well known, and is as equally just—I am resolv'd to support their voices, rights, and Liberties. As I am not able to do this by being only a Pratesman, it is requisite that I be made a Statesman, and indeed plac'd in the Treasury to be a close guard of the Peoples Treasure. The justness of my claim to this honour is, my being, The man of the People. Till this Justice and honour is done me, and this essential service is done the People, my Opponents may expect Researches, Motions and Harangues, for I am determin'd with my Jaw to knock-down all before me.*

The background is a panelled room and boarded floor, the lines neatly ruled.

# CATALOGUE OF POLITICAL AND PERSONAL SATIRES

Beneath the design six verses are engraved, the first and last being:

1. *Some conquer by swords,  
And some by soft words,  
And others by Querks of the Law;  
But this is the Man,  
That carries his plan,  
And all by the power of his Jaw.*
6. *The new Ministration,  
He fills with Vexation,  
Both Pitt and the Lord of the Law,  
He'll work them about,  
Till he works them all out,  
And works himself in with his Jaw.*

One of many satires on the contest between Pitt and Fox before the dissolution, see No. 6373, &c. Cf. No. 6479.

Subject,  $10 \times 7\frac{7}{8}$  in.; including title and verses  $14\frac{1}{2} \times 7\frac{7}{8}$  in.

**6421** MR FOX APPEALLING TO HIS CONSTITUENTS FROM  
YE KINGS ARMS TAVERN PALACE YARD FEB<sup>y</sup> 14 1784

[c. Feb. 1784]

*Pub<sup>d</sup> as the Act directs*

Engraving. Fox stands at the open first-floor window in the central bay of the tavern, addressing a crowd which is indicated by a few upturned heads. He holds out his l. arm and looks to his r. Beneath the window are the words *The King's Arms Tavern*,<sup>1</sup> and on the l. side of the bay, *Coulson*.

A meeting of Westminster electors was held on 14 Feb. in Westminster Hall, to consider an address to the king thanking him for the dismissal of the Coalition Ministry. Fox and Sir Cecil Wray competed for the chair, the Foxites being in a clear minority. The platform broke, Fox fell, and in the confusion a bag of evil-smelling powder was flung in his face. He was shouted down with cries of 'No Coalition', 'No Dictator', and he and his supporters were driven from the hall. Resolutions moved by Dr. Jebb were passed against the Coalition, in favour of parliamentary reform and in favour of Wray's candidature. The Foxites went to the King's Arms, where Fox harangued the crowd and was afterwards drawn in his coach by his supporters past Carlton House to Devonshire House, where he again made a speech. For the importance attached to the occasion see Disney, *Life of Jebb*, 1787, i. 191 ff.; Hist. MSS. Comm., Abergavenny MSS., p. 66. See also *Parl. Hist.* xxiv. 664 ff.; *A full Account of the Whole Proceedings in Westminster Hall*, 1784 (B.M.L. 8132. d. 64); *Book of the Wars of Westminster*, 1784; *Westminster Election*, pp. 60-4; E. Stanhope and Gooch, *Life of Charles third Earl Stanhope*, 1914, pp. 58-9; and Nos. 6422, 6423, 6426, &c.

$7\frac{15}{16} \times 5\frac{5}{8}$  in.

<sup>1</sup> Cf. *Morning Post*, 16 Feb. 1784: 'We often find that those persons whom we most affect to despise, are frequently the means of doing us the most essential services, witness the frequent illiberal abuse plentifully bestowed by Carlo Khan on the Crown: yet Saturday last, in his disgraceful retreat from Westminster Hall he found his only security in the King's Arms.'



**6422 THE MAN OF MODERATION ADDRESSING HIS FRIENDS  
FROM THE KING'S ARMS, WESTMINSTER.**

W D. [Dent.]

*Pub<sup>d</sup> as the Act directs, by J. Cattermoul, N<sup>o</sup> 376, Oxford Street,  
Feb<sup>y</sup> 24<sup>th</sup>, 1784.*

Engraving. The façade of the King's Arms tavern in Palace Yard, from the central first-floor bow-window of which Fox, a fox with a human head, addresses the electors of Westminster, who are geese with human heads (cf. No. 5843, &c.). Fox's more prominent supporters, also as geese, look from the windows. (For this incident see No. 6421, &c.) Above the window is an escutcheon with the arms of Fox reversed, surmounted by a royal crown on which sits a fox with Fox's head. The supporters are: dexter, a fox with the head of Burke, its brush inscribed *Old Nick*; sinister, a fox with the head of North, its brush inscribed *Old Fox*. It has the family motto *Faire sans Dire* (used by Fox on his book-plates). On the window beneath is inscribed *Young F——'s Arms*. Beneath the window the words *King's Arms* have been scored through and *Westminster Hall* substituted. The name *Coulson* is on each side of the central bay.

Fox says, *Gentlemen, Electors, for heaven's sake! recollect that some of the present men supported the American War; but do not recollect that my now dear Coalition Friend was the Author and conductor of that accursed war—*. (Fox, as reported in the Press, said, *inter alia*, 'Gentlemen, I need not tell you that the present Administration were the greatest enemies to the reform of abuses, nor that they supported the American War—', *Hist. of the Westminster Election*, p. 62, &c.)

Five heads on the long necks of geese surround Fox at his central window; next him is Keppel, with a scowl. In the adjacent windows are similar heads, all much caricatured. Lord Derby, grinning, says *No back stairs* (cf. No. 6417).

From two windows on the second floor, which flank Fox's coat of arms, more heads emerge. One of three heads in the l. window says, *The Man of the People for ever*. In the r. window are the Prince of Wales and Mrs. Robinson (Perdita); she leans out, he puts a webbed foot on her neck.

The ground-floor windows are also crowded with human geese and partly obscured by the geese in the street outside. Sam House looks from the central window shouting, *Huzza huzza*. Outside the window is a coach without horses, on the box of which stands a goose with the head of the Earl of Surrey. It is ready for the procession to Devonshire House, see No. 6421. On the roof stands Jeffery Dunstan, saying, *Old Wigs and Charley for ever and a fig for Charters*; his accustomed bag is thrown over his back and inscribed *Poison Bag* (cf. No. 6425). Another goose, perhaps Sheridan, leans out of the coach window.

In the foreground two processions of geese meet; the one advancing from the l. is headed by a goose with a club, wearing a hat and spectacles, saying *No secret influence*. He is Hall the apothecary. He is faced by the leader of the other procession, holding a flag with a bust portrait of Cromwell, inscribed *Fox for Ever*, the staff surmounted by the cap of Liberty.

The heads, which are much caricatured, are probably all portraits. Fox's committee for the occasion consisted of Mr. Byron, Mr. Byng, Mr. Burke, Mr. Sheridan, General Burgoyne, Lord Derby, Lord Surrey, Lord Foley, Colonel Fitzpatrick, and others. The address was left for

signature at 'M<sup>r</sup> House's, Pall-mall; M<sup>r</sup> Hall's Long Acre; M<sup>r</sup> Chaplin's Bridges-street . . . and M<sup>r</sup> Debrett's, Bookseller, Piccadilly'. *History of the Westminster Election*, 1784, pp. 60, 66.

For Fox as Cromwell see No. 6380, &c.

$12\frac{7}{16} \times 9\frac{1}{8}$  in.

**6423** MR FOX ADDRESSING HIS FRIENDS FROM THE KING'S ARMS TAVERN FEB<sup>y</sup> 14, 1784 [c. Feb. 1784]

Engraving. Headed by FRONTISPIECE, showing that it is taken from one of the many pamphlets issued in connexion with the struggle between Pitt and Fox. Another representation of the scene in Palace Yard, see No. 6421, &c. The façade of the tavern fills the greater part of the design, showing a central bow, surmounted by the royal arms, and four stories with sash-windows, all blank, except for the head and shoulders of Fox, larger than life, addressing a crowd beneath. In the foreground are full-length figures looking up at Fox. They include Sam House (r.) in his accustomed dress, Jeffery Dunstan, with his bag over his shoulder, a lamplighter with an oil-can and a long ladder; a carter in a ragged coat holding a whip; a sweep with soot-bag and brushes; a mechanic wearing an apron; a butcher with a club; and a man with a box slung round his shoulders, who may be a rat-catcher. Between these men and the railings of the tavern is a dense crowd indicated by a sea of heads. The bias of the print is shown by the character of the mob.

$6\frac{1}{4} \times 4\frac{1}{2}$  in.

**6424** A NEW PANTOMIME. HARLEQUINE

*Publish'd by E Hedges N<sup>o</sup> 92 Cornhill Feb<sup>y</sup> 25<sup>th</sup> 1784.*

Engraving. Fox, as Harlequin, and North, as Pantaloon, performing on a stage. Looking up at them from the pit are members of their party, while from the stage-box (l.) they are watched by the Prince of Wales and Mrs. Robinson (Perdita). After the title is etched a small fox running off with a goose (cf. No. 5843, &c.). Fox (l.) stands with one leg raised, his wooden sword held over a bust of George III which is on a rectangular pedestal ornamented with the royal arms. Above the bust a crown and sceptre are suspended, attached to a small balloon whose apex is concealed by the festooned curtain which extends across the upper part of the design. Fox's r. foot rests upon a document; his back is turned to North, but he covertly passes to him a paper inscribed *Prerogative*.

North (r.) stands, full face, close to Fox; he is a large bird with human head and feet, but with wings for arms, his Garter ribbon across his breast. Both Fox and North have a fixed smile, but their brows have an anxious pucker.

The stage is a narrow rectangular room; the curtain has the usual ornament inscribed *Veluti in Speculum*. On the back wall is a framed H.L. portrait of Cromwell in profile to the l. On the r. wall is a map of the *Independent States of America*.

The front row in the pit look up with pleased amusement and are in profile or *profil perdu* except a man on the extreme r. whose back is to the stage; he says *O Tempora O Mores*. The others (l. to r.), most of them saying *encore*, are Lord Surrey, Keppel, Stormont, Carlisle, Portland, Lord John Cavendish, Burke. The second row are in back view. The Prince of Wales says *Bravo, Bravo*.



One of many satires on the Coalition: they stage an attack on the king for his use of the prerogative (cf. No. 6405), which Fox, as Cromwell (see No. 6380, &c.) wishes to usurp, while North is pilloried for the loss of America, cf. No. 6441. For Fox as Harlequin cf. No. 6498.

Also a coloured impression with the imprint burnished out.

11½ × 9½ in.

**6425 MASTER BILLY'S HOBBY-HORSE, OR  
HIS TRIUMPHAL ENTRY INTO DOWNING STREET.**

*An' Scratch d* [? Collings.]

*Pub. Feb. 26. 1784. by W. Wells, N° 132 Fleet Street.*

Engraving. Pitt, riding a rocking-horse, is confronted by the padlocked door of the *Treasury* (r.), inscribed *Thus far and no further*, while its two leaves are fastened by four enormous padlocks, each inscribed *Resolv'd*. Pitt's horse is a spirited, realistically drawn animal, despite its rockers, which are inscribed *Despotism* and *Aristocracy*. The rein is inscribed *Jure divino*. Pitt is very young, holding his finger to his mouth as in No. 6417. He holds a whip whose lash is inscribed *Prerogative*, the word being followed by *Pro me* issuing from his mouth. Under his r. arm is a book inscribed *Royal Primer*. From his posteriors a blast inscribed *My Honor* is directed against Fox, who stands behind the horse's hind legs, a large scroll inscribed *Pro Patria* issuing from his mouth, and holding a birch-rod inscribed *Unanimity*. Beneath the design is etched:

*Ye tinsel Insects whom a Court maintains,  
That count your beauties only by your stains,  
Spin all your Cobwebs o'er the eye of day!  
The Patriot's hand shall brush you all away;  
All that his Grace may preach, their Lordships sing,  
To make a Saint of P—— a God the ——:  
All, all but Truth drops dead born from the press,  
Like the last Gazette or the last Address.*

*Pope*

One of many satires on the contest between Pitt and Fox before the dissolution of Parliament, see No. 6373, &c. The 'Resolutions' which padlock the Treasury are those moved by Fox and others on 12 Jan., &c., to obstruct and dislodge the Ministry by preventing the issue of money. Russell, *Corr. of Fox*, ii. 228, see also No. 6380, &c. 'My Honor' appears to be an allusion to Pitt's speech of 20 Feb. refusing to resign as a preliminary to a coalition with Fox, in which he said 'my own honour and reputation I never will resign'. *Parl. Hist.* xxiv. 661. One of a sequence of prints by the same artist, see No. 6417, &c.

8½ × 13 in.

**6426 THE CONTENTS OF THE SNEEZING BAG ANALYZED  
FOR THE INFORMATION OF THE KING'S ARM'S COMMITTEE**

*J S. f* [Sayers.]

*Published the 27<sup>th</sup> Feb<sup>y</sup> 1784 by Thomas Cornell Bruton Street*

Engraving. A bust portrait of Fox sneezing violently. In the lower l. corner of the design an open bag, partly cut off by the margin of the print, falls to the ground, inscribed *Cabinet Bag for 1783*. The ingredients of

the sneeze are indicated by words radiating from Fox's face: *Euphorbium*, *Coalition*, *Capsicum*, *Receipt Tax*, *India Bill*, *Violation of Charters*, *Cromwell's Ambition*, *Cataline's Abilities*, *Damiens Loyalty*, *Machiavels Politics*.

Beneath Fox is etched:

*Whereas some d——d Rogues have been guilty of Treason  
In making me sneeze when I wanted to reason  
And whereas it appears upon Analization  
That this Bag's vile Contents wou'd have poison'd a Nation  
And whereas tho' the Scheme has for once been defeated  
The Dose may at some future Time be repeated  
I conjure my Constituents wherever they be  
To take Care of themselves, and be careful of me.*

During the struggle in Westminster Hall on 14 Feb. between the supporters of Fox and Wray for the possession of the hustings, a man threw in Fox's face a leather bag, supposed at first to contain assafoetida, which proved to be euphorbium. *Hist. of the Westminster Elections*, p. 61. Fox was shouted down: 'No Grand Mogul! No India Tyrant! No Usurper! No Turncoat! No Traitor! No Dictator! No Cataline!' *Parl. Hist.* xxiv. 666. See Nos. 6421, &c., 6432, 6437, 6465, 6481, 6627. For the Receipt Tax, see No. 6244, &c.; for the India Bill, No. 6368, &c.; for Fox as India Tyrant, see No. 6276, &c.; as Cromwell, No. 6380, &c.; as Catiline, No. 6784, &c.

$7\frac{3}{4} \times 5\frac{15}{16}$  in. (pl.).

#### 6427 THE POLITICAL RAT CATCHER OR JACK RENEGADO'S NEW PATENT TRAP'S

*Annib<sup>l</sup> Scratch de* [? Collings.]

*Pub. Feb. 27. 1784. by W. Wells N<sup>o</sup> 132. Fleet Street.*

Engraving. The rat-catcher sits in the doorway of a bare, ramshackle room, on the floor of which are large steel traps and rats, some already caught. He is John Robinson, Secretary to the Treasury under North, who managed elections for the Government, issuing the money from the Treasury. The rats have human bodies with rat's heads, and crawl over the floor on their hands and knees. One rat is caught by the arm in a trap inscribed *Buck Hounds*, though the place of Master of the Buck Hounds had disappeared with the passing of Burke's Bill of Economical Reform. In the foreground a rat in naval uniform is caught by the tail in a trap inscribed *Baronet*; he is crawling towards another trap, *Seat in y<sup>e</sup> new Parl<sup>t</sup>*. The three other rats are advancing to traps inscribed respectively, *Private Pension*, *Peerage*, *Place 1000 a Y<sup>r</sup>*.

On the wall hangs a torn and unframed portrait completely covered by an enormous cobweb, inscribed *William 3<sup>d</sup>*. In contrast to this is a framed W.L. portrait of Charles I, his head irradiated, inscribed *Sanct. Carol. Pri.* Next it (r.) hangs a ragged document inscribed *Magna Chart[a] In fine preservation*. Over the door (l.) the lower part of a portrait inscribed *Robinson Crusoe* is visible, showing the identity of Robinson who sits beneath it. Beneath the design is inscribed:

*Thus when Renegado sees a Rat  
In the traps in the morning taken  
With pleasure he goes Master Pit to pat  
And swears he will save his Bacon*



For the part taken by Robinson in giving evidence to Pitt to convince him that a majority could be secured, and in the plans for the elections to be held in 1784, see *Parliamentary Papers of John Robinson, 1774-1784*, ed. W. T. Laprade, 1922. Robinson's former post as Treasury Secretary was then held by George Rose, who had succeeded Sheridan on the fall of the Coalition.

Those who left the Opposition to vote with the Ministry before the dissolution of 24 March were known as 'Robinson's rats'. On 10 Feb. the *Morning Post* printed across two columns a woodcut of six rats, beneath which was 'Jack Robinson' as the heading to a list of twenty-three names, printed in full, without comment. This was perhaps the inspiration of this print, as well as of the more famous one by Rowlandson, see No. 6431. See also Nos. 6428, 6485, 6603, 6775. For the Treasury rat-catcher cf. No. 5099 (1773).

$8\frac{3}{16} \times 12\frac{5}{8}$  in.

#### 6428 THE FOX & BADGER HUNTING THE K—G'S HOUNDS.

*Pub<sup>d</sup> as the Act directs Feb<sup>y</sup> 28, 1784 by W. Humphrey 227, Strand.*

Engraving. Fox and North, as fox and badger with human heads, chase (l. to r.) five hounds, behind whom runs John Robinson, who looks round with a face of distress at his pursuers. Round his shoulders is slung a rat-trap, and his coat is inscribed *Rat Catcher*. In front of him and among the hounds run three rats, much smaller in size than the dogs. The collar of the dog immediately in front of Fox is inscribed *W.P. [Pitt]*. Fox says, *Perdition catch such Vermin*. Behind the fox and badger runs Burke, wearing a Jesuit's biretta (cf. No. 6026) and blowing a horn. The ground between pursuers and pursued is inscribed *Field of Contention*.

In the middle distance is a square building resembling the Treasury, and inscribed *S<sup>t</sup> Stephens Kennell*. Behind it on a hill is a circular temple, sending out rays, probably intended for the temple of Fame, as in No. 6400.

Though a satire on 'Robinson's rats', see No. 6427, &c., it is unfriendly to the Coalition, cf. No. 6400 (by the same artist). For Fox and North as fox and badger see Nos. 6176, 6369, 6518.

$8\frac{7}{16} \times 13$  in.

#### 6429 THE STATE SPANIALS AFTER THE DUCK.

[? J. Barrow.]

*Pub<sup>d</sup> by J. Barrow Feb<sup>y</sup> 28. 1784. White Lion Bull Stairs. Surry side Black Friars Bridge.*

Engraving (coloured impression). Seven nude men swim, in a broad river between flat grass banks, after a duck (l.) which is saying, *How these hungry Whelps Strive for me*. The heads are poorly characterized and only two, Fox and North, can be identified with certainty. A judge's wig on the bank (r.) appears to belong to a man with a bald head who is swimming beside it, perhaps intended for Lord Loughborough, who lost the post of First Commissioner of the Great Seal on the fall of the Coalition.

A satire on the efforts of the Coalition to regain office; see No. 6373, &c. Duck-hunting by spaniels was then a favourite plebeian sport.

$7\frac{3}{4} \times 13\frac{1}{4}$  in.

**6430 BELZEBUB TURND MODDELER OR A DESIGN FOR A STATESMAN,** [? c. Feb. 1784]

Engraving. The Devil (l.), with mallet and chisel, stands beside a realistic bust of Fox inscribed *Discord*. The Devil, who has a human face, horns, pointed ears, a satyr's legs, and a barbed tail, says, *He has a Tongue that shall Weedle with any Devil*. Beneath the title is engraved:

*Sure in forming thee, this Devil takes unusual Care  
As its own Darling he Designs the Eare,  
And forms thee, by the Prince of Darkness.*

Cf. No. 6383, &c.

8½ × 7½ in.

**6431 THE APOSTATE JACK R— THE POLITICAL RAT CATCHER—NB. RATS TAKEN ALIVE!** [1 March 1784]

[Rowlandson.]

*Pub<sup>d</sup> by W. Humphrey N° 227 Strand.*

Engraving. Robinson (see No. 6427), on his hands and knees, catches rats in a ramshackle room, his rat-traps on his back. The rats have human faces. A doorway (l.) is inscribed *Treasury*; rats are grouped near it. A placard is pinned on the wall inscribed:

*J—ck R—n Rat Catcher to Great Brittain. Vermin preserved.*

*Rats of Note*

<i>S<sup>r</sup> S— G—n</i>	<i>H— H—n</i>
<i>F— C—l</i>	<i>S— G—n</i>
<i>J— C—n</i>	<i>— A—r</i>
<i>L— C—x</i>	<i>W— C—r</i>
<i>S— D—s</i>	<i>— R—y</i>
<i>E— D—g</i>	<i>C— T—r</i>
<i>W— D—n</i>	<i>— H—e</i>
<i>— F—r</i>	<i>S— D—n</i>
<i>— M—y</i>	<i>E—r.</i>
<i>A— G—n</i>	<i>—</i>
<i>— F—r</i>	<i>—</i>
<i>C— G—d.</i>	<i>—</i>
<i>— M—n</i>	

These names are taken from a list in the *Morning Post*, 10 Feb. 1874, which gives them in full: 'Sir Sampson Gideon, Lord Frederick Campbell, Sir James Cockburn, M<sup>r</sup> Le Cox, M<sup>r</sup> S. Daws, Sir Edward Dering, Sir William Dolben, M<sup>r</sup> Fludyer, General Murray, M<sup>r</sup> [i.e. Lord] Adam Gordon, M<sup>r</sup> Frazer, Sir Charles Gould, M<sup>r</sup> Masterman, Sir H. Hoghton, Sir S. Griffin, Sir Geo. Osborne, M<sup>r</sup> Ambler, M<sup>r</sup> William Chaytor, M<sup>r</sup> Rodney, M<sup>r</sup> C<sup>i</sup> Taylor, Lord Hinchinbroke, M<sup>r</sup> S. Dutton, M<sup>r</sup> Ewer.' One name only is omitted by Rowlandson, that of Sir George Osborne.<sup>1</sup>

Robinson, with a cunning leer, holds out a paper inscribed *Pension* to a spectacled rat; other rats look on with interest. Round his waist is a belt

<sup>1</sup> The constituencies of these M.P.s are easily found in *The Royal Kalendar* for 1784, and they can be compared with Robinson's notes on the state of the constituencies which he prepared for the election of 1784. *Parliamentary Papers of John Robinson*, ed. W. T. Laprade, 1922, pp. 66–106.



inscribed *Cestus of Corruption* to which money-bags are attached. The trap or cage on his back is baited with a miniature coronet and a paper inscribed *Places*. Inside it are two rats; another is climbing up towards the trap, saying, *We'll Ferrett them out*; these three are ordinary rats without human faces, and smaller than the others. The floor is strewn with guineas. On a shelf (r.) is another trap, one rat inside it, another about to enter.

Fox's dwindling majority is attributed to the corruption managed by the late Treasury Secretary. See Nos. 6427, 6428.

Reissued, *Westminster Election*, p. 283; the date has been added to the publication-line.

Grego, *Rowlandson*, i. 118 (reproduction). Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 265.

$7\frac{7}{8} \times 12\frac{3}{4}$  in.

**6432 CROMWELL YE 2<sup>ND</sup> EXALTED OR THE POISON BAG  
OUTDONE BY THE HALTER**

*Publishd March 1<sup>st</sup> 1784 as the Act directs by S. Fores N<sup>o</sup> 3 Piccadilly*

Engraving. North and Burke kneel in profile to the l., in an attitude of prayer, beneath a gallows (l.) from which hangs Fox, his eyes bandaged. North says, *We have left undone those things we ought to have done and done those things we ought not to have done*; Burke, dressed as a Jesuit (cf. No. 6026), says, *and there is no help for us*.

Fox's hands are behind him; an attached label is inscribed *East India Bill* (see No. 6271, &c.). Two spectators stand near the gallows; one says, *Huzza! what the Poison Bag could not effect the Halter has*; the other points at Fox.

For the 'Poison Bag' see No. 6426, &c. For a similar satire on the fall of the Coalition see No. 6287 (9). For Fox as Cromwell see No. 6380, &c.  $8\frac{1}{2} \times 6\frac{13}{16}$  in.

**6433 FORTIS.**

[J. Boyne.]

*London Pub<sup>d</sup> March 2 1784 by E Hedges N 92 Cornhill*

Engraving. Pitt, in Roman armour, ascends a hill (r. to l.) looking round, with an air of triumph, over his l. shoulder. He holds a drawn sabre above his head; on his l. arm is an oval shield on which is the head of Chatham. His cloak flies out behind him. He is a burly figure with little resemblance to Pitt.

A companion print to No. 6395, &c. For Pitt as Chatham's son cf. No. 5984.

$7\frac{7}{16} \times 5$  in.

**6434 DON QUIXOTE & HIS SQUIRE SANCHE ATTACKING A  
WINDMILL.**

*Publish'd As the Act Directs. March 2<sup>d</sup> 1784 by S. Fores. N: 3 Piccadilly*

Engraving, partly aquatinted. Fox as Don Quixote, advances against a windmill (r.). The sails are affixed to a building inscribed *Treasury*; in

their centre is the head of Pitt, irradiated, in profile to the l. North as Sancho (l.) stands timorously behind Fox, saying, *It is the Most Perilous Adventure your Worship Ever Engaged in*. Fox says, *I tell the [sic] Sancho I will Stop his Supplies*. He is in armour with shield and spear and wearing the barber's basin as a helmet. A landscape is indicated as the background.

For Fox's attempts to stop supplies see No. 6380, &c.

$7\frac{7}{16} \times 10\frac{5}{8}$  in.

#### 6435 MONTGOLFIER IN THE CLOUDS

CONSTRUCTING OF AIR BALLOONS FOR THE GRAND MONARQUE

*Fourth Sketch Published as the act directs March 2 1784 by S. Fores  
N° 3 Piccadilly—a Companion to this in a few days*

Engraving. Design in an oval. A W.L. portrait of Montgolfier directed to the r., seated on and among clouds. In his r. hand he holds a long clay pipe, from which soap-bubbles are ascending; he points with his l. hand to the largest and highest of the bubbles. He says, the words etched across the clouds below his feet:

*O by gar! dis be de grande invention—Dis will immortalize my King, my Country, and myself; We will declare de War against our ennemi; we will make des English quake, by gar: We will inspect their Camp, we will intercept their Fleet, and we will set fire to their Dock-yards: And by gar, we will take de Gibraltar in de air balloon, and when we have Conquered d'Eenglish, den we conquer d'other Countrie, and make them all colonie to de Grand Monarque.*

The (unsuccessful) launching of a 'grand aerostatic machine' on 19 Jan. at Lyons, in which Jacques-Étienne Montgolfier and others ascended, caused great excitement. *London Magazine*, 1784, pp. 147, 203. Cf. Nos. 6333, 6709, 6710, also satires on the military use of balloons.

Reproduced, Grand-Carteret et Belteil, *La Conquête de l'air*, 1910, p. 99.  
 $12\frac{1}{4} \times 8\frac{15}{16}$  in.

#### 6436 A PEEP INTO FRIAR BACON'S STUDY.

[Rowlandson.]

*Pub<sup>d</sup> March 3<sup>d</sup> 1784 by W Humphrey N° 227, Strand.*

Engraving. George III as Friar Bacon, the necromancer of popular fable, stands beside the 'brazen head', a bust full-face, on a high pedestal, which forms the centre of the design. He stands (l.) wearing a hooded cloak over his ribbon and star, turning his head in profile to the r.; in each hand he holds a wand, which points to the visions he has evoked. These are contained in two of three circles, which fill the upper part of the design, each bordered by the word *Constitution* and each showing the Constitution at different periods. From the mouth of the brazen head issue three labels, each attached to one of the three circles, inscribed *Time is past* (l.), *Time is* (c.), and *Time was* (r.).

The first shows the king seated on his throne and surrounded by a glory of rays, which fill the whole circle. Two small circles of equal size impinge on its circumference, one inscribed *balloons*, the other *Air balloons*, they contain, on a minute scale, scenes which represent the interior of the two Houses of Parliament. This appears to represent an early stage of the



Constitution when the Crown was all-important, and Parliament in embryo only.

The next circle, present day, contains three circles of diminishing size; in the largest is the king on his throne, in the next is a scene in the House of Lords; in the smallest is a scene in the House of Commons.

The king points with one wand to the House of Commons in the second circle, with the other to the king in the first circle, saying, *What is this To This*, showing that he desires an unlimited monarchy, to which Parliament should be merely an air balloon.

The third circle (r.) contains three equal circles containing, respectively, the king on his throne and the two Houses of Parliament. This represents the Constitution as it was until the manœuvres of George III and the action of the House of Lords in defeating the India Bill (see No. 6283, &c.) led to the situation in circle two, an increase in the royal power with which the king is far from satisfied.

The room is that of a magician; behind the brazen head is a table with bottles, a retort, and a telescope. Behind George III is a globe, and beside it a large open book. Through a doorway on the extreme l. look Fox, North, and Burke; the first says *Beware*. The new Ministry (unrecognizable) hasten down a flight of stairs inscribed *Back Stairs* (see No. 6417, &c.), which leads into the room from the r. A demon leads the foremost, who holds a conspiratorial dark lantern, and says *The Temple* of showing that he is Temple, who was appointed Secretary of State on 19 Dec. and resigned on 21 Dec. The next man says *we must destroy this Coalition*; the third says, *A Fig for the Resolutions*, that is the resolutions moved by Fox in order to dislodge Pitt, including those against the issuing of money from the Treasury, see *Parl. Hist.* xxiv, debates of 12 Jan., 16 Jan., 2 Feb., 20 Feb., and No. 6380, &c.

One of the comparatively few anti-Pitt satires at this time. Cf. Nos. 6417, &c., 6427, &c., 6444, 6469, 6476, 6486, 6552. For the brazen head, cf. Nos. 6373, 7898. For the theme of the increasing power of the House of Lords cf. No. 7623.

\* Grego, *Rowlandson*, i. 119.

Reissued, *Westminster Election*, p. 292.

8½ × 12¾ in.

## 6437 A HASTY SKETCH OF YESTERDAY'S BUSINESS.

J S f [Sayers.]

Published 3<sup>d</sup> March 1784 by J<sup>a</sup> Bretherton

Engraving. Fox stands full face as if addressing the House of Commons, but headless. His right arm is raised, his hat is in his r. hand, a handkerchief in the l. Beneath the title is etched:

*M<sup>r</sup> — in one of the most animated Speeches he ever made in his Life engaged the Attention of the whole house—he began with saying That he should have sat a silent Spectator of the business of the day if a very personal Attack had not been made upon him by calling him the Head of a Faction, he assured the Gentleman nothing was farther from his Heart, all now wished for was a Union upon a broad basis, upon a fair, tho' not an equal footing, and if the Right honourable Gentleman over the Way would but submit to a Capitulation, he would most cordially congregate with him.*

*As to the Idea of his having lost any part of his Weight with his Constituents he assured the Right Honble Gentleman he was convinced he never stood higher in their good Opinion than in his present Situation. For although (said he) a Host of Ruffians (I will not call them Electors) desperate as Chairmen from Brookes's lately made an Attempt upon my Life (here somebody sneezed, L<sup>d</sup> Mahon laughed and was called to order by the Chair) I say upon my Life Sir I have no doubt but that in Case a Dissolution takes place I shall be prepared to meet it with as high a head as any Member of this House.*  
*"Sublimi feriam sidera vertice,*

*M<sup>r</sup> — then brought forward to their View the only means of securing a permanent and popular Administration ridiculed the Impropriety of attending to Addresses from corporate Bodies, accused S<sup>r</sup> Rich<sup>d</sup> Hill of throwing Scripture and Rochester in his Teeth, and concluded with an earnest Exhortation to the Country Gentlemen to lay their Heads together and take into Consideration the Measures which had brought Charles to the Block.*

*Sir Rich<sup>d</sup> Hill said he should neither quote the Bible or Rochester, though he couldn't help saying he would recommend to some Gent<sup>o</sup> of that house the Precepts of the one and the Repentance of the other, he also recommended That in order to ease the Landed Interest the Reckoning of the Gentlemen at the S<sup>t</sup> Albans should be paid out of the Balance remaining in M<sup>r</sup> Rigby's hands, —*

*M<sup>r</sup> P——s [Powys] rose, and was going to enter into an Explanation of the Consistency of his own Conduct but the House seemed not disposed to hear him, so he was angry.*

*The Remainder of this important Debate will be given in our next.*

A burlesque of Fox's speeches on 28 Feb. and 1 March, the former being a debate on Powys's motion for a united and efficient Administration, that is, for a coalition between Fox and Pitt according to the proposals of the country gentlemen who had been meeting at the St. Alban's Tavern, see No. 6413, &c.; the latter, a debate on Fox's motion for an Address to the king to remove his Ministers. Sir Richard Hill's quotation from the Bible and Rochester was on 28 Feb. *Parl. Hist.* xxiv. 639. See also Wraxall, *Memoirs*, 1884, iii. 424 and n. For Fox's sneeze see No. 6426, &c. For his allusion to the Stuarts (i.e. to Charles II), see *Parl. Hist.* xxiv. 627 f., 652 f., 657 f., and Nos. 6438, 6445. For chairmen from Brooks's cf. No. 6453, &c.

The allusion to the balance in Rigby's hand relates both to the meetings at the St. Alban's Tavern organized by Powys, and to the debate on the motion of the Attorney-General (Kenyon) that Rigby should account for the balance in his hands as Paymaster-General, which afforded an opportunity for stating that the account of Lord Holland was still unsettled, since his executors (one being Fox, another the discredited Powell, see No. 6195) had not proved his will. *Parl. Hist.* xxiv. 672 ff.

9 × 6½ in.

#### 6438 POPULAR FRENZY; OR, THE DEMOLITION OF ST STEPH'S CHAPEL.

*Annibal Scratch del [? Collings.]*

*Pub. March 4, 1784, by W. Wells, N<sup>o</sup> 132 Fleet Street.*

Engraving. An old stone building, representing the House of Commons, is being demolished by Pitt and his supporters and shored up by Fox and North. The two latter (l.) are holding up a long beam, inscribed *Constitu-*



*tional Advice*, which supports a massive stone inscribed *SPOB* and flanked by a stone on which is carved within a wreath the cap and staff of Liberty. Pitt and his supporters (r.) ascend a long ladder, inscribed *Back Stairs* (see No. 6417), which rests against the roof. Its rungs are inscribed (reading upwards), [*Sec*]ret inf[luence], *New Mi[nistry] Addr[ess]*, *Address*, *Addres[s]*, *Popular Frenzy*. The foremost figure on the ladder is Folly, a young woman wearing a cap and bells, both her cap and belt inscribed *Folly*. She holds a flag on which is a royal crown and the word *Aristocracy*, and looks round with a smile, saying, *Down with it We will erect a Prerogative Court in its stead*. Below her is a man dressed in shirt and breeches, tugging at an enormous chain, attached by a grappling-hook to the stone on which is the cap of Liberty. The rungs under his feet are inscribed *Address*, an allusion to the loyal addresses which were pouring in, approving of the dismissal of the Coalition. See 'The Gazette', Jan.-March 1784, *passim*. These were compared by the Opposition to those presented to Charles II in 1682-3, see No. 6437, &c. Pitt stands lower, putting his upper foot on the rung inscribed *New Mi[nistry]*; he turns round, addressing a crowd below him, and saying, *We'll pull an old House over their Heads! Huzza*. Below him, on the step of *Secret influence*, stands Temple; he holds a flag inscribed *Omnipot[ence] Anarch[y]* and directs the rays of a conspiratorial dark lantern towards *Wisdom* who stands beside Fox, a tongue of flame rising from her head. She holds a flag inscribed *Union*, its solid staff contrasting with the flimsy one held by Folly; she points at Temple, saying, *Friends take care what you are about*.

On the extreme r. beside the ladder, on which his hand rests, stands Thurlow. Behind are a number of men with pick-axes and mallets engaged in demolition; they are *Addressers*. The ladder rests on a paper inscribed *Constitution*. Beneath the design is etched:

*Man with strong reason is endow'd,  
A beast scarce instinct is allow'd;  
But let this Rabble's worth be tried  
Tis plain that neither are their guide  
Can they discern the different natures,  
And weigh the power of other Creatures,  
Who by this partial work have shew'n  
They know so little of their own.*

The flag held by Wisdom is a plea for the plan of Powys and the country gentlemen who met at the St. Alban's Tavern (see *Ann. Reg.*, 1784-5, pp. 265 ff., and No. 6413, &c.) for a union between Fox and Pitt, the word 'coalition' being shunned.

The character of this attack on Pitt shows his improving position. For the 'popular frenzy' which supported Pitt see also Nos. 6445, 6485, 6486, 6522, 6537, 6538, cf. No. 6581. No. 6445 is a sequel to this print, see No. 6417, &c.

12 × 9½ in.

## 6439 EVERY MAN IN HIS HUMOUR.

By B. Walwyn N° 2 Pedlaler's Acre

Published as the Act directs Feb<sup>y</sup> March 6<sup>th</sup> 1784 [*sic*]

Engraving. A series of isolated figures irregularly spaced. North (l.) leans back in an arm-chair asleep, his arms folded; over his head is the word

*Indolence*. Next is Burke as *Oeconomy* (in allusion to his Bill of Economical Reform) seated full-face in an upright chair mending a stocking. He wears a Jesuit's biretta (cf. No. 6026). The central figure, larger than the others, is Fox, standing full-face with his hands on his hips, wearing a royal crown; he is *Ambition* (cf. No. 6395). *Love and Wine* are represented by the Prince of Wales seated on a chair with a courtesan (perhaps intended for Mrs. Robinson) on his knee; he holds a wine-bottle in his r. hand, she holds up a wine-glass in her l. On the extreme r. Pitt, as *Improvement*, sits primly in an upright chair, full face, holding an open book. The drawing is childish, the line shaky.

For Fox and the Prince, cf. No. 6401, &c.

$8\frac{1}{2} \times 12\frac{5}{16}$  in.

## 6440 THE DEVIL PAID HIS DUE.

[? J. Barrow.]

*Pub<sup>d</sup>*: by J. Wallis. N<sup>o</sup> 16. Ludgate Street. March. 6. 1784.

Engraving. Justice (l.) flogs Fox at the tail of an elephant, as culprits were then flogged at the cart's tail. The elephant is in profile to the r. Fox is stripped to the waist, a rope round his neck is attached to the animal's tail, his hands are on the animal's hind-quarters; he looks over his r. shoulder with an expression of anguish. Justice, a blind-folded woman in pseudo-classical draperies, stands with a knotted scourge raised to strike; she says *Vengeance is mine, I will repay*. On the elephant's flank is engraved, *He that exalteth himself Shall be abased*.

Fox's position is contrasted with that depicted by Sayers in the famous *Carlo Khan's Triumphal entry into Leadenhall Street*, see No. 6276. Cf. No. 6399, &c.

$8\frac{3}{4} \times 13\frac{1}{4}$  in.

## 6441 COALITION ARMS

*Published by M. Smith, March 8, 1784; and sold at No. 46, in Fleet Street [Price one Shilling.]*

Engraving. North and Fox as supporters of the Coalition Arms (cf. No. 6369 (5)), which rest on the prostrate body of the king, on whom North rests his l. foot and Fox his r. North stands (l.) dexter, holding in his r. hand a flag on which are two demons and the word *Coalition*; the staff is surmounted with a skull; in his l. is a small flag with thirteen oblique stripes, an allusion to the loss of the Colonies, which forms part of the first quarter of the arms. Fox holds a ragged cap of Liberty on its staff; his r. hand, resting on the escutcheon, holds a small axe which forms part of the second quarter of the arms. The crest is formed of the heads of North and Fox back to back, in profile, r.; from their mouths comes a ribbon with the word *Faction*. The motto which supports the figures of Fox, North, and the king, is *Neck or Nothing*.

Beneath the plate is a printed explanation of the Coalition Arms:

*Lately granted by a new College of Arms to two Illustrious Persons for their numerous and distinguished Virtus*

*"Go and do thou likewise".*



*They are thus emblazoned:*

FIRST QUARTER. *A Standard with the Thirteen Stripes of the American States; Base, Edmund St Omer's [Burke], like a skilful Dentist, drawing the Teeth of a Lion.*

SECOND. *Quarterly, First and Fourth, Implements of Gambling; Sinister Chief, a declining Axe; Dexter base, the head of Charles, Martyr; Fesse Point Arms of H—ll—d [Holland, the arms of Fox, cf. No. 6422].*

THIRD. *A Gallows, Two Halters charged Proper.*

FOURTH. *Britannia Renversed.*

CREST. *Janus, with the motto Faction.*

SUPPORTERS. *Dexter, the Promoter of Independence with the Flag of Coalition. Sinister; the Man of the People, with a Liberty Cap worn Threadbare; both Supporters trampling on an injured — [King] who is extricating Himself from their Oppression.*

The arms are as described: Burke (H.L.) applies a pair of forceps to the teeth of a lion, seated passively. Above them is a paper inscribed *Reform Bill* (cf. No. 5645, &c.). The implements of gambling are dice-box, dice, and cards. From the gallows hang a fox (l.) and North (r.). Britannia, seated head downwards, holds out an olive-branch, emblematical of the peace and the loss of America.

One of many satires on the Coalition, see Nos. 6369, 6399, &c.; it is exceptional at this date in dwelling on the loss of America (cf. No. 6424) rather than on the India Bill (cf. Nos. 6285, 6361, &c.), which, however, is implied in the prostrate position of the king (cf. No. 6276, &c.), from which he is recovering, see No. 6405, &c.

$7\frac{7}{8} \times 9\frac{1}{8}$  in.

## 6442 MASTER BILLY'S PROCESSION TO GROCERS HALL.

[Rowlandson.]

*Pub March 8<sup>th</sup> by W. Humphrey N<sup>o</sup> 227 Strand 1784*

Engraving (coloured and uncoloured impressions). A burlesque representation of Pitt's procession to the City on 28 Feb. to dine with the Grocers' Company and receive the freedom of the City. The procession is headed by a band of musicians (l.), by the *Gold Box* carried on a pole (voted 10 Feb. 1784 but not presented till 5 Feb. 1785), and by banners. Close to a banner inscribed *N<sup>o</sup> 45 capers Wilkes*, scattering coins with both hands. On the three other banners are the words *Pitt and Prerogative* [the actual banner was 'Pitt and the Constitution']; *Youth a most enormous Crime*; and emblems of the Grocers' Company, including two sugar-loaves.

The coaches, drawn by the populace, are here represented by three small wheeled chairs such as were used for children and invalids. In the first is *Sir Wattey*, drawn by satyrs; he is Sir Watkin Lewes, alderman and M.P. for the City, see vol. v and index. Both he and Wilkes took a prominent part in the reception of Pitt, both had opposed the India Bill and supported Pitt in the House of Commons. He is followed by Pitt as *Master Billy* seated jauntily on the back of his chair, his hands on his hips; a man sits at his feet holding a banner inscribed *Kings Men*. His chair is followed by men with long staves. Last comes *Sir Barney*; his projecting sword appears to have tripped up two of the rabble. He is Sir Barnard Turner, Alderman and Sheriff, who had taken a leading part in restoring order

after the Gordon Riots. He was knighted (16 Jan. 1784) for moving the City Address to the king. *Westminster Magazine*, 1784, p. 118.

The crowd is drawn with much freedom and spirit, some wave hats, some scramble for coins; hats fly in the air with the words *Pitt and Plumb Pudding for ever Huzza!* A man on the extreme r. shouts *King for ever*.

Behind the procession are the houses of a street leading to the gate of *Grocers Hall* (l.), probably representing Cheapside or the Poultry (although access to the Hall was through Grocers' Alley). Spectators lean from the windows of the houses. The large corner house has a wide shop-window, surmounted by the Royal Arms and the words *Tommy Plumb Grocer to his Majesty*. From one of its windows a spectator says, *O what a Charming Youth*. Behind Pitt is a shop inscribed *Toy Shop Wax Work*. On the extreme r. is a large inn with bay-windows whose sign is a large H.L. portrait of Chatham in profile to the l., inscribed *Lord Chatham*, and below, *Neat Wines*. A figure leaning from one of its windows says, *Very like his Father*.

The procession is described at length in the newspapers, e.g. *Morning Post*, 1 and 2 March. It is called 'the grandest procession of the kind since the year 1761 when M<sup>r</sup> Pitt's illustrious Father . . . received the same marks of distinction from the Citizens of London'. See also Nos. 6471, 6538, 6807, 6813. On his return to Berkeley Square Pitt was attacked by a mob opposite Brooks's, see No. 6453, &c. For Pitt as Chatham's son cf. No. 5984.

Reissued, *Westminster Election*, p. 83.

Grego, *Rowlandson*, i. 119-20 (reproduction). Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 264.

8½ × 13½ in.

#### 6443 IN MEMORY OF MONDAY DECEM<sup>R</sup> 17<sup>TH</sup> 1783

*Publish'd by E Hedges N<sup>o</sup> 92 Cornhill march 8<sup>th</sup> 1784*

Engraving (coloured impression). Pitt, with Britannia and the British Lion, attacks a many-headed monster with a serpent's tail which encircles a column inscribed *British Constitution*; on this is a bust of the king. Pitt wears Roman armour; he holds a club in his r. hand, Britannia's shield in his l., and appears to represent Hercules slaying the hydra. The necks of the monster join in a flattened mass on which stand Pitt, Britannia, and the lion, all three threatening the heads, which are those of the late Ministry: (l. to r.) North, Burke, Lord John Cavendish, Lord Derby (who had been Chancellor of the Duchy of Lancaster), Keppel, Portland, and Fox.

The bust of George III is in profile to the l.; against his shoulder rests a shield inscribed *Dieu et mon Droit*. The whole group rests on a platform or pedestal, and appears to represent a piece of sculpture, the title forming part of the design. On each side of the title is inscribed:

*Ye British Chiefs who mount the waves  
And ye who meet the tented foe:  
Behold the young the wise the brave;  
Repelling all your country's woes.*

December 17th was the date of the defeat of the India Bill in the Lords, see Nos. 6283, 6368, &c. From a constitutional standpoint, one of the most extreme of the attacks on the Coalition. See Nos. 6399, 6405, &c. Similar in design and intention to No. 6450.

12 × 9½ in.



## 6444 THE CHAMPION OF THE PEOPLE.

[Rowlandson.]

*Pub<sup>d</sup> March 11. 1784 by W. Humphrey N<sup>o</sup> 227 Strand*

Engraving (coloured and uncoloured impressions). Fox (r.) in armour, attacks a many-headed monster (l.), a scaly beast, with wings, talons, and writhing serpentine necks. From each mouth issues a barbed fang and words: *Tyranny; Assumed Prerogative; Despotism; Oppression; Secret Influence; Scotch Politik*; and (from heads on the ground) *Duplicity and Corruption*.

Fox (r.) stands in a theatrical attitude, his sword of *Justice* raised above his head, his *Shield of Truth* on his l. arm, a cloak flying out behind him. He has already cut off three heads. Behind him are his supporters: two naked and emaciated figures prostrate themselves at his feet, inscribed *E<sup>t</sup> Indians*. A serried rank of men in armour with shields and spears are the *English*; their standard has a seated figure of Britannia holding a cap of Liberty and is inscribed *Standard of Universal Liberty*. They say: *While he protects us we will support him*. Next them is a smaller body, inscribed *Irish*, dressed as Irish Volunteers. They say, *He gave us a free Trade and all we asked He shall have our firm support* [see Nos. 5653 (1780), 6002 (1782)].

In the background, behind the hydra (l.), four men holding hands caper round a flag inscribed *Standard of Sedition*. They perhaps represent foreign countries rejoicing at the dissensions of England; one appears to be dressed as a Frenchman, another as a Dutchman.

One of the most extreme of the Foxite prints; it is exceptional in defending the India Bill, see Nos. 6271, 6368, &c. For 'Secret Influence' see No. 6417, &c. See also No. 6436, &c.

Reissued, *Westminster Election*, p. 43.

Grego, *Rowlandson*, i. 120.

8½ × 12⅞ in.

## 6445 THE GOLDEN IMAGE THAT NEBUCHADNEZZAR THE KING HAD SET UP

*Annibal Scratch del et sculp. [? Collings.]**Pub: by W. Wells, N<sup>o</sup> 132 Fleet Street, March 11<sup>th</sup> 1784.*

Engraving. A sequel to No. 6438. George III, seated on a balloon, points downwards with his sceptre to an image of Pitt (r.) as a naked child, on a column which is inscribed *Family Presumption*. The king looks down at North, Fox, and Burke, saying, *I command you O Shadrach Mesech & Abednego!* The three stand (l.) in attitudes expressing intense self-righteousness; they say: *Know O King we will not worship y<sup>e</sup> Golden Image*; on each head rests a tongue of flame. They stand outside a dilapidated building on the extreme l. inscribed *S<sup>t</sup> Stephens*, shored up by a beam, whose base is at their feet, inscribed *Resolutions Unrescinded*. From its coping-stone flies an ensign flag inscribed *Firm S.P.Q.B.* The king's balloon is inscribed *Prerogative*; its lower axis emits a blast inscribed *Gracious Answer*. Behind the balloon and Pitt are clouds inscribed *Breath of Popularity*.

Pitt stands sucking his finger (cf. No. 6417); on his head is a sugar-loaf surmounted by a flag inscribed *Feb<sup>y</sup> 28*, an emblem of the Grocers'

Company which had entertained him on that day, see No. 6442. Kneeling figures do obeisance before the image of Pitt, those in the foreground representing the least reputable trades: a lamplighter (l.), with his ladder and oil-can, kneels in profile to the r.; a butcher prostrates himself; a chimney-sweep kneels with clasped hands; a ragged scavenger, his shovel and basket beside him, kneels in profile to the l., the basket stands on a paper inscribed [*Worshipful*] *Company of Scavenger[s]*. In the foreground lie papers inscribed *Garret Address* (an allusion to the mock elections of Garratt), *Address*, and *The worshipfull Company of Chimney Sweepers*. A crowd of kneeling figures (l.) is worshipping the idol; they hold standards, three of which are inscribed *Bristol*, *Westminster*, and *London*, representing the addresses to the king which had been compared by Fox to those made to Charles II, see No. 6438, &c.

Beneath the design is etched:

*A Gilded Image—& before it—  
A Mob on Marrow-bones adore it  
That immemorial time have sold  
All Conscience to his God-ship Gold:  
Look ere you leap & scan the PIT,  
Your sapient Worships may be bit  
Not all that glitter's Gold, alas,  
Your baby's but a thing of Brass.*

The sequence of satires by this artist well illustrates the declining fortunes of Fox, see No. 6417, &c. See also No. 6438, &c.

$8\frac{3}{16} \times 13$  in.

#### 6446 THE UNFORTUNATE ASS.

*Pub<sup>d</sup> as y<sup>e</sup> Act directs March 11, 1784 by W Humphrey 227 Strand*  
Engraving. Fox (l.), George III (r.), face each other in profile; each tugs hard at a rope attached to the nose of an ass which stands between them. The ass is *The People*; he is heavily burdened with many sacks, inscribed *Taxes*, or *Tax*, and one, *Taxes 1784*. The king, wearing a crown and a sword inscribed *Prerogative*, tries to drag the animal on to a road down which points a signpost inscribed *Road to Absolute Monarchy*. A signpost behind Fox points down the *Road to Republicanism*. Fox says, *I humbly Insist upon the management or else will not grant any Supplies* (see No. 6380). In the distance is a signpost, *To Aristocracy*, pointing to a road out of sight behind the ass, whose back is turned to it.

For Pitt and prerogative, cf. No. 6417, &c.; for Fox and republicanism cf. No. 6380, &c.

$8\frac{3}{16} \times 12\frac{13}{16}$  in.

#### 6447 THE LONDON 'PRENTICE, OR, THE FORCE OF VIRTUE. WD. [Dent.]

*Pub<sup>d</sup> 11 March 1784 by H Humphrey N<sup>o</sup> 51 New Bond Street*

Engraving. Pitt stands between two beasts, one with the face of North (l.), the other with that of Fox (r.). They have the mane of a lion and the claws of a bear; the tails resemble a fox's brush. North's tail is inscribed *Conscience*, that of Fox *Honor*. Pitt wears a plumed helmet inscribed *Wisdom* and encircled with a laurel-wreath, a tunic with a belt inscribed



*Cestus of Virtue*. He looks towards North, whose teeth he is drawing with a forceps. Fox lies prostrate, vomiting; a crown inscribed *Asia* has fallen from his head. Pitt's outstretched l. arm holds out over Fox a heart inscribed *Indostan*, which appears to have been torn from Fox.

One of many satires on the defeat of the India Bill, see Nos. 6271, 6368, &c. Pitt is the 'London 'Prentice', having received the freedom of the City, see Nos. 6442, 6567.

$8\frac{3}{8} \times 13\frac{3}{8}$  in.

#### 6448 THE STATE NURSES.

[? J. Barrow.]

Pub<sup>d</sup> by H. Humphrey. March 11. 1784. N<sup>o</sup> 50 New Bond Street.

Engraving. Fox and North dressed as nurses: Fox stands outside a house, his hand on an empty cradle on which is a notice *Reynard State Cradle Wrocker*; North (l.) looks from a window above the open door, holding out a dirty cloth and saying, *A Sh——n piece of Buisness, this Susan—I am afraid we Shall not in a hurry be able to get out the Stain*. Fox, his back to North, answers, *And Stinks most horribly, it will require great Judgement to bring it to its former Colour*. A placard on the house is inscribed, *Wanted a Child to Nurse, by Rachel N——h, & Susan F——x, lately removed from St James's. Can be well Recommended from the three Feathers in Pall—Mall—*. (An allusion to Carlton House, and the close association between Fox and the Prince of Wales, see No. 6041, &c.)

One of many satires on the defeat of the Coalition, see Nos. 6283, 6399, &c. A print with the same title is No. 5850.

$12\frac{1}{2} \times 8\frac{7}{8}$  in.

#### 6449 THE GANDERS ADDRESSING THE LION, TO HAVE THE ELEPHANT REMOV'D. [c. March 1784]

Engraving above engraved verses in two columns. The Lion (George III) sits under a canopy, holding a sceptre; on his r. is a bull (John Bull), on his l. an elephant (Pitt). Before him (r.) stands a deputation of ganders; the foremost gander holds a paper inscribed *We Ganders* and walks between a bear (North) on his l. and a fox (Fox) on his r. The fox leads the bear by a chain which passes over the back of the gander; in his r. hand is a pair of spectacles. The ganders are the supporters of the Coalition in the House of Commons.

A satire on the repeated motions for the removal of Ministers from Jan. to 1 Mar., when Fox's motion for an address to the king was carried by twelve only. *Parl. Hist.* xxiv. 687–713. Wraxall, *Memoirs*, 1884, iii. 309–10. Cf. Nos. 6373, &c., 6473.

$5\frac{9}{16} \times 9\frac{1}{2}$  in.

##### The Ganders Address

*We Ganders beg, your Majesty  
would condescend most graciously  
to send yon<sup>1</sup> Elephant away  
(a beast that feeds on beans and hay  
and therefore never should pretend  
with high-fed creatures to contend,)*

<sup>1</sup> 'Your' corrected to 'yon' in a contemporary hand.

*who got by stealth into a place,  
by others fill'd with far more grace.*

*We have a noble Bear and Fox  
who feast on honey, fowls, and ducks;  
Their pow'r and wisdom we can swear for  
and have in former days paid dear for;  
But they're become fast friends of late  
and resolv'd to uphold that state,  
which their contentions had o'erthorn [sic],  
and they'll rebuild what they've pull'd down.*

*Besides our noble Renard has  
a pair of Spectacles of glass,  
which if your Majesty but chose,  
to let him place upon your nose,  
h'ed [sic] make you see in darkest night  
whatever he thinks wrong or right.*

*As to yon<sup>1</sup> stripling Elephant,  
though<sup>2</sup> all your Grandees of the Land  
should foolishly attempt to prop him,  
Renard and Boreas would stop him.  
And We, your faithful Ganders, say:  
that none but they should bear the sway.*

#### The Lion's Answer

*Gentlemen Ganders! we are pleas'd  
with your harangue. it is confess'd  
that bears & fox's rule with grace  
o'er any flocks of Sheep and Geese.  
But we've more Cattle in the Stable,  
whom elephants are better able  
to govern, than your Bear and fox.  
For besides Sheep and Geese and Ducks  
we reign o'er many a noble Stag  
and many an usefull Bull and Nag,  
who do not relish (as we hear)  
the Government of Fox and Bear.*

*Tis true our Elephant is young,  
But he's no fool and will grow Strong.  
We trust he never will disgrace  
a father, who once fill'd that place,  
And here's our old good friend the Bull  
who knows his merits to the full;  
He thinks him a good honest creature  
endow'd with sense and with good nature,  
and will stand by him to the last  
(says he) whatever it may cost.  
With vices none of you can charge him;  
Thus we have no mind to discharge him.*

*For Spectacles we have no need,  
But thank ye as much, as if we did.*

Broadside (clipped), 13 $\frac{3}{4}$  × 9 $\frac{1}{8}$  in.

<sup>1</sup> See note on previous page.

<sup>2</sup> 'Through' corrected to 'though'.



## 6450 GORGON

*Published by E Hedges N° 92 Cornhill March 13 1784*

Engraving (coloured and uncoloured impressions). Fox's head, directed to the l.; his hair is composed of writhing serpents, each with a human head, representing a member of the Coalition Ministry; in the centre, above the forehead, is North; on the l. are Lord Stormont, Keppel, and the Duke of Portland, who is in profile to the r. and faces, with an alarmed expression, Burke, his *vis-à-vis* on the opposite side. On the r. are also Lord Derby, Lord John Cavendish, and Sheridan, who has a beard and the ears of a satyr as in Nos. 6281, 6367. Behind these fully characterized heads are others shaded to form a background, and almost all grotesque; one of these (r.), in *profil perdu* to the r., is identified by Miss Banks as Lord Carlisle. Beneath the design is etched:

*This horrid head in antient times was known,  
To petrify beholders into stone.  
But Pitt the Perseus of the present day,  
With patriot zeal has took its pow'r away,  
The venom'd heads from him receiv'd no quarter  
Or stings that pointed at the India Charter.*

Similar in design and intention to No. 6443 by the same artist. One of many satires on the defeat of the Coalition, see No. 6399, &c. For the India Bill see Nos. 6271, 6368, &c.

9 $\frac{5}{16}$  × 8 $\frac{7}{8}$  in. (pl.).

6451 THE GOATS CANTER TO WINDSOR OR THE CUCKOLD'S COMFORT.<sup>1</sup>

*Pub March 14 1784 by J Wallis N° 16 Ludgate Street*

Engraving. The Prince of Wales drives (r. to l.) a lady in a high gig drawn by six goats. The near leader is ridden by Fox, with a fox's head, as postilion. On the side of the gig is a coronet and the Prince of Wales's feathers. Three men on goats ride beside the gig; the foremost has horns and is seated facing the tail of the animal. He is identified by Mr. Hawkins as Lord Jersey, which is unlikely at this date (but see No. 6115); he is probably Robinson. Next comes a stout man, looking up at the gig, who resembles Lord North (cf. No. 6266). Last comes Colonel Tarleton in military dress, wearing the feathered helmet made familiar by Reynolds's portrait. The lady is probably Mrs. Robinson; this is confirmed by the presence of Tarleton, see No. 6266, &c. Cf. No. 6452. On the extreme r. is a signpost pointing *To Windsor*, the words written in reverse.

A satire on Fox's relations with the Prince of Wales, cf. No. 6401, &c. For the continued association of the Prince and 'Perdita' in the public mind cf. Nos. 6928, 6930, 6977.

8 $\frac{7}{8}$  × 13 $\frac{1}{4}$  in.

<sup>1</sup> The second part of the title, and the publication-line, have been added on a pasted strip, the paper beneath it being cut away.

## 6452 IOB

*Publish'd According to the Act by J. Fores N. 3 piccadilly March 14 1784*

Engraving. Fox as Job lies on a low oriental bed, vomiting into a chamber-pot, supporting his head on his r. hand. He wears a hood or turban, a buttoned tunic, trousers, and slippers. Above the design is inscribed *And There lived in the Land of Uz a Certain man Whose Name was . . . & That Man Was perfect & Upright, One that Eschewed Evil.*

Beneath the design three verses are etched, the first being:

*M' Fox M' Fox:  
If you had the \* \* \*  
What a blessing t'would be to y<sup>e</sup> nation;  
If Perdita Would  
For once do some good  
She'd Secure you a tight Salvation  
M' Fox  
She'd . . . [ut supra].*

For Fox and Mrs. Robinson see No. 6117, &c. Cf. No. 6451.  
Subject,  $5\frac{1}{2} \times 8\frac{5}{16}$  in.; pl.,  $11\frac{1}{8} \times 8\frac{15}{16}$  in.

## 6453 MASTER BILLY'S RETURN FROM GROCERS HALL

*Pub<sup>d</sup> as the Act directs March [18] 1784 By E. Sauer N<sup>o</sup> [49] Jermyn St S<sup>t</sup> James's<sup>1</sup>*

Engraving. The mob, using bludgeons and fists, attack Pitt's procession in St. James's Street on its return from the City on the night of 28-29 Feb., see No. 6442. The scene is in front of Weltje's shop, from whose first-floor balcony the Prince of Wales, wearing his ribbon and star, waves a hat, shouting *Fox For Ever huzza*. Across the shop-front is inscribed *C. Weltje Cotectioner [sic] to his Royal Highness*. Immediately below is a coach, from which Pitt is addressing the mob who are attacking with bludgeons. Its roof is inscribed *Mastir Billy*. On the extreme r. stands Fox, waving his hat. Sam House, supported on the shoulders of another man, holds up a flag inscribed *Down with Pitt*. A banner, *Pitt & Prerogative*, lies on the ground. On the extreme l. is a banner, *Kings Men*, as in No. 6442. Spectators look from the windows of the houses. The house behind Fox is inscribed *Kelseys*.

The mob attacked the procession opposite Brooks's; Pitt was forced to take refuge in White's, and the three coaches which were being drawn by the crowd were broken to pieces. The presence of Fox and the Prince of Wales is, of course, apocryphal. For Weltje's shop see No. 5888. He had a brother, and the two are sometimes confused. He figures largely in prints and squibs as a supporter of the Prince of Wales and the Foxites, see index. For Kelsey's shop see Gillray's print (1797), reproduced Grego, p. 230. It was said, in defence of the mob, that Pitt's followers had been breaking windows which were not illuminated, including some at Carlton House and at Weltje's. *Morning Post*, 2 Mar. 1784. See Stanhope, *Life of Pitt*, 1879, i. 151-3, and No. 6464.

$8\frac{1}{2} \times 13\frac{1}{8}$  in.

<sup>1</sup> The figures in brackets are written in ink.



**6454 THE TRIUMPH OF VIRTUE.**

*Pub. According to Act Mar. 18, 1784 by T. Cornell, Bruton Street*

Engraving. Design in an oval. Pitt, with an air of extreme youth and innocence, stands on a rectangular pedestal, which rests on the bodies of North and Fox. He puts his foot on a serpent, with the head of Burke, which coils round the pedestal. He holds a post or beam, inscribed *Pillar of the Public*, on which is the cap of Liberty. An irradiated wreath is suspended over his head. He looks down at Fox (r.) who looks round over his l. shoulder, his *India Bill* in his hand. North lies prone, his head thrown back. Beneath the title is etched:

*The Pitt is raised, The Fox is fallen, The North-wind ceases, and Edmund Reassumes his Native Self.*

One of many satires on the defeat of the Coalition and the India Bill, cf. Nos. 6176, 6286, 6368, 6399, &c.

$7\frac{1}{2} \times 6\frac{3}{16}$  in.

**6455 REYNARD CAUGHT AT LAST OR THE (FOX) IN A PITT**

*Publish'd by E Hedges N° 92 Cornhill March 19<sup>th</sup> 1784*

Engraving. Fox, North, and Burke in deep mourning, with mourning scarves round their wide-brimmed hats. Fox (centre) stands full-face up to his knees in a circular pit, saying, *I shall be lost for ever in the depth of this terrible Pitt*. North (l.) stamps on the ground, his fists clenched, saying, *Is all our coalizing come to this, O! I could tear my flesh for madness*. Burke (r.), standing stiffly in profile to the l., says, *I think as matters are now it will be my wisest way not to assist you any longer*. The word 'fox' in the title is represented by a fox running with a goose in its mouth (cf. No. 5843). Beneath the design is etched:

*Three mourning Patriots here are in the dumps,  
They play'd their cards, but lost for want of trumps,  
Renoun'd alike for Eloquence and wit,  
The wily F—x has tumbled in a Pitt.*

One of many satires on the fall of the Coalition, see No. 6399, &c.; it misrepresents the attitude of North (as of Burke) who offered to resign all claim to office if the union of Pitt and Fox could be thus secured. Cf. No. 6413, &c.

$8\frac{3}{8} \times 10\frac{3}{8}$  in.

**6456 A JOURNEY TO MALMSBURY**

[J. Barrow?]

*Pub<sup>d</sup> March 02. [sic] 1784. by H. Humphrey. N° 51. New Bond Street.*

Engraving. Fox sits in a small two-wheeled cart drawn by an ass, which is led (r. to l.) by a man with a whip over his shoulder. A sign-post (l.) points *To Malmsbury*. The cart is inscribed *S<sup>t</sup> James's Pass For Paupers*. In the foreground (r.) stands North, under a small tree resembling a weeping willow, his back to the cart, saying, *Alass poor Charly*. On the l. a man stands full-face, holding a long staff or pole in his r. hand.

Fox's rejection for Westminster is anticipated: he was M.P. for Malmesbury, a close borough, from 1774 to 1780, when he was elected for Westminster. His defeat seemed likely from the Westminster meeting of 14 Feb., see No. 6421, &c., as well as (later) from the state of the poll, see Appendix I. Paupers were then taken in a 'pass-cart' by constables from county to county and so passed to their place of settlement. This humiliating form of transit was (legally) reserved for vagrants, not for the more respectable 'settled poor'. Cf. No. 6562.

$8\frac{11}{16} \times 13$  in.

# 6457 THE COUNTRYMAN'S DREAM OF COALESCING VIRTUE AND VICE

W. D. [Dent.]

*Pub<sup>d</sup> as the Act directs by J. Ridgway, Piccadilly, March, 20<sup>th</sup> 1784.*

Engraving. A satire on the scheme of the country gentlemen, meeting at the St. Alban's Tavern, for a 'union' between Pitt and Fox. The scene is outside a public house inscribed *St Albans* (l.); the sign projecting from the corner of the building is half the face of Fox, as in *The Mask*, No. 6234; the other half (in place of that of North) is a royal crown. Members of the supposed united ministry dance hand in hand round a may-pole, on the top of which is the head of George III, the eyes closed, the tongue protruding. Beneath the head the pole is wreathed with bunches of grapes and vine-leaves. The two figures in the front of the circle are Fox (l.) and Thurlow (r.). Fox has the body of a fox; he looks round over his r. shoulder with a triumphant smile. Thurlow, in Chancellor's wig and gown, in profile to the l., gazes at Fox. On his r., also in profile to the l., is Burke dressed as a Jesuit (cf. No. 6026). The central figure on the farther side of the circle is Shelburne, who dances between Portland (l.) and Burke (r.). Richmond, in profile to the r., dances between Portland and Fox. Horns sprout from the heads of Portland, Fox, and Burke, while those of the other three are surrounded by haloes.

North, dressed as a nurse, stands (l.) watching the dancers. He holds Pitt, a little mannikin. His Garter ribbon is inscribed *Nurse Nor[th]*; he says, *Come, buss—e, buss—e, Billy my dear, and I'll teach you how to take care of yourself — — —*. North has horns, Pitt a halo.

Behind North (l.) is the door of the inn, over which is inscribed *Mess<sup>rs</sup> Powass and Mash'em Dealers in British Spirits*. In front of the door stands Marsham holding a foaming tankard, inscribed *PF* (monogram), and a paper, *Resolved, That Union may be effected without Principle*. In an arm-chair outside the door sits Powys, who with Marsham, M.P. for Kent, directed the proceedings at the St. Alban's Tavern (though Thomas Grosvenor was the nominal chairman). On the ground between them is a paper inscribed *Respite . . . 48 hours, . . . Cromwell*.

On the extreme r., outside the circle of dancers, is the Prince of Wales, beating a drum and blowing a pipe, while he dances to his own tune. His hat is ornamented with three enormous ostrich feathers and the words *Ich dien*. He, Powys, and Marsham have satyrs' ears, suggesting that they are less diabolical than the Foxites, who have horns. Beneath the title is etched:

*Round about the Maypole see how we trot, hot pot, hot, brown Ale we have got — — — — — Midas.*



For the proposed union of parties, see No. 6413, &c. For Fox as Cromwell cf. No. 6380, &c.

$8\frac{3}{4} \times 13\frac{5}{16}$  in.

# 6458 BRITAIN'S HOPE, OR THE POLITICAL NOBODIES.

Nº 9. Published 20<sup>th</sup> March 1784, by G. Humphrey, Nº 48 Long Acre, London.

Engraving (coloured and uncoloured impressions). Pitt, as Britain's Hope, stands leaning on an anchor (l.) beside Fox and North, who have no bodies, their heads resting on their hips as in No. 5570. Pitt's l. hand is patronizingly outstretched over the head of Fox. His head is irradiated and encircled with the words *Vertus au degré Plus eminent*. A hand emerges from a cloud above Pitt's head, holding over it a ribbon and star inscribed *Reward of Virtue*.

Over the heads of Fox and North is a mass of solid cloud on which rests a jumble of buildings representing Indian castles and temples, inscribed *Air Castles on an Improved Plan*. The two stand with expressions of sulky melancholy. North's Garter ribbon is draped over his breeches, which are inscribed *Sans Souci*; those of Fox are inscribed *Sans six Sous*. Beneath the title is engraved:

*See Britain's Hope with looks serene, expose  
The Coalition Chiefs, his Countrie's Foes;  
Who building India Castles in the Air,  
Have made themselves of Nobodies a Pair.*

One of many satires on the fall of the Coalition and the India Bill, see Nos. 6368, 6399, &c. For the effect of the Coalition on Fox's political prospects cf. No. 8099.

$12\frac{5}{16} \times 8\frac{13}{16}$  in.

# 6459 A RACE FOR A CROWN.

Nº 10. London Publish'd 20<sup>th</sup> March 1784, by G. Humphrey Nº 48 Long Acre

Engraving. Fox, North, and others ride a race (l. to r.) mounted on lions. Fox is slightly ahead of North; behind are three other members of the Coalition of whom only Burke, in top-boots, his whip raised to strike his mount, can be identified. They advance towards the royal box (l.) in which stand George III and Queen Charlotte. The king, impassive, in profile to the l., holds the crown over the edge of the box, ready to present it to the winner, who is clearly Fox. The queen weeps, holding a handkerchief to her eye. Fox (a fox's brush projecting from his coat-tails) has passed *The Winning post*. On a short flight of steps beside the post stands a young man, full-face, perhaps Pitt, holding a flag in one hand, a pair of evenly balanced scales in the other.

On the r. is a pavilion, with three boxes, crowded with spectators, too freely sketched for identification, except for the Prince of Wales and a lady who may be Mrs. Robinson, on the extreme l.

One of a number of satires representing Fox as trying to obtain for himself and his party the prerogatives of the Crown, cf. No. 6380, &c. Its precise significance is obscure: perhaps a satire on the proposed union

between Fox and Pitt, see No. 6413, &c., represented, as in No. 6457, as a victory for the former. The king had reluctantly agreed to the negotiations; Pitt held out for 'fair and equal terms'. Stanhope, *Life of Pitt*, 1879, i. 147.

$8\frac{7}{8} \times 13\frac{3}{8}$  in.

## HIBERNIA IN THE CHARACTER OF CHARITY.

W. D. [Dent.]

*Pub<sup>d</sup> as the Act directs, by J. Brown, Rathbone Place March 21. 1784*

Though dated 1784 this print relates to 1785. See No. 6785.

**6460 CHARLES THE THIRD, KING OF THE BEGGARS, WHO UNFORTUNATELY LOST HIS SIGHT AT THE BATTLE OF LEADEN HALL.**

*Pub<sup>d</sup> 22<sup>d</sup> March 1784, by W<sup>m</sup> Humphrey. N<sup>o</sup> 227 Strand.*

Engraving. Fox, a blind beggar, is led (l. to r.) by a dog with the face of North. He holds the dog's cord in his r. hand, a long spiked staff in the other, its head ornamented with a crown; round his waist is a belt. A bandage across his eyes is inscribed *East India Bill*; he looks over his r. shoulder saying, *This damn'd Bill has blinded me*. North says, *Be comforted, There's none so blind as those who will not see*. They advance towards a building on the extreme r., one window of which is partly visible; it suggests a debtors' prison, cf. No. 6483.

One of many satires on the defeat of the East India Bill, see No. 6368, &c., and the gradual defeat of Fox in his contest with Pitt before the dissolution, see No. 6373, &c., virtually decided by 8 March, cf. Nos. 6461, 6462. For Fox as Charles III cf. No. 6622.

$8\frac{1}{2} \times 12\frac{3}{4}$  in.

**6461 THE COCK PITT ROYAL.**

*Pub<sup>d</sup> 24 March, 1784, & Sold by F. Reilly High Holborn.*

Engraving. A cock-fight between cocks, one with the head of Pitt (l.) the other with that of Fox. Pitt is in full feather, wings erect, one claw held up, threatening Fox. Fox looks down dejectedly, tail-feathers gone, wings drooping. The backers stand behind their champions: the Devil leans over Fox, holding up a money-bag and saying, *He pecks again for £100!* A bishop behind Pitt, resembling Markham, Archbishop of York, holds out his arm saying, *Done M<sup>r</sup> Devil*. George III leans across the arena, intently watching his champion. Behind him, his arm resting on the king's shoulder, stands Wilkes, looking over his r. shoulder at those standing behind him. Pitt's other chief backers, grouped together in the foreground with the king, are Thurlow, the Duke of Richmond, and Lord Nugent. Behind Richmond, his mouth open as if shouting, is a profile resembling that of Grafton. Behind the nearer spectators is a crowd of Pitt's supporters, some waving their hats, some with favours in their hats. On the r. behind Fox five of the most prominent spectators are Jews (Fox's creditors); one stands in the foreground talking to North and holding up both hands as if in despair; they stand on the floor of the pit, only their heads and shoulders



being visible. Of the other backers of Fox, Burke can be identified by his Jesuit's biretta (cf. No. 6026) and his spectacles. Another is a butcher smoking a pipe.

One of many satires on the contest between Pitt and Fox before the dissolution, see No. 6373, &c. Fox's defeat seemed certain by 8 March when his majority was reduced to one on a motion for an address to the Crown against the retention of Ministers not having the confidence of Parliament, and on 9 March the Mutiny Bill was passed unopposed. Wraxall, *Memoirs*, 1884, iii. 313 ff. See Nos. 6462, 6463, 6482. For Pitt and Fox as fighting-cocks see No. 6598. For Fox and the Jews cf. Nos. 6617, 6623. For the king and Wilkes see No. 6568, &c.

$7\frac{3}{4} \times 11\frac{15}{16}$  in.

## 6462 CARLO KHAN DETHRON'D OR BILLY'S TRIUMPH

*Publish'd as the Act directs March 24<sup>th</sup> 1784 by S. Fores. N. 3 Piccadilly*

Engraving (coloured and uncoloured impressions). An imitation of, and sequel to, Sayers's famous print, *Carlo Khan's triumphal Entry into Leaden-hall Street*, see No. 6276. Fox, in oriental dress as before, lies on the ground (l.), having fallen from the elephant on which Pitt, with a serene and unmoved expression, sits in triumph. The elephant stands in profile to the r., facing the door of the East India House; its head, as before, is that of North, though with an expression of bewildered distress. Pitt holds out in his l. hand his *New India Bill*; in his r. is the *Stamp Act*, under his arm *Supplies*, and projecting from his pocket the *Mutiny Act*. Fox is saying, *Perdition Take thee for the Chance is thine*. On the ground beside him are a dice-box and dice.

This represents the situation after 8 Mar. when the contest in the Commons, see No. 6373, &c., was virtually decided. See No. 6461, &c. For Fox's attempt to hold up supplies see No. 6380, &c. Pitt's 'New India Bill' is prophetic in anticipating the Bill passed in Aug. (cf. No. 6634); his first India Bill was rejected on 23 Jan. *Parl. Hist.* xxiv. 412. Cf. No. 6406.

$7\frac{3}{4} \times 10\frac{1}{8}$  in.

## 6463 THE MAN OF THE PEOPLE, THE FOOT-BALL OF THE PEOPLE

[? J. Barrow.]

*Pub<sup>d</sup> by J. Barrow. March 24. 1784. White Lion Bull Stairs, Surry Side Black Fryers Bridge.*

Engraving. Fox, in the air, is kicked as a football between two groups of three men; from each coat-pocket falls a bunch of grapes. He says:

*For all my cares, and long Harangues,  
Must I receive these kicks and bangs?  
Oh most ungrateful, stupid Blocks!  
For serving thus your Old Friend Fox.*

In each group is one prominent figure with a leg raised to kick; on the l. he is a sailor in round hat and short trousers, he grins; pointing at Fox and saying, *The next kick shall send him to Bengall*. A man behind, wearing

long striped trousers, says *He flyes like a Wild Goose*. The third, partly cut off by the margin of the print, is Jeffery Dunstan, collector of old wigs, see No. 5637, often used in pictorial satire as representative of the rabble who supported Fox. The prominent figure on the r. is a stout citizen saying, *Tho' he's a Fox, he shall have Monkeys allowance*. One of his two companions says, *Instead of the Grapes, he has got the Gripes*.

A satire exulting in the success of Pitt over Fox in the House of Commons, see No. 6461, &c.

$8\frac{1}{4} \times 13\frac{5}{16}$  in.

# 6464 EASTWARD HO! OR THE YOUNG STATESMAN'S RAMBLE.

[? I. Cruikshank.]

Pub. 24<sup>th</sup> March 1784 by W. Humphrey, N<sup>o</sup> 227 Strand.

Engraving. A design in compartments. A satire on Pitt's return from Grocers' Hall on the night of 28-29 Feb., see No. 6453. The inscriptions over each compartment form a running comment on the whole.

[1.] A T.Q.L. portrait of Pitt as *Will Trim*, standing in profile to the r.  $3\frac{11}{16} \times 3$  in.

[2.] A similar portrait of Fox directed to the r., his r. hand in his breeches pocket, his l. thrust in his waistcoat.

$3\frac{11}{16} \times 2\frac{7}{8}$  in.

[3.] Fox (l.) and Pitt (r.) standing one on each side of a large cake on a table, each with an arm raised menacingly. Behind them, faintly indicated, is the Speaker (Cornwall), in his chair, and a sea of heads, showing that this is a contest in the House of Commons. 12 Jan. 1784 (when Parliament met) was expected to be 'Charles Fox's Twelfth Day, when he will chuse King and Queen'. Gaussen, *A Modern Pepys*, ii. 241.

$3\frac{11}{16} \times 3\frac{5}{16}$  in.

[4.] The king (l.) seated in his closet at a table. He hands a letter, which he has just written, to a man holding a dark lantern, and covered with a long cloak. The Devil directs the intrigue: he stands facing the king between Temple on his r. and Pitt, standing shyly, hat in hand, whom he is introducing to the king. One of a number of satires in which Temple is represented as a conspirator with a dark lantern, see No. 6417, &c.

$3\frac{11}{16} \times 3\frac{1}{2}$  in.

[5.] A stout citizen standing on the sea-shore, where a number of men are carrying chests and bales from a ship at anchor. Beside him are packing-chests and sugar-loaves, representing the tea and sugar sold by grocers. He is *Fig the Smuggling Grocer*, and is saying, *This Fellow Charles is no Friend to Smuggling, I'll be reveng'd on the Dog*. He is a member of the Grocers' Company, contemplating the entertainment of Pitt, see No. 6442. It was actually Pitt who checked smuggling, cf. No. 6634.

$4\frac{5}{16} \times 3$  in.

[6.] A mob attacks the windows of a large building, Pitt stands conspicuously in the foreground, apparently about to throw a stone. A stout citizen who shakes his stick at Pitt, is having his pocket picked. Jeffery



Dunstan stands with his sack over his shoulder waving his hat and looking at Pitt. See No. 6453.

$4\frac{5}{16} \times 4\frac{13}{16}$  in.

[7.] A street scene, the sequel to the attack: Pitt and one of his company are being thrashed by men with sticks.

$4\frac{5}{16} \times 4\frac{3}{4}$  in.

The inscriptions over the compartments of the design are:

*Will Trim | and Charles | Fight for the Cake, and Charles was like to get it. | But the Conjurer, the Devil & Will instigate Nobody [the king] to write to the L—ds of the Bed Chamber to juggle Charles out of the Cake. | Fig the Smuggling Grocer determines to get drunk with Will in the City, where they agree to | kick up a Riot, and break Charles's Windows. | Will & his Drunken Companions get soundly drubb'd for their Pains.*

An attempt to transfer to Pitt the blame for the riot of 28 Feb., see No. 6453. For Temple and the Lords see No. 6417, &c.

$8 \times 12\frac{5}{8}$  in.

## 6465 THE DISCOVERY

[24 Mar. 1784<sup>1</sup>]

[Rowlandson.]

Engraving. Frontispiece to *The Book of the Wars of Westminster: from the Fall of the Fox . . . to the 20<sup>th</sup> Day of the Third Month, 1784*. A group of seven men and women standing in a semicircle. Slightly detached stand North (l.) and Fox (r.) addressing the seven, who are the Witch of Endor, with other witches and other supporters of Fox, who have met in Westminster Hall on 14 Feb. to prepare for the meeting on that day, see No. 6421, &c. North addresses the Witch of Endor, saying, *Call Fiends and Spectres from the Yawning Deep*. The Witch, in profile to the l., addresses her companions to whom she holds out a bag:

*Cast in your mite each Midnight Hag  
Fill the Protectors Poisoned Bag.*

Each witch (who is to cast 'in her collected drugs and the name of her Lover', op. cit., p. 15), holds out an object towards the bag.

The one standing next the Witch of Endor says, *Here's Old Nick's Nose*; her neighbour says, *Here's Devil's Dung*.<sup>2</sup> In the centre of the semicircle stands Jeffery Dunstan saying *the Wind of Boreas*. The next two witches say *Belial's Tongue* and *a Traitors Heart*. On the outside of the semicircle (r.) stands Sam House saying:

*and Gibbetts Blocks  
But Hold ye Hags for here comes Fox.*

Fox enters, his arms outstretched towards the witches, saying, *And set the Ministers of Hell to Work*.

The background is the pillared wall of Westminster Hall, on which are two escutcheons, one with a mantle, the other a chevron with three swans or geese.

<sup>1</sup> Advertisement: 'This day was published . . .' *London Chronicle*, 24 Mar. 1784.

<sup>2</sup> A slang term for assafoetida. Grose, *Dict. Vulgar Tongue*, 1796.

Possibly one represents a peer's mantle, and is an allusion to the promises of peerages made by Fox, see Wraxall, *Memoirs*, 1884, iii. 255, the other the Westminster geese, see No. 5843, &c.

The witches' bag is that which was thrown at Fox in Westminster Hall, see No. 6426, &c. It was dropped accidentally by the Witch of Endor when she clapped her hands at a speech by Sam House; it fell and burst 'and all the *Effluvia* of Hell broke in upon the Scaffold', op. cit., p. 20. For Fox as Cromwell see No. 6380, &c.

A copy of the book is in the Print Room.

$7\frac{1}{2} \times 6\frac{1}{16}$  in.

#### 6466 REYNARDS LAST SHIFT.

*Pub<sup>d</sup> March 25. 1784 by J. Wallis N 16 Ludgate Street*

Engraving. A fox (l.) runs (r. to l.), carrying off the flat embroidered bag decorated with the Royal Arms in which the Great Seal is kept. The heavy cord is twisted round its neck and held in its mouth, while the tassels trail on the ground. From the projecting bow-window of a house (r.) leans Thurlow in his Chancellor's wig and gown calling *Stop Thief*. The background is formed of houses on the opposite side of Ormond Street (Thurlow's was No. 14) freely sketched.

On the night of 23-24 Mar., the Great Seal was stolen from the Chancellor's house. *Ann. Reg.*, 1784-5, pp. 185-6. As this was on the eve of the dissolution, when the Seal would be needed for the issuing of writs, it was suspected to be the work of Fox or his friends; see *Hist. of the Westminster Election*, 1784, pp. 77-82; Stanhope, *Life of Pitt*, 1879, i. 158-60. The theft delayed the dissolution for one day; Parliament was prorogued on the 24th, and dissolved by proclamation on the 25th. See also Nos. 6468, 7481.

$8\frac{13}{16} \times 12$  in.

#### 6467 THE ECLIPSE,

*Publish'd March 26. 1783<sup>1</sup> by H. Macphail N<sup>o</sup> 68 High Holborn*

Engraving. Pitt's head, irradiated, emerges from the centre of a mass of cloud. Through the cloud (r.) looks the swarthy face of Fox, partly obliterated by the rays from Pitt. From the two upper corners of the design appear the heads of North and Burke. Below the cloud stand two H.L. figures: George III (l.), in profile to the r., looks up benignly at Pitt Britannia (r.), in profile to the l., points with her r. forefinger to Pitt, while she appears to address the king, saying:

*them [sic] Fiends of Darkness to P—t  
Shall Soon give Way,  
Reflect new Glories and  
Augment the Day.*

Verses addressed to Britannia by the king are engraved beneath the design:

<sup>1</sup> Evidently an error for 1784.



*Behold Madam Goddess that Black Looking Dog  
Which O, our Sweet Patroness deserves a Good Flog,  
As a Desert which he Merits may he er'e be Disgraced,  
And no more in office let him ever be placed.  
All shall Yeild to A Youth who you see,  
Like Chatham, Shall be  
For Matchless was he,  
Who begat thee.*

*And thou Like him Immortal shall be,  
Reynard's Ambitions so Rampant and high,  
His Tongue's all deceit His words all a Lye,  
Our Charters attempted which we hold so near.  
To root out our Blessings at Prices so dear.  
All shall Yeild &c.*

*Pitt we hold Loyal as Britains great Boast,  
Preserves this our Country as our Ships will our Coast,  
Pretenders we've many Our Rights to Maintain,  
But all Like bold Reynards thier Pretentions are Vain  
All shall Yeild &c.*

*Let Reynard delight in his Cards and is [sic] Dice,  
Lord N—— [North] and B—— [Burke] both may Glory in Vice,  
But the Virtues of Pitt tho he is but a Youth,  
Shines with Lustre Supreme for Speaking the Truth.  
All shall Yeild &c.*

One of many satires on the defeat of Fox by Pitt in the struggle before the dissolution, see Nos. 6373, 6462, &c. 'Our Charters attempted' is an allusion to the Charter of the East India Company, see Nos. 6290, 6364, &c. For Pitt as Chatham's son cf. No. 5984. For the popularity of the part played by the king cf. No. 6405, &c.

$9\frac{3}{4} \times 9\frac{1}{16}$  in.

## 6468 THE ADVENTURE OF PRINCE PRETTY MAN.

[c. Mar. 1784]

[J. Boyne.]

*London Publishd by J. Boyne N<sup>o</sup> 2 Shoe Lone [sic] Fleet S<sup>t</sup>*

Engraving. A satire on the theft of the Great Seal, see No. 6466. Fox (r.), as Falstaff, his back to the wall of a house, supports on his shoulders the Prince of Wales, who holds out an open sack into which a man standing within a window is about to put the Great Seal. This man's face is partly concealed by a cloth tied over his head. Fox is bearded, and wears the doublet, slashed breeches, and wide boots of Falstaff (as in No. 6231); his feathered hat lies on the ground beside him; he holds the feet of the prince who kneels on his shoulders, his head in profile to the r. looking up at the window. The corner of the house is inscribed *G<sup>d</sup> Ormond Street*.

Mrs. Robinson (Perdita), standing with a courtesan, is in profile to the r. watching the escapade. Her hands are in a muff and she wears a large feathered hat on which is a lozenge inscribed *Perditi*. Her companion looks towards her, pointing to the Prince; like Perdita she is fashionably dressed, but her breasts are uncovered. The word suggests both the status of the pair and the plight of their friends who are reduced to burglary (cf. No. 7375).

The man inside the house may be intended for Fitzpatrick, cf. a squib called 'The Consultation':

Says F—t——k to Fox, 'Oh how can we ate!  
By *Jasus* you know we have both pawn'd our plate?'  
Black Reynard replies, 'We can have one good meal,  
By filching from Thurlow his boasted *Great Seal*.'

*Westminster Election*, p. 421.

For the relations between Fox and the Prince of Wales cf. No. 6401, &c.

$12\frac{3}{4} \times 8\frac{13}{16}$  in.

## 6469 THE STATE AUCTION.

[Rowlandson.]

*Pub<sup>d</sup> March 26<sup>th</sup> by W. Humphrey N<sup>o</sup> 227 Strand. 1784.*

Engraving. Pitt, as an auctioneer, disposes of British liberties. A large notice-board, high on the wall (centre), is inscribed *Commission Warehouse, Money advanced on all sorts of Useless Valuables, by Pitt & C<sup>o</sup> Auctioneers.* —NB. *Licensed by Royal Authority.* The auction room is the House of Commons. Pitt stands (r.) at a high rostrum; above his ornate chair are the Royal Arms. Immediately below him is the Speaker, Cornwall, in his chair. Pitt leans forward, in profile to the l., his raised hammer inscribed *Prerogative*; he says to the porter, who holds on his head an enormous pyramid of books, *Shew the Lot this way Harry, agoing—agoing—speak quick or its gone—Hold up the Lot ye Dund—Ass.* The porter, Dundas, stands in the centre of the design, both hands holding the board which rests on his head; he looks up at Pitt saying, *I can houl'd it na higher Sir.* His load is *Lot 1*, the books are inscribed *Rights of the People in 558 Vol.* (the number of members of the Commons). The Speaker, acting as the sale-clerk, writing on a roll inscribed *Sundry acts*, says, *We shall get the Supplies by this Sale.*

A crowd of members walk out of a doorway (l.), their backs to Pitt, holding their hats under their arms; they say, *Now or Never, Despair not, and Adieu to Liberty.* At their feet is inscribed *Chosen Representatives.* Fox, who stands in front of the last man, facing Pitt, in the attitude of an orator, hat in his r. hand, l. arm outstretched, legs wide apart, is saying, *I am determined to bid with Spirit for Lot 1. he shall pay dear for it that outbids me.*

Beside Pitt's rostrum and the Speaker's table stand several peers, inscribed *Hereditary Virtuosies*; the most prominent, in wig and gown, is Thurlow; he points with outstretched arm at Fox, saying, *Mind not the nonsensical Biddings of those common Fellows.*

On the walls are various lots for sale: *Lot 2.* is *Magna Charta*; a row of stout volumes on a high shelf (l.) is *Lot 3., Obsolete Publick Acts.* Beneath these hang on the wall *Lot 4*, a sword, and *Lot 5*, the mace, hanging head downwards. *Lot 6* is a judge's tie-wig, *Lot 7* is a gown or surplice.

A Foxite satire on the struggle between Pitt and Fox, the former backed by the Crown and the Lords, the latter by the Commons, see No. 6373, &c. Its particular application is to the dissolution of Parliament, see No. 6476, &c. One of the relatively few anti-Pitt satires at this time; similar in intention to Nos. 6436, 6476; cf. No. 6474.

Reissued, *Westminster Election*, p. 48.

Grego, *Rowlandson*, i. 121.

$8\frac{3}{4} \times 13$  in.



## 6470 THE TOMBS OF THE WORTHIES.

*Publish'd March 27 1784 as the act directs by M. Smith, & sold at No 46, in Fleet Street.—Price one Shilling.*

Engraving. Part of the interior of a large church, perhaps intended for Westminster Abbey. Burke and Sheridan, dressed in deep mourning, are weeping over the tomb of North and Fox. The figures of North and Fox (with a fox's head) lie side by side, on a rectangular tomb, their hands held together but the fingers not touching. North is the nearer; his obesity conceals much of Fox, his eyes are closed, he is fully dressed, his bag-wig dangling over the side of the tomb. Fox looks alert, his tongue hanging from his mouth. The tomb is inscribed, *They were lovely in their lives and in their Death they were not divided*. At the head of the tomb (r.) a cross-beam, forming a gallows inscribed *The True Reward of Such Virtues*, rests on the capitals of two Corinthian columns. From it hang two nooses of rope; below, on a slab between the pillars, is inscribed, *Thus Gamesters united in Friendship are found*.

Burke (l.) and Sheridan (r.) stand together in theatrical attitudes, Sheridan's arm across Burke's shoulder; each holds a handkerchief to his face. Large mourning-scarves are draped round their wide flat hats and over their shoulders. Burke, identified by the paper inscribed *Sublime and Beautiful* protruding from his pocket, says *Alas! Under the best of K—gs*, an allusion to his speech of 15 Apr. 1782, see No. 5979. A black-bordered locket dangles from his neck. Sheridan, identified by papers inscribed *Theatrical Justice* and *The Critic*, says *Ah Sure a Pair was never seen so justly form'd to meet by Nature*.

In the background are other tombs. A rectangular Gothic tomb, on which reclines a draped figure, is behind that of Fox and North. Against the wall (l.) behind Burke is a tomb *sacred to . . . Virtues of Jemmy Twitcher* (Lord Sandwich), it is ornamented by a trophy of crossed axes. A figure hanging from a gallows, part of a decorative wall-tablet, is inscribed *Here Rests Watt Tyler*. A large rectangular wall-tablet inscribed *To the Glorious . . . of Jonathan Wilde*, is decorated by scourges, birch-rods, and a skull and cross-bones.

One of many satires on the defeat of the Coalition; the date relates it especially to the dissolution, cf. No. 6476, &c.

$8\frac{7}{16} \times 13\frac{5}{8}$  in.

## 6471 PLUM PUDDING BILLY IN ALL HIS GLORY

*Publish'd by I. Notice Oxford Road march 27<sup>th</sup> 1784*

Engraving (coloured and uncoloured impressions). Pitt, at a City feast, is waited on by members of the Corporation. He sits in a chair looking towards Sir Watkin Lewes (l.), who kneels at his feet in profile to the r. holding up a plum-pudding in which is stuck a large leek, emblem of Wales. Pitt is very youthful, on the back of his chair are the letters *WP*. Behind him (r.) Wilkes advances holding a chamber-pot; he appears very old and toothless. Behind is a crowd of spectators, shaded to form a background, none being conspicuous. The heads are much caricatured, their mouths wide open. Beneath the design is etched:

*The Chancellor Billy behold here is seated  
To tast a plum-pudding by Sir Watty Intreated,*

*He sticks on a leake, more his fancy to please,  
And in hope of preferment is down on his knees.*

*Squinting f——k [Jack] as the C——n [Chamberlain] comes in behind  
Supposing he may want to s——te when he's dine'd,  
He holds the utencil & thinks no disgrace—  
Lord! how folks are worship'd in power and place.*

Pitt was entertained three times in the City before the dissolution of Parliament, the famous occasion being on 28 Feb., when Lewes and Wilkes took a prominent part in his reception, see No. 6442. On 13 Mar. he dined at Goldsmiths' Hall and on 20 Mar. at the London Tavern. Cf. also No. 6538. For 'Plum Pudding Billy' cf. No. 6813.

10 $\frac{7}{16}$  × 7 $\frac{7}{8}$  in.

## 6472 IGNATIUS

[J. Boyne.]

*London Publish'd March 28,<sup>1</sup> 1784 by E. Hedges N<sup>o</sup> 92 Cornhill*

Engraving. A portrait of Burke, draped in a monkish robe and bald-headed; the bare toes of an enormous foot protrude from his gown. He is seated beside a rock (l.), on which he rests a book in which he is writing; his l. hand is raised.

For Burke as a Jesuit see No. 6026. A companion print to Nos. 6395, 6396, 6433.

7 $\frac{3}{8}$  × 4 $\frac{7}{8}$  in.

## 6473 SFORZA

*by Rob: Gomersall.*

*Price 6<sup>d</sup>*

*Publish'd 29<sup>th</sup> March 1784, by W<sup>m</sup> Leak, 76 Wood Street.*

Engraving. A copy of the title-page by T. Cecill to Gomersall's *The Tragedie of Ludovick Sforza Duke of Millan*. It decorates the centre of a plate engraved with words attacking Fox. A fox seated on a throne holding a sceptre, apparently unconscious of a lion (France) which stands behind him on its hind-legs and removes his crown. The lion (r.) holds a fleur-de-lis flag. In the foreground a fox (Sforza) is worrying a sheep; behind is a group of dead sheep. The fox is seated on rising ground beside a river, on the farther shore of which is a closely built town. At the bottom of the design is engraved, *London. Printed for John Marriott. 1628. Tho: Cecill. sculp.*

Above the design is engraved:

*The following exact Copy of a Print published in the Year 1628 is offered for the Amusement of the Public With Sir Richard Hill's Verses delivered in the House of Commons on Monday the 8<sup>th</sup> of March 1784, entitling them His Majesty's most gracious Answer to the Mover of the late humble, loyal, dutiful and respectful Address.*

Hill's verses are engraved on the l. side of the print, with annotations on the r.; they are printed in *Parl. Hist.* xxiv. 743-4. They profess to be

<sup>1</sup> 28 Mar. was Sunday.



George III's answer to the Address to the king to remove his Ministers, moved by Fox on 1 Mar., which the king answered on 4 Mar. Ibid., pp. 699 ff. and 717-18. Hill's line, *All hail to thee Great Carlo Khan!* is annotated: *Alluding to the print of Mr Fox riding upon an Elephant in the character of Carlo Khan* (see No. 6276). North answered Hill saying, 'it was exactly that kind of idle nonsense about Carlo Khan, &c., that had misled the weak part of the country so strangely'. Ibid., p. 744. Cf. No. 6449.

In the centre, beneath the print of Sforza, is engraved:

*A Fox thus mounted on a Throne,  
Would give the People cause to moan,  
But Freemen will by Englands Laws,  
Support their King & Pitts great cause.*

Cf. satires on Fox as Cromwell, No. 6380, &c.

5½ × 3 in., pl. 9½ × 10 in.

Another impression without publication-line.

## 6474 THE DRUM MAJOR OF SEDITION.

[Rowlandson.]

*Pub<sup>d</sup> March 29 1784 by Mrs Dacheray St James's Street*

Engraving. A tall lean man stands addressing the populace in Covent Garden. His head is turned in profile to the l., he grasps a long staff in his r. hand, his l. is on his hip, and he wears a long sword attached to his belt. Behind him (l.), on a smaller scale, stands Lord Hood in admiral's uniform, a drawn sword in his r. hand, holding out his hat in his r. as if making a speech. He is saying *Two faces under a Hood*. No one appears to be listening to the two orators.

In the background (r.) is the portico of St. Paul's, Covent Garden. On it is a group of people, very freely suggested, one of whom, with hat held out and hand on breast, is addressing the crowd below; they look up at the speaker, some waving their hats; one has a wooden leg and is supported on a crutch. They are supporters of Fox, their backs are turned to the two principal figures.

The speech of the Drum Major (Major Cartwright) is etched below the title:

*All Gentlemen and others Electors for Westminster who are ready and willing to Surrender their rights and those of their Fellow Citizens to Secret Influence and the Lords of the Bedchamber let them repair to the Prerogative Standard lately erected at the Cannon Coffee House where they shall be kindly receiv'd untill their Services are no longer Wanted. This Gentlemen is the last time of Asking as we are determined to Abolish the power of the House of Commons, and in future be governed by Prerogative as they are in France and Turkey*

*Gentlemen the Ambition of the enemy is now evident. Has he not within these few days past Stole the Great Seal of England, while the Chancellor was taking a Bottle with a female favoute [sic], as all great men do—I am informed Gent<sup>m</sup> that the Enemy now assumes Regal Authority and by Virtue of the Great Seal (which he Stole) is creating of Peers and granting of Pensions. A most shamefull Abuse Gent<sup>m</sup> of that Instrument. If you assist us to pull down*

*the House of Commons every person who hears me has a chance of becoming a Great Man if he is happy enough to hit the fancy of Lord B—— [Bute] of Mr J——n [Jenkinson]. Huzza God Save the King—.*

The radical Major John Cartwright, like his friend Dr. Jebb who nominated Sir Cecil Wray on 1 Apr., was a strong opponent of the Coalition and of Fox's India Bill. F. D. Cartwright, *Life and Corr. of Major Cartwright*, 1826, i. 154. The irony of the burlesqued Pittite speech is increased by the identity of the speaker, the advocate of annual parliaments and manhood suffrage. For the alleged attack on the Commons cf. No. 6469, &c. For the theft of the Great Seal see No. 6466, &c. The first print on the Westminster Election; voting began on 1 Apr. This election, in which Hood and Wray, the Ministerial candidates, were opposed by Fox, becomes almost the sole subject of pictorial satire till after the close of the poll on 17 May. For the daily state of the poll see Appendix I.

Grego, *Rowlandson*, i. 121. Small copy, Grego, *Hist. of Parliamentary Elections*, 1892, p. 267.

9 $\frac{5}{8}$  × 8 $\frac{3}{4}$  in.

### 6475 SIR CECILS BUDGET FOR PAYING THE NATIONAL DEBT. [Rowlandson.]

*Pub<sup>d</sup> March 30<sup>th</sup> 1784 by Mrs Dacheray St James's Street*

Engraving (coloured and uncoloured impressions). A scene outside Chelsea Hospital; the building (l.) is falling in ruins, columns from the pediment lie on the ground, and among them are the terrified pensioners fleeing from the débâcle. Some lie prostrate, crushed by the pillars, others are escaping as best they can by the help of their sticks and crutches. In the distance (r.) Sir Cecil Wray is being mobbed by a group of maid-servants and by a pensioner who raises his crutch to smite. Two women attack him with brooms, one saying, *Tax Servant Maids you brute, and starve poor Old Soldiers a fine Member of Parliament*. Another woman empties a chamber-pot over his head. A dog barks at the fray.

A Westminster election satire, see No. 6474, &c. For Wray (1734–1805) see C. Dalton, *Hist. of the Wrays of Glentworth*, 1881, pp. 187 ff. His proposals to abolish Chelsea Hospital and to tax the employers of maid-servants were highly damaging to him in the election. (He published an address to the electors of Westminster, explaining that he had no wish to reduce the pensions of the veterans, but had proposed to save expense by devoting all the money to pensions, the men to live where they pleased: £20 to each in-pensioner with an overplus to provide for 1,000 out-pensioners. *Morning Post*, 29 Mar. 1784.) For these proposals see also Nos. 6491, 6502, 6525, 6537, pp. 104, 113, 6576, 6586, 6590, 7892, 7894.

The pencil sketch for this print is in the Print Room (201. c. 6/47).

Grego, *Rowlandson*, i. 122.

8 $\frac{7}{16}$  × 12 $\frac{7}{8}$  in.

### 6476 THE HANOVERIAN HORSE AND BRITISH LION. [Rowlandson.]

*Pub<sup>d</sup> March 31<sup>st</sup> 1784 by W. Humphrey 227 Strand*

Engraving. A scene in the House of Commons. Fox (l.), riding the British lion, faces Pitt riding the white horse of Hanover. In the centre, behind



and between Pitt and Fox, is the Speaker's chair, empty. Above it are the Royal Arms, but in place of the British Lion, as the dexter supporter, are the words *We shall resume our Situation here at pleasure Leo Rex*. In place of the horse of Hanover in the fourth quarter is the word *Strayed*. Fox, with a whip in his r. hand, holds out a bridle towards Pitt saying, *Prithce Billy dismount before ye get a fall—and let some abler Jockey take Your Seat*. The lion says, *If this Horse is not tamed he will soon be Absolute King of our Forest*.

Pitt is riding bareback holding the animal's mane, the horse kicks violently towards the members of the House of Commons who flee from its heels (r.) looking back in alarm. Its forefeet are planted on a document inscribed *Magna Charta Bill of Rights Constitution*; its ears are back, its head viciously forward, and it is saying to Fox, *Pre-ro-ro-ro-ro-ro-ro-ro-ro-gative*, while it is excreting towards the Commons, its tail streaming, emitting a blast inscribed *My faithful Commons*. Pitt, who is very slim, says to his mount, *Bravo—Go it again—I love to ride a metal Steed Send the Vagabonds packing*.

In the rear of the fleeing Members is the Speaker (Cornwall) in back view, in his gown and wig, carrying the mace. Beneath the title is etched: *A Scene in a New Play lately acted in Westminster with distinguished Applause. Act 2<sup>nd</sup> Scene last*.

A satire on the dissolution of Parliament (prorogued 24 Mar., dissolved by proclamation on 25 Mar.). Similar in intention to Nos. 6436, 6469. See also Nos. 6470, 6477, 6538.

A pencil sketch for this print, apparently by an amateur, is in the Print Room. Pitt is poorly drawn and the fleeing M.P.s are merely indicated. The inscriptions are given in full (201. c. 6/21).

Reissued, *Westminster Election*, p. 131.

Grego, Rowlandson, i. 123 (reproduction). Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 268.

8½ × 13¼ in.

## 6477 THE RISING OF PA—L—MENT.

[c. 31 Mar. 1784]

[? Collings.]

Engraving. The interior of the House of Commons. The Speaker (l.) in his chair holds out both arms towards the bodies of Fox (l.) and North (r.), which hang from a gibbet inscribed *Coalition*. He says, *This is a Dissolution*. A member seated (r.) says, *I wish many Trees may bear such Fruit*. Behind him Burke stands in a pillory saying, *This is Sublime and Beautiful*.

One of several satires on the dissolution of Parliament on 25 Mar. See No. 6476, &c.

6¾ × 8¾ in.

## 6478 THE WESTMINSTER CANVASS.

W. D. [Dent.]

*Published, as the Act directs, by J. Ridgway, Piccadilly, Mar<sup>h</sup> 31<sup>st</sup> 1784*

Engraving. Fox, as Guy Vaux on 5 Nov., is carried (l. to r.) in a chair resting on two poles by Hall, the apothecary, and Sam House, two of his prominent supporters in Westminster. Fox, who is smiling, holds in his r. hand a dark lantern inscribed *Amor Patriae*, in the l. a bundle of matches

labelled *For the new Parliament*. Hall (r.), in profile to the r. wearing spectacles, in place of a hat has a pestle and mortar inscribed *All Apothecary Drugs prepared*. Sam is in his usual dress (see No. 5696) with open shirt and ungartered stockings, but wearing a hat in which is a large fox's brush and a favour inscribed *Vaux*. Beneath the design is etched in three columns on a scroll:

*Electors know no reason why  
They should not vote for Carlo Guy  
Says, barnacled Doctor Capsicum  
And Sam, the patriotic Scum,  
So, (as boys, you may remember,  
Parade the streets in November,)  
From door to door in doleful ditty  
Beg he may represent the City,  
Declare Parliament he'll reform,  
And other mighty deeds perform,  
Deeds, which in place he quite forgot  
But now he'll do them piping hot.*

A satire on the Westminster election, see No. 6471, &c. For the beginning of Fox's canvass see Nos. 6479, 6480. He published an advertisement dated 30 Mar., thanking the electors 'for the very flattering and generous assurances of support he has received on his canvass', and apologizing to others. *Morning Post*, 31 Mar.; *Hist. West. Election*, p. 132; and No. 6479. One of the few references to parliamentary reform in pictorial satire during this decade, cf. Nos. 5638, 5657, &c. (1780), 6575, 7480. For Fox as Guy Vaux see No. 6389, &c.

7½ × 12¼ in.

**6478A** A later impression (clipped), Ridgway's imprint erased and replaced by [Pub.] by H Humphrey N<sup>o</sup> 51 New Bond Str[eeet]

**6479** A SALLY FROM SAM'S OR F—X CANVASSING

*Publish'd as the Act directs March 31 1784 by H McPhail High Holborn N 68*

Engraving. Sam House stands (centre) looking towards Fox (l.), who stands, his l. hand in his pocket, as if about to bribe, holding out in his r. hand an object intended for the jaw-bone of an ass (cf. No. 6420) and saying, *This shall do you justice*. House holds erect a fox's brush from which streams a flag inscribed *The Intripid Fox*; his l. hand in his pocket holds a bunch of ribbons for election favours. He says, *He'll tip them his jaw*. One of Fox's supporters stands on the r., a fox's tail and election favour in his hat, saying, *He Will Make Me an East India Governor*. A compact group of four is advancing from the extreme r., their leader, holding up a pennant to which is attached a fox's brush, says, *And I'm to be A Captain*; he also wears a favour and a fox's brush in his hat. Next him is a stout man wearing a cap, holding a foaming tankard inscribed *Sam House*; one of the two behind is blowing a trumpet. Sam kept open house for Fox's supporters at his public house in Wardour Street, see No. 5696, &c.

A satire on the Westminster election, see No. 6474, &c. Fox canvassed



personally from door to door, and on 30 Mar. issued an advertisement apologizing to those on whom he had not yet had time to call: 'he proposes to have the honour of waiting on them as early as possible', see No. 6478.  $7\frac{3}{8} \times 12\frac{5}{8}$  in.

**6480 THE WEST—<sup>TR</sup> CANDIDATE COMING NORTH ABOUT THE GEESE**

*Publish'd as the Act directs by S. Fores N: 3 Piccadilly March 31 1784*

Engraving. Fox, North, and Burke stand together (r.) addressing and feeding a number of geese representing the electors of Westminster (cf. No. 5843, &c.) while Pitt stands behind the geese (l.) saying, *Ye Fools they are Wolves in Sheeps Cloathing I am your Guardian*. North, in profile to the l., holds a satchel under his l. arm inscribed *Treasury Grant*; with his r. he scatters coins to the geese, saying, *We Guard these Grains for You*. Fox stands beside him holding a *List of Voters* and saying *I'll promise any thing For your Votes*. Behind and between them is Burke wearing a hat with an election favour and holding a flag inscribed *For The Liberty of The Flock*. Six of the ten geese are saying *Fox*, looking towards him, two are picking up coins, one turns round towards Pitt saying, *but You Give no such Grains*.

One of several satires on the beginning of Fox's canvass, see No. 6478, &c.

$7\frac{1}{2} \times 10\frac{1}{8}$  in.

**6481 THE POLITICAL CERBERUS.**

*W. D. [Dent.]*

*Pub. March 31 1784 by H. Humphrey, N<sup>o</sup> 51 New Bond Street.<sup>1</sup>*

Engraving. A dog with three heads: that of Fox in the centre is larger than those of North (l.) and Burke (r.). Round its neck is a collar inscribed *Coalition*, fastened by the padlock of *Interest*; from the collar rise the Prince of Wales's feathers inscribed *Ich dien*. All the mouths are open as if snarling. The animal's tail is a fox's brush inscribed *Euphorbium alias stinking popularity*, an allusion to the bag thrown at Fox on 14 Feb., see No. 6426, &c.

The animal stands on guard before a closed door, probably intended for that of the Treasury, *Portland* being inscribed in an oval across the panels. Beneath this is a knocker composed of a mask of the faces of Fox and North, as in Sayers's famous satire, see No. 6234, with a ring in its mouth. The stone arch surrounding the door is decorated with emblems of the Coalition: the keystone is a mask of Cromwell; on each side of it is an axe; at the spring of the arch is the mask of Lord Derby (l.) and of Keppel (r.); both have horns; Derby is grinning and Keppel scowling. Beneath each mask is a noose of rope.

One of several satires on the attempts of Fox to prevent the issue of money, &c., see No. 6380, &c.; the passing of the Mutiny Bill unopposed on 9 Mar., however, marks the end of these attempts, see No. 6461, &c. See No. 6507, a sequel. For Fox as Cromwell see No. 6380, &c.

$8\frac{3}{4} \times 13\frac{1}{4}$  in.

<sup>1</sup> Another imprint has been erased, cf. 6478 A.

**6482 SATAN HARANGUING HIS TROOPS AFTER THEIR DEFEAT** [n.d. c. Mar. 1784]*Sold by W. Humphrey No 227 Strand*

Engraving. A sequel to No. 6383 by the same artist. Fox (r.) stands addressing his downcast followers; he rests his r. foot on a stone inscribed *To reign is worth Ambition e'en in Hell*; his r. hand is extended, in his l. he holds the staff of Liberty, surmounted by its cap inscribed *Libertas*, the word scored through. Behind him and falling into an abyss is a crown inscribed *Paper Crown*. By Fox's head are the words:

*What tho' the Field be lost all is not Lost  
th' Unconquerable Will & Study of Revenge*

*Vide Milton Par<sup>se</sup> lost Book 1<sup>st</sup>*

The foremost of the forces of Satan is Burke (cf. No. 6361) who stands dejectedly, supporting himself on the staff of a reversed flag inscribed *Moleck the Sublime & Beautifull*. He wears a Jesuit's biretta (cf. No. 6026). Behind him, seated awkwardly on a rock, is North resting on the staff of a reversed flag inscribed *Mammon*. On his forehead is the letter *N* and encircling his arm is (incorrectly) a baron's coronet reversed. Between and behind North and Burke appear the heads of Sheridan and Keppel. Sheridan is in profile, his eye is closed, he wears a turban inscribed *School for Scandal*, beneath which appears an animal's ear (cf. No. 6281). Keppel's hat is inscribed *27 July*, the accustomed gibe at the Battle of Ushant, see No. 5992, &c. Portland stands behind North covering his face with his arms; he wears a ducal coronet and holds a standard (not reversed) inscribed *Belial*. Behind Portland kneels a man in Highland dress; he is probably Loughborough. Behind are other forms and faces, slightly indicated but expressive of despair. Clouds of smoke form a background. Across them is inscribed *Hell of Disappointment*. Two small black creatures with barbed tongues fly upwards.

The defeat of the Coalition was apparent by 9 Mar. when the annual Mutiny Bill was passed unopposed. See No. 6461, &c.

9×13½ in.

A print in the Guildhall Library,

**SATAN'S JOURNEY FROM HELL**

[c. 1784]

Engraving. Fox, as Satan, with webbed wings ascends through flames. A scroll is inscribed *Method to dethrone the K . . g A D 1784*. Beneath the design nine lines from *Paradise Lost* are engraved, beginning:

*As in a Cloudy Chair ascending rides*

For Fox as Satan cf. No. 6383, &c.; for his ambitions, No. 6380, &c.

5¼×4¾ in.

**6483 IN OFFICE**

**OUT OF OFFICE** [? c. Mar.-Apr. 1784]

[Rowlandson.]

Engraving (coloured impression). Probably from a book or pamphlet. A design in two compartments; in both Fox is making a speech, his hat in his l. hand. On the r. he stands in front of a small arc of colonnade as in



No. 6287 (3). He points before him with his open hand. Beneath the title is etched: *Commit him to Newgate! Own Sentiments!—Government must be supported! Necessity!*

On the l. he is shouting, his r. arm raised and his fist clenched. Behind him is the wall of a strongly built prison with a barred window, probably intended for a debtors' prison, cf. Nos. 6460, 6540, 6558, 6567. Beneath the title is etched: *Rights of the People! Constitution!—Constituents!—Corrupt influence!—Impeachment! Charter-Rights!*

For a similar satire on Fox in and out of office see No. 6207, &c.

6 $\frac{3}{4}$  × 4 $\frac{1}{4}$  in.

# 6484 THE COALITION PARTY BEATING UP FOR RECRUITS.

[? c. Mar.—Apr. 1784]

[? Collings.]

Engraving (coloured impression). Fox, North, and Burke form a recruiting party: North stands (c.) holding a pike, his hand on his hip, saying, *All gentlemen Volunteers who will serve his Majesty Carlo Khan, repair to the Portland Block, or the Sign of the Duke* —. On his high grenadier's cap is the word *Coalition*; a fox's brush hangs from it and on its summit is a fox suspended above the points of a compass like a weathercock, the fox pointing to N. Fox (r.) beats a drum saying, *Present Pay, good Quarters and a handsome Landlady* (the Duchess of Devonshire). Burke (l.), taking a ragged recruit by the hand, addresses him with raised forefinger: *Join the Coalition and you shall be cloathed*; the recruit says, *Serjeant Kite & Corporal Trim for ever!* Burke wears a Jesuit's biretta (cf. No. 6026) decorated with a fox's brush and the words *Sublime & Beautiful*.

This satire probably relates to Fox's canvass for Westminster, see No. 6474, &c. Cf. a squib quoted in *Westminster Election*, p. 244: 'To-day M<sup>r</sup> Fox and his Company will perform "The Recruiting Officer" [by Farquhar]. The part of *Captain Brazen* by M<sup>r</sup> Fox, that of *Serjeant Kite* by Sam House, and the other characters as usual.' For Carlo Khan see Nos. 6276, 6473, &c.

7 $\frac{1}{4}$  × 9 $\frac{1}{2}$  in.

# 6485 [THE STATE OF THE NATION]

[1784<sup>1</sup>]

*Publish'd as the Act directs*

Engraving. (No title.) George III and Pitt pull down Britannia from a platform supported on two pillars: *Constitution* and *Commons of England*. Both pillars are broken, Pitt puts his foot on that of the 'Commons'. The king (r.) kneels on one knee in profile to the l. pulling at a ribbon, inscribed *Frenzy of the People*, which is attached to Britannia's chair; Pitt also pulls at the ribbon, holding out to the king, whom he faces, a bust portrait of a king inscribed *Sweden*. Fox (l.), standing on a platform lower than that of Britannia, tries vainly to prevent her fall, holding her hand. His platform is inscribed *The Principals that rais'd the House of Hanover* and is supported on three columns, each inscribed *Whigism*. The distressed Britannia drops her staff and cap of Liberty and her shield; she grasps three documents: *Magna [Ch]arta*, *Bill of Rights*, and *Habea[s] Corpus*.

<sup>1</sup> Another impression has the title (as above) and 'July 1 by J. Wjsen Walbrooke —1784' written in an old hand.

The high back of her chair is decorated with three feathers inscribed respectively *Ireland, East Indies, America*. A number of rats inscribed *Jack Robinson* (see No. 6427, &c.) nibble at the bases of the broken pillars of the 'Constitution' and the 'Commons'. A number of shields, each inscribed with a name, rise behind Fox and above the king. Those of Fox contain the names of the Whig magnates who supported the Coalition, those over the king the names of those who actively supported Pitt. The former are: *Fitzwilliams, Carlisle, Surry, Manchester, Pelham, Conway, Hertford, Townshend, Portland, Powis, Mansfield* [James],<sup>1</sup> *Saville*,<sup>2</sup> *Masham, Stormont, Marlborough, Derby, Cavendish, Spencer*. The latter are *Jebb, Jenkinson, Galoway, Bute, Mason* (with a bishop's mitre), *McCrie, Price, Trotman, Shelburn, Temple, Wilks* 45, *Muir Atkinson*. Against Wilkes' shield is *Es' on Woman*.

Pitt holds out to the king a portrait of Gustavus III to incite him to a *coup d'état*, similar to that by which in 1772 Gustavus had altered the Swedish constitution (from a weak and despotic republic into a strong and (temporarily) limited monarchy, see No. 8101), by means of 'popular frenzy' (cf. No. 6438, &c.). The loss of Ireland and India as well as of America is prophesied. The absence of North from among the (Whig) supporters of Fox indicates the unpopularity of the Coalition, while Radical names (Jebb, Mason, Price, Shelburne, Wilkes) indicate the nature of the opposition to Fox. The mitre implies that Mason's support of Pitt is due to hopes of preferment. (Mason had publicly declared that he would not accept a bishopric. Walpole, *Letters*, xiii. 126-7.) With these are included the obscure (Fiennes Trotman, M.P. for Northampton; 'McCrie' is perhaps intended for Mackreth, 'Bob', ex-waiter of White's, and usurer), as well as notorious 'king's friends' (Bute and Jenkinson). Richard Atkinson was a partner in Mure and Atkinson, see *Trial of Lord Melville*, 1806, p. 109, &c. For other anti-Pitt satires see No. 6436, &c. For the title cf. No. 5479, &c.

7 $\frac{1}{16}$  × 8 $\frac{3}{8}$  in.

## 6486 SOLOMON IN THE CLOUDS !!

*Pub<sup>d</sup> 1<sup>st</sup> April, 1784. by W. Humphrey N<sup>o</sup> 227 Strand*

Engraving. George III supported in the air by Thurlow (l.) and Pitt and Temple (r.) who are themselves floating and held up by air-balloons. The king is excreting a blast inscribed, *Proclamation for Dissolution from a Broad Bottom*; this expands into clouds which obscure the upper part of a building immediately below, representing the House of Commons. The clouds are inscribed *R—y—l Inflammable Air*. Thurlow, in Chancellor's wig and gown, who holds the king under the r. leg, is inscribed *Neighbours I Have Lost the Seal* (see No. 6467, &c.). Two circular balloons above his head are attached to cords which pass round his shoulders, one inscribed *Wishes of the People*, the other *Air Balloons*. Identical balloons on the other side of the design support Temple and Pitt, that of Pitt being inscribed *Wishes of the People* (cf. No. 6438, &c.). The king looks up with a melancholy frown, his r. fist raised and clenched. The faces of his three supporters express melancholy and concern. Temple wears a temple-shaped head-dress inscribed *Temple*.

On the ground, behind the House of Commons (l.), is a band of men, on

<sup>1</sup> Probably, he was one of Fox's martyrs; possibly Lord Mansfield, see Walpole. *Letters*, xiii, p. 108.

<sup>2</sup> Sir George Savile died 10 Jan. 1784.



a very small scale, holding a flag inscribed *Firm*. The three centre figures in the front rank are Fox (c.) with Burke (l.) wearing a Jesuit's biretta (cf. No. 6026) and North (r.) wearing his Garter ribbon. Rays of light emanate from the band until they are obliterated by the heavy clouds issuing from the king. In the foreground (r.) lies a minute British lion, muzzled and *Asleep*.

A satire on the dissolution of Parliament, see No. 6476, &c. For other anti-Pitt satires see No. 6436, &c. At this time 'air-balloons' were advertised for sale, the sending up of small ones was a craze: 'They are now become a common spectacle in most parts of our island', *London Magazine*, 1784, p. 159; see also p. 76. For the King as 'Solomon' cf. No. 7525.  $12\frac{1}{8} \times 9\frac{3}{16}$  in.

#### 6487 THE ELECTION TATE Á TATE

*Publish'd as the Act directs April 1<sup>st</sup> 1784 by H. Humphries N<sup>o</sup> 51 New Bond Street.*

Engraving. Sam House (l.) and the Duchess of Devonshire (r.) sit in profile facing each other, a barrel between them, each raising a foaming tankard, one inscribed *Sam House* (see No. 5696), the other *Devonshire*. Sam holds in his r. hand a torn paper inscribed *Sure Votes*. Over his head is a flag inscribed *Fox and Liberty*. The Duchess wears a large favour at her breast inscribed *Fox*. In the background are the hustings with an election crowd, behind which is a crude representation of the portico of St. Paul's, Covent Garden, with its clock, beneath which is inscribed *Sic Transit Gloria Mundi*. Polling began in Westminster on 1 Apr., see Nos. 6474, 6478, &c. For the Duchess and Sam cf. Nos. 6529, 6539, 6548, 6577.  $6\frac{11}{16} \times 8\frac{1}{8}$  in.

#### 6488 TIME SHUTTING THE BOOK OF KNAVES OR THE COALITION IN THE REGIONS BELOW

*Publish'd 1<sup>st</sup> April 1784 as the Act directs. P<sup>r</sup> 1<sup>s</sup>.*

Engraving. The head and shoulders and the scythe of Time appear above a large open book which he holds. On its l. page is the Knave of Clubs with the head of Fox; behind his feet is inscribed *Pam be Civil*. On the r. page is the Knave of Hearts with the head of North. On the lower edges of the book are *Fox* (l.) and *North*. The book rests upon two cliffs, between which is a ravine into which it will fall when it is closed and across which the title is etched. Time's hour-glass stands beside the book (r.); he is the conventional figure with wings and a scythe. Pam connotes the Knave of Clubs (see No. 6556).

One of many satires on the defeat of the Coalition, see No. 6399, &c.; its date relates it with the elections, see No. 6478, &c. For Fox as Knave of Clubs see also Nos. 6976, 8144.

$9\frac{9}{16} \times 8$  in.

#### 6489 THE POLITICAL REBELLION

[1 Apr. 1784]

Engraving. From the *Rambler's Magazine*. George III (l.) and Fox with a fox's head (r.) stand each trying to pull the crown away from the other. The king says, *Ungratefull Monsters*; Fox, *Let me have this and I'll be*

*satisfied*. North stands beside Fox, putting his hand on the crown; he looks through his eye-glass saying, *Let us have it between us*. Pitt (l.) pulls at the king's coat-tails saying, *Their Ambition knows no bounds*.

One of many satires on the ambition of Fox to acquire the prerogatives of the Crown, cf. Nos. 6276, 6380, &c.

$5\frac{3}{4} \times 3\frac{5}{8}$  in.

**6490 THE DUCHESS OF D— [DEVONSHIRE] IN THE CHARACTER OF A MOTHER.** [1 Apr. 1784]

Engraving. From the *Rambler's Magazine*. The Duchess, seated by a cradle, nurses an infant. The Duke sits beside her holding out a small saucepan. On the ground beside him is a large book, *Treatise on getting and nursing of Children by the Duke of D*. In front of a large fire are towels hanging on a line. On the chimney-piece are a statuette of a Madonna and Child, vases of flowers, and a jug. On the panelled wall above an oval mirror hangs a picture of a pelican with her young. A bird-cage hangs from the wall.

The Duchess's reputed neglect of her infant while canvassing for Fox was a favourite subject of satire, see *Westminster Election*, p. 234, and No. 6546. Inspired by Rousseau, it was said, she nursed her own children, 'a maternal duty wholly neglected by our fashionable Dames'. Pigott, *Female Jockey Club*, 1794, p. 16. For the Westminster election see No. 6474, &c.

$5\frac{1}{16} \times 3\frac{3}{8}$  in.

**6491 MARS AND VENUS, OR SIR CECIL CHASTISED.**

*Annibal Scratch Fecit.* [? Collings.]

*Published April 2<sup>nd</sup> 1784 by Will<sup>m</sup> Wells N<sup>o</sup> 132 Fleet Street*

Engraving (coloured and uncoloured impressions). Sir Cecil Wray stands between a Chelsea pensioner (l.), who threatens him with a crutch and a clenched fist, and a servant-maid (r.), who threatens him with a broom. Wray, hands deprecatingly outstretched, turns his head in profile towards the furious pensioner, who has a wooden leg and a bandaged eye. The maid stands on a paper inscribed *Tax on Servants*; close behind her (r.) is a door over which is inscribed *Register Off[ice] for Maid Serv[ants]*. The door is padlocked and placarded, *This House to be Let*.

Behind is the river with the façade of Chelsea Hospital falling in ruins. In the centre, above Wray's head, a broom and crutch, tied with ribbon, are irradiated. Beneath the design is etched:

*Sir Cecil Wr— Sir Cecil Wr—  
What a strange game it is you play  
To keep y<sup>e</sup> seat which Charley gave,  
You call your worthy Patron knave!  
To ease the crippled Vet'rans cares  
You pull their home about their ears  
And all the pretty Maids to sarve,  
You turn them out of doors to starve.*

One of many satires on Wray's unlucky financial proposals, see No



6475, &c. For his election in 1782 as Fox's nominee see No. 5998. For this he was called Judas, see No. 6492, &c.

Reissued, *Westminster Election*, p. 304.

8 × 12 $\frac{7}{8}$  in.

# 6492 A KNIGHT OF THE BACK STAIRS WITH HIS THREE BEST FRIENDS

*Pub by Giles Brush the Foxite April 2 1784*

Engraving (partly coloured). Wray stands holding in front of him a large guinea, representing his coat of arms; the supporters are, dexter, the Devil (l.) and, sinister, a figure dressed as Folly who represents Jackson, steward to the Duke of Newcastle and one of Wray's election committee. Wray holds a ladder, emblem of the back stairs, see No. 6417, &c.; in his r. hand, which rests on the guinea, is a conspirator's dark lantern. *Judas* is inscribed across his hat in large letters. He says: *Talk not to me of Ghosts me thought I saw T . . . rs Ghost, who haunts my Guilty conscience* (probably Sir Charles Turner, d. 1783, one of the most respected of the Rockingham Whigs).

On the monstrous guinea are the royal arms reversed and burlesqued: the leopards resemble monkeys, the lion has a barbed tail. Round the edge is inscribed *The Golden Key or Secret Influence*. The Devil, nude with horns, hoofs, and barbed tail, is kneeling; he says, *Judas my child be not fearfull of Your election you are certain of my Vote. tho but a Lodger Lord*. (Lord Mountmorres, one of the most determined enemies of Fox, was asserted in a Foxite handbill of 16 Apr. to be a lodger in a hotel, not a householder. *Westminster Election*, p. 106; Wraxall, *Memoirs*, 1884, iii. 297.) Jackson (H.L.) has satyr's ears and a barrel in place of a hat; he is dressed as a zany or pierrot, in his r. hand is a rattle. Across his back is inscribed: *The Scrub & Beer Butler to the Duke of N—c—stle & Public Fool to Judas Iscari[ot]*. Beneath the design is etched: *From such evils Good Lord Deliver us*.

One of many election satires on Sir Cecil Wray. He was called Judas for opposing Fox who had brought him in for Westminster in 1782, see *Westminster Election*, pp. 138, 141, 143, &c., and Nos. 6491, 6502, 6510, p. 113, 6574, 6576, 6578, 6586, 6589, 6621.

10 $\frac{1}{4}$  × 7 $\frac{1}{4}$  in. (pl.).

In the Guildhall Library is the proof of a print—no title except words issuing from the mouth of the Devil: *Wray & Hood hanging from the Key of the Back Stairs with Small Beer etc.* (cf. Nos. 6492, 6562, &c.).

# 6493 FEMALE INFLUENCE; OR, THE DEVONS—E CANVAS.

[? Collings.]

*Publish'd April 3<sup>d</sup> 1784 by Wells N<sup>o</sup> 132 fleet St.*

Engraving (coloured and uncoloured impressions). The Duchess of Devonshire, followed by two other ladies, canvasses a fat butcher. The butcher stands holding the duchess's l. hand in his l. hand, while he wipes his mouth on his sleeve and leers jovially towards her. The duchess, in profile to the l., bends towards him, her r. hand raised. She has a fox's brush in her hat, which is inscribed *Fox*; her skirts are looped up, showing

half-boots, and she advances with a masculine stride. Behind her walk two ladies arm in arm, both wearing *Fox* favours at the breast; one is probably the duchess's sister, Lady Duncannon, the other one of the 'select party of the finest women in England' who generally accompanied the duchess, including Mrs. Crewe and the Ladies Waldegrave. *Westminster Election*, pp. 258, 299, &c. Others were Lady Archer, Mrs. Bouverie, Mrs. Sheridan, 'the Keppels', *ibid.*, pp. 246, 259, 299; *Cornwallis Corr.*, i. 166. See also No. 6494. One (r.) turns her head to kiss an artisan wearing an apron, while she slips a purse into his hand.

The butcher stands outside a butcher's stall, across the front of which another butcher leans, knife in hand, grinning; he says, *By George I'd kiss the Dutchess*. A block and axe stand in front of the stall. The scene is probably St. James's Market.

The first direct satire on the canvassing of the Duchess of Devonshire for Fox, but see No. 6487; polling began on 1 Apr., see No. 6474, &c. For the results of her canvass see No. 6588, &c.

Reproduced, Stokes, *Devonshire House Circle*, p. 198.

$8\frac{5}{16} \times 12\frac{3}{4}$  in.

#### 6494 THE TWO PATRIOTIC DUCHESS'S ON THEIR CANVASS.

[Rowlandson.] [3 Apr. 1784]<sup>1</sup>  
*Pub<sup>d</sup> by W. Humphrey. 227. Strand.*

Engraving. The Duchess of Devonshire embraces a good-looking young butcher, their lips are about to meet; her r. arm is round his shoulders, with her l. hand she slips a purse into his breeches pocket. His r. hand is on her waist. Behind him is the butcher's stall with joints of meat, a chopping-block, and cleaver. The stall partly conceals the Duchess of Portland holding by the shoulders another young butcher who turns his back and rejects her overtures. The ladies wear riding-habits and hats trimmed with ostrich feathers and a fox's brush with a large *Fox* favour. Beneath the title: *Requesting the favour of an early Poll.*

One of many satires on the canvassing of the Duchess of Devonshire, see No. 6493, &c. Cf. a Foxite squib quoted in *Westminster Election*, p. 193, where 'Fox's three friends' are *Georgiana the Devonite*, *Dorothy the Portlandite*, and *Harriet the Duncannonite*. For the Duchess of Portland see No. 6539.

Grego, *Rowlandson*, i. 124.

$9\frac{7}{8} \times 7\frac{13}{16}$  in.

A print in the Guildhall Library,

NIL DESPERANDUM. OR THE HANDS OF COMFORT

[Apr. 1784]

Engraving (coloured impression). Fox stands between two women saying despairingly *All's lost*. They wear fox-brushes and favours; each puts a hand in his pocket. Their identity is shown by two signposts: *Road to D—cannon* (l.) and *Road to Devonshire* (r.).

One of many coarse satires on the canvassing of the Duchess of Devonshire, see No. 6493, &c. Fox's prospects at first seemed hopeless, see No. 6500, &c., and Appendix I.

$7\frac{5}{8} \times 10\frac{5}{8}$  in.

<sup>1</sup> Dated by Mr. Hawkins and Grego.



6495 [THE INCURABLE]<sup>1</sup>

[Rowlandson.]

Pub<sup>d</sup> April 4<sup>th</sup> 1784 by W. Humphry N<sup>o</sup> 227 Strand.

Engraving (coloured and uncoloured impressions). Two T.Q.L. figures: Doctor Monro (l.) in profile to the r. inspects Fox through an eye-glass held in his l. hand. Fox, in a strait jacket, his face distraught (stressed by his dishevelled hair), his arms folded, sings:

*My Lodging is on the Cold ground and very hard is my Case  
But that which grieves me most is the Loosing of my Place.*

Monro says, *As I have not the least hope of his Recovery Let him be remov'd among the Incurables—M——o.* Dr. John Monro was physician to Bedlam.

Beneath the design is etched:

*Dazzled with hope He could not see the Cheat  
Of aiming with impatience to be great—  
With wild Ambition in his heart we find  
Farewell content and quiet of his mind  
For Glittering Clouds he left the solid Shore  
And wonted happiness returns no more.*

One of many satires on the fall of the Coalition, cf. No. 6489. See also Nos. 6496, 6500, &c.

Grego, Rowlandson, i. 124.

7 $\frac{7}{8}$  × 11 in.

6496 [FOX IN BEDLAM.]

[?Apr.]

I C<sup>2</sup> 1784 [? Cruikshank.]

*Publish'd according to Act of Parliament*

Engraving. (No title.) Fox reclines on a blanket laid on straw, clad only in breeches and a pair of unlatched shoes. He wears a crown made of twisted straw and in his r. hand is a bunch of straw which he holds as a sceptre. Sam House stands (l.) outside a thin partition putting his head through a small rectangular aperture to look at Fox; he says, *Ah poor Charley I thought it would come to this.* Fox says, *Do you not behold friend Sam I have obtained the height of all my wishes.*

See No. 6495. Fox despaired of success during the early part of the Westminster Election, see No. 6500, &c. For Fox's ambitions see No. 6380, &c.

7 × 9 $\frac{3}{8}$  in. (pl.).

6497 CARLO KAN

[? Apr.]

I C<sup>2</sup> 1784 [? Cruikshank.]

*Publish'd according to Act of Parliament.*

Engraving. Fox standing, his waistcoat and breeches partly unbuttoned to show his ruptured person which he is holding with both hands. Beneath the title is etched, *This State Tinker in Sundry pursuits not for fame but Cash, at last undertook to cajole the Westminster Electors; the task being severe and straining to excess Poor Carlo became Bursen, & altho several*

<sup>1</sup> Title from Grego.

<sup>2</sup> The first letter may be T or J.

*medical people of little fame were call'd in, B——d with the rest declared it a ruptured case and incurable.*

Probably published when Fox's defeat at Westminster seemed certain, see No. 6500, &c. Carlo Khan was the name given to Fox in Sayers's famous print, see Nos. 6276, 6473, &c. The doctor is probably William Bromfield, surgeon to the Lock Hospital, &c., see *D.N.B.*

$9\frac{7}{8} \times 6\frac{1}{8}$  in. (pl.).

#### 6498 REYNARD TURND HARLEQUIN OR THE LAST SHIFT.

[? c. Apr. 1784]

Engraving. Probably cut from a book. Fox stands, looking to the l., dressed as Harlequin, his club thrust through his belt. He has a long thin horizontal moustache. His shoulders are raised as if in a shrug; his r. elbow is close to his side, his hand held out deprecatingly. The background is a landscape with trees.

Perhaps relates to the Westminster Election, cf. No. 6500, &c. See No. 6424.

$6\frac{3}{4} \times 4\frac{1}{2}$  in.

#### 6499 ANY—BAD—SHILLINGS!

[? c. Apr. 1784]

Engraving. Fox as a Jew money-changer or trafficker in bad money (for which Jews were notorious, see Colquhoun, *Police of the Metropolis*, 1796). His arms are folded, a sack or large bag is held under his r. arm; he looks out of the corners of his eyes to his r., frowning. He has a beard, a large three-cornered hat, an overcoat with a double cape over the shoulders, striped and ungartered stockings, and flat shapeless shoes or slippers tied with strings. There are large patches on all his garments, his shoes, and his sack.

Perhaps relates to the Westminster Election, cf. No. 6500, &c.

$8\frac{1}{2} \times 5\frac{1}{4}$  in.

#### 6500 THE POLITICAL BEGGAR,

[J. Boyne.]

*Publish'd Aprill 5. 1784 by H. MacPhail N° 68 High Holborn.*

Engraving. Fox, a ragged beggar, is barked at by two dogs (l.). Beneath the title is engraved, *I am grown so Unfashionable that Dogs bark at me as I halt by them.* He stands full-face, gazing disconsolately to the l. He wears a ragged coat fastened by one button, but exposing his hairy chest. His hands are plunged into the bottomless pockets of his tattered breeches, his stockings hang round his ankles; he has only one shoe, unfastened, through which his toes protrude. A line of trees beside a path leading to a gate suggests St. James's Park.

At the beginning of the Westminster Election, see No. 6474, &c., Fox despaired of success. On 7 Apr. he wrote, 'Worse and worse, but I am afraid I must not give it up, though there is very little chance indeed.' Russell, *Corr. of C. J. Fox*, ii. 267. See Appendix I and cf. Nos. 6495, 6496, 6497, 6498, 6499. 5 Apr., when Fox was 'in great jeopardy', was 'the great push' in Westminster. *Cornwallis Corr.* i. 165. For Fox as a beggar cf. also Nos. 6578, 6624.

$12\frac{1}{4} \times 9$  in.



**6501 THE POLITICAL CUDGELLERS, OR THE MACE OF THE HOUSE OF COMMONS RENDERED OF NO SERVICE.**

[? J. Barrow.]

*Pub<sup>d</sup> by H. Humphrey. April 5 1784. N<sup>o</sup> 51 New Bond Street.*

Engraving. Pitt (l.) and Fox (r.) are engaged in a cudgelling match. Fox holds out the mace (which has more resemblance to a sceptre), but it is broken by a blow from the staff held by Pitt (which resembles that held by the king in No. 6504). On Fox's arm is a shield inscribed *Resolutions*, on that of Pitt is one inscribed *Addresses*. The allusion is to the resolutions against Pitt's ministry moved by Fox in the House of Commons (see No. 6380, &c.) and to the great number of loyal addresses which were made to the king thanking him for the dismissal of Fox and appointment of Pitt, satirically designated 'popular frenzy', see No. 6438, &c. The background is the lower part of a building showing three sash-windows drawn like an architect's elevation.

Cf. an election advertisement by Hood and Wray: 'M<sup>r</sup> Fox has upheld the House of Commons against the Freeholders, Electors, and people of Great Britain, in the case of the Middlesex Election, and in all the late important questions in Parliament.' *Westminster Election*, p. 95.

 $8\frac{9}{16} \times 12\frac{7}{8}$  in.**6502 PLUMPERS FOR S<sup>R</sup> JUDAS, OR THE CHEALSEA PENSIONERS REVENGE.**

I C [Cruikshank.]

*Pub<sup>d</sup> 5<sup>th</sup> April 1784.*

Engraving. Sir Cecil Wray is cudgelled by two Chelsea pensioners; another hurries towards the fray on crutches. A maid-servant (l.) is about to strike him with a mop, saying, *I'll souse him, a Dog, Tax Maid Servants, ha!*; a bucket stands behind her. One of the pensioners (l.) raises a (broken) wooden leg to strike; his r. sleeve is empty and is held to his coat by a hook; he has a patch over one eye. The other, who is being tackled by Wray, has a wooden leg, and a wooden r. arm raised to strike. In the background sits a fourth pensioner, cheering on the others, waving his hat and a crutch; his wooden leg has been broken off for use against Wray.

One of a number of satires against Wray for his proposals to abolish Chelsea Hospital and tax maid-servants, see No. 6475, &c., and for his desertion of Fox, for which he was called Judas, see No. 6492, &c. Cf. *Westminster Election*, p. 95, an ironical defence of Wray on these three charges. A genuine defence, dated 29 Mar., is quoted on p. 89. See also *ibid.*, pp. 145, 288.

 $7\frac{13}{16} \times 10\frac{1}{2}$  in.**6503 A NEW WEATHER COCK FOR S<sup>T</sup> STEPHENS CHAPEL. ERECTED 1784.***Pub<sup>d</sup> April 6 1784 by J Wallis N<sup>o</sup> 16 Ludgate Street.*

Engraving. The roof of a building, showing the upper part of a row of windows, on which is an enormous weathercock, the vanes of which are the heads of Fox and North. On the roof rests a die; above this are the

four points of the compass below a dice-box which supports a second die from which project the two heads. That of North is in profile to the r. with a long fox's brush protruding horizontally to *N*. From Fox's mouth protrudes a barbed dart pointing to *E*; he says: *Oh that I had never turn'd my face towards the East-Ind<sup>ies</sup>*. Spiked on the weathercock is a card: Knave of Hearts, cf. No. 5962.

One of many satires on the Coalition and the East India Bill, see Nos. 6271, 6368, &c. It indicates Fox's plight, see No. 6500, &c. Cf. *The Political Weathercock*, No. 6230.

$8\frac{1}{16} \times 12\frac{1}{4}$  in.

## 6504 THE VOTES OF COMPULSION OR THE MAGPYE CANDIDATES

*J: B—n*

*Pub: by W. Stafford Oxford Mart Ap 6 1784*

Engraving (coloured impression). A figure divided vertically from the crown of the head, composed half of Lord Hood (l.) and half of Sir Cecil Wray (r.), the two Ministerial candidates for Westminster, stands on the l. On the r., and on a smaller scale, the king drives two electors towards Hood and Wray. That part of the candidate who represents Hood is dressed in naval uniform, and holds out a flag resembling an ensign, from which half of the St. Andrew's cross is missing; on it is a broken sceptre. Wray's half is dressed in military uniform (he was a captain in the Lincolnshire militia), and holds a long spear, on the point of which sits a bird intended for a magpie but with more resemblance to a dove. The king wears his Garter ribbon and star, a crown is suspended above his head; in his r. hand he holds a staff identical with that used by Pitt in a cudgelling match against Fox, see No. 6501. (It has two circular knobs at the butt-end, and a cross-piece near the tip.) He says: *I am resolved to have a P—t [Parliament] of my own Chusing see therefore that you Vote as I have Commanded*. The two electors advance reluctantly towards the candidate, saying:

*Thus are we Driven to Vote for Hood & Wray  
Our Tongues say Yes but our hearts say nay.*

For the Westminster Election see No. 6474, &c.

$8\frac{7}{8} \times 13\frac{7}{8}$  in.

## 6505 THE MASK

*Pub<sup>d</sup> as the Act directs April 6<sup>th</sup> 1784*

Engraving. Design in an oval. A candidate, hat in hand, obsequiously addresses an election mob from a hustings. He wears a mask, which covers his face, representing features set in a smile. He is in profile to the r., over his eye is a black patch. He bends forward, holding out his r. hand; in his pocket is a paper inscribed *Bribe*. The hustings is inscribed *Land of Promise*. Behind it and between his legs is a crowd of heads and hats. In the distance are two lamp-posts; each has a man astride on the lamp-bracket, waving his hat; a dead dog or cat flies through the air. Beneath the oval is inscribed in a rectangle *Hypocrisy on the Hustings*.

Perhaps the generalized representation of a candidate; he has some resemblance to Sir Cecil Wray, see No. 6475, &c.

$7\frac{1}{16} \times 4\frac{5}{8}$  in.



## 6506 BACCHANELS OR THE FRIENDLY DROP

*Publish'd by E. Hedges N 92 Cornhill April 6<sup>th</sup> 1784*

Engraving. North as Bacchus sits astride a cask, in front of which Fox lies on his back, his mouth under the wine which pours from a hole in the cask. North is naked, his hair and person garlanded with grapes and vine-leaves, a garland crossing his shoulder in place of his Garter ribbon. He says, *Friend of mine*; in his r. hand is a bunch of grapes, in his l. a wine-bottle whose contents he is pouring upon Fox.

Similar in intention to earlier satires on the Coalition, cf. Nos. 6213, 6235, &c.

6 $\frac{7}{8}$  × 9 $\frac{7}{8}$  in.

## 6507 THE GENERAL ELECTION

*W. D [Dent.]*

*Pub<sup>d</sup> as the Act directs by T. Brown, Rathbone Place. Apr<sup>l</sup> 7. 1784.*

Etching. A sequel to No. 6481. A view of Temple Bar, with the heads upon it, much larger than life, of North (l.), Fox (c.), and Burke (r.) whose spectacles have fallen off and rest on the top of the arch. Each head wears a wig. In three niches (in place of the two on the real Temple Bar) are the headless bodies of the three: that of North (l.), standing stiffly in profile to the r., is inscribed *Avarice*; that of Fox is a fox standing on its hind legs inscribed *Ambition*; that of Burke (r.) dressed as a Jesuit (cf. No. 6026) in a monk's robe, with a rosary hanging from his waist, and wearing sandals, standing stiffly in profile to the l., is inscribed *Hypocrisy*.

Above the niches are the royal arms, reversed and burlesqued: they are in a circle resembling a guinea (cf. No. 6492); in place of the horse of Hanover is a fox; the supporters are (dexter) Britannia with three feathers in her helmet, indicating the Prince of Wales; and (sinister) a female figure (r.) whose head is irradiated. The lion stands upon a broken crown. Beneath is the motto, *Evil be to them that Evil think*. The archway beneath the niches is closed by a spiked gate, almost covered by a placard:

*Declaration,*

*Since People in gen'ral agree  
This place should have fit Members three  
(Whigs, who for so high a station,  
Have prov'd their qualification,)  
Where they, pro bono publico,  
The Crows their parts so rare may show,  
And the Nation serve most truly  
Elected I return 'em duly.*

*Justice  
returning officer*

On each side of the arch bills are posted; on the l. two play-bills: *At the Kings Theatre by his Majesty's Servants, The Patriots with The Triumph of Virtue*. Below this is, *At the little Theatre by a Strolling Company will be attempted Oliver Cromwell*.<sup>1</sup> *after the play a dance of furies by Reynard, Boreas and Omer with the Mock Patriot which will be performed in a masterly*

<sup>1</sup> *Oliver Cromwell*, an historical play by G. S. Green, pub. 1752, was never acted.

manner. On the r.: *D' Ax undertakes to cure the most confirmed Disorders, by three doses, and to restore the Constitution to perfect Health.* . . . Beneath this is, *Your Votes are desired for Edmund, Frederic, Charles Cerberus* (see No. 6481).

One of many prints in which Fox is compared to Cromwell, see No. 6380, &c. For Burke as Edmund St. Omer cf. No. 5251. Cf. also Nos. 5660, 5661 (1780) where the heads on Temple Bar are those of North, Sandwich, and Germain. For the results of the election cf. No. 6516.  
12¼ × 9½ in.

**6508** SIR ZEALOUS GODFREY GIVING A BOUILLON  
RAFFRAICHISSANT, TO HIS FRIENDS

[J. Boyne.]

*Publish'd April 7, 1784 by H. Humphrey N<sup>o</sup> 51 New Bond Street*

Engraving (coloured and uncoloured impressions). North and Fox as invalids sit (l.) close together in arm-chairs, both wearing dressing-gowns, instead of coats, and night-caps. A man approaches them from the r. holding in each hand a bowl of soup in which are frogs; one frog falls to the ground, two others sit on the floor. He holds his hat under his arm; he has a chain of alternate wine-bottles and glasses across his shoulder in place of a ribbon and, in place of a star, a medallion inscribed *Never Tired* on which is a gridiron (the emblem of the Beef Steak Club); he wears a sword. Fox and North have expressions of melancholy discomfort; Fox places a hand on his chest saying, *Oh . . . Oh . . . Oh I shall never get my Strength again*; North says, *will this Bouillon give me a new Majority in the house*. The man with the soup, whose French nationality is indicated by the frogs but not by his appearance or dress, says, *yes Yes my dear Friends it will mend your Constitutions Apace*.

Godefroi Charles Henri, duc de Bouillon (d. 1792), was in England 1783-4. Fanny Burney quotes (9 Dec. 1783) a *mot* of Walpole on 'the duke who tries to pass for an Englishman and calls himself M<sup>r</sup> Godfrey. But I think says M<sup>r</sup> Walpole, he might better take an English title and call himself the Duke of Mutton Broth'. *Diary*, ii. 237. Cf. Walpole, *Letters*, xiii. 68-9. The duc de Bouillon, according to a Foxite newspaper paragraph, 'has interested himself very zealously in M<sup>r</sup> Fox's cause'. *Westminster Election*, pp. 309-10. He and the Duc de Chartres were said to be 'constant attendants in Covent Garden'. *Ibid.*, p. 305. See also *Ann. Reg.*, 1784-5, p. 183.

11¾ × 8½ in.

**6509** SR WATTY ON FULL GALLOP TO THE ELECTION.

[Apr. 1784<sup>1</sup>]

[? I. Cruikshank.]

*To be had in the East & in the West. price 6<sup>d</sup>*

Engraving. Sir Watkin Lewes, riding (l. to r.) on a galloping goat, turns his head full face saying, *I hope I shall have better luck than I had at Worcester*. He holds a leek above his head, another leek is in his hat. He was defeated for Worcester at the general election of 1774 and was elected

<sup>1</sup> So dated by Miss Banks.



for the City of London on the death of George Hayley, 30 Aug. 1781. Beneath the title is etched:

*S' Watty he visits his Friends in full Speed,  
With hopes in his Canvass that he may succeed,  
Should he be thrown out, 'twere a wonderful Pity  
For another Knight like him is not in the City.*

Lewes had taken a prominent part in opposition to Fox's India Bill and in support of Pitt, see No. 6442. The poll for the City closed on 6 Apr., Lewes being the second of the four members elected. *London Chronicle*, 6 Apr. 1784.

$5\frac{1}{8} \times 7$  in.

## 6510 THE RIVAL CANDIDATES.

[Rowlandson.]

*Pub<sup>d</sup> April 8<sup>th</sup> 1784 by W Humphrey N<sup>o</sup> 227 Strand*

Engraving (coloured and uncoloured impressions). The three candidates for Westminster, see No. 6474, &c.: Fox stands (c.), his hand on his breast, his l. arm outstretched holding his hat, his mouth open as if speaking; he is inscribed *Demosthenes*. Lord Hood (l.) stands directed to the r., his hands crossed on the head of his cane; he is *Themistocles*. Sir Cecil Wray (r.), his arms folded, looks over his r. shoulder with a sly expression; he is *Judas Iscariot*.

One of many satires on Wray for his desertion of Fox, see No. 6492, &c. See also No. 6545. The figure of Hood is copied in No. 7341.

The plate is the frontispiece to the 1st edition of the *Westminster Election*; in the 2nd edition, where No. 6599 is the frontispiece, it faces p. 1.

Grego, *Rowlandson*, i. 124-5 (reproduction). Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 266.

$8\frac{5}{16} \times 12\frac{3}{8}$  in.

## 6511 THE HUMOURS OF COVENT GARDEN OR FREEDOM OF ELECTION [8 Apr. 1784<sup>1</sup>]

Engraving. An election mob in the Piazza, Covent Garden, the façade of St. Paul's Church, with figures gesticulating on the hustings, indicated in the background. The whole space is crowded with people in violent and disorderly contest. In the foreground (l.) a man with a grotesquely ugly profile, holding a flag inscribed *No Back Stairs No Court Candidate Freedom for Ever*, is carried on the shoulders of a lean man. He is followed by a man whose queue is being pulled by a large burly market-woman, who clenches her fist. In the centre a stout man, probably a chairman, a patch over one eye, attacks with a bludgeon a well-dressed man of exaggerated leanness, holding him by the lapel of his coat. The bludgeon-man has a favour in his cap inscribed (?) *Town*, his victim a favour inscribed *An Elector*. Three men lie on the ground, one (r.) lies across another; a large favour in his hat is inscribed *No Undue Influence*. A woman with a stall of cakes is being thrown down. Two viragoes (r.) fight viciously, one holds the other's nose flourishing a broken bottle over her head. Behind her is a flag inscribed *The Womans Man for Ever*. Hats, stones, clubs, a wig, a

<sup>1</sup> So dated by Mr. Hawkins.

cat, fly in the air. In the thick of the crowd (l.) a coach is being overturned, a man leans from the window.

Three figures on a very small scale address the mob from the hustings, the central one being Fox, the others Hood and Wray. Near the hustings is a high gallows with a fox's head; from it hangs a placard: *Dying speech*. A man brandishes a squalling cat which he holds by the tail. High on a pole surmounted by a crescent is hung a petticoat inscribed *No petticoat Government*. To a broom is attached a flag inscribed *Slats & Garters to sell*. Other flags are inscribed, *No Black Leg the Admiral for Ever*; *Whig Interest*; *No Soldiers No Bayonets*, and *No Faction No F*. Above the design is engraved, *The Rival Candidates, a Farce,<sup>1</sup> Perform'd at Covent Garden Theatre!*

Covent Garden and its vicinity during the election (see No. 6474, &c.) was 'a scene of outrage and even of bloodshed, resembling the Polish dietines'. Wraxall, *Memoirs*, 1884, iii. 341.

A prelude by Colman, 'The Election of the Managers', was played at the Haymarket showing 'the hustings of Covent Garden with the entire routine of an election—flags, mottos, mobs, and uproar'. *London Chronicle*, 3 June 1784. Baker, *Biog. Dram.*, 1812, ii. 188. Cf. No. 5699 (1780) and No. 7352, &c. (1788).

8½ × 12½ in.

## 6512 THE SOLILOQUY OF REYNARD!

[c. 8 Apr. 1784]

[? J. Barrow.]

*Printed as the Act directs, for E. Rich, No. 55, Fleet-Street—Price 6d*

Engraving. Heading to a printed black-bordered broadside. Fox, with a fox's head, lies full length on a table, his hands together like a recumbent figure on a tomb, as in No. 6470. One mourner stands at his head (l.), another at his feet (r.), each holding a handkerchief to his eyes. Round their flat hats and over their shoulders are mourning-scarves. The mourner at his head is identified in an old hand as Burke. Both are poorly characterized. Beneath the (printed) title is printed, *Alias the Goose-Catcher!* [cf. No. 5843] —*alias Carlo-Khan!* [cf. No. 6473] —*alias the Westminster Mountebank!* —*alias the Man of the People!* —&c. To which is added, a *Devonshire Lamentation!* and an *Epitaph!* by the Widow of the Murdered Man.

Beneath are verses in two columns: first, *Soliloquy* (40 ll.), beginning,

"The gloomy Crisis of my Fate draws near;  
 "And in Despight of all my puffing Friends,  
 "(Whose subtile Paragraphs, and well-fram'd Lies,  
 "Made Truth itself seems false, and Falshood true)  
 "My Fame Politic dies! . . .

It ends,

"But, Oh! the King would hear his Subjects Cries!  
 "And (Spite of all my Efforts to prevent it)  
 "Their Charters, Rights, and Liberties maintain'd!"

Having 'discharged the above tremendous Cataract of Oratory', Fox fell into a trance, as represented in the plate. Cf. No. 6405.

<sup>1</sup> A comic opera by Bate (Bate-Dudley), 1775.



In *The Devonshire Lamentation* (18 ll.) the Duchess asks rhetorically:

*Did I the Tongue of Calumny defy,  
And o'er the Bounds of Delicacy fly?  
Forget my Sex's softness, to defend  
The sinking Cause of my politic Friend;  
And all for nought?—*

In the *Epitaph* (14 ll.) the widow mourns her 'butcher'd Husband' (killed in an election riot, cf. No. 6593).<sup>1</sup>

A satire on the Westminster Election, see No. 6474, &c. From 3 to 17 or 19 Apr. Fox's defeat seemed certain, see Appendix I and Russell, *Corr. of Fox*, ii. 267–8. See No. 6513, a sequel. For the canvassing of the Duchess, see No. 6493, &c. For the broadside obituary, a traditional form both of eulogy and satire, see J. W. Draper, *A Century of Broadside Elegies*.

5 $\frac{3}{8}$  × 8 $\frac{5}{8}$  in.; broadside, 18 $\frac{7}{8}$  × 13 in.

### 6513 THE LAST DYING WORDS OF REYNARD THE FOX!

[? J. Barrow.]

*Printed as the Act directs, for E. Rich, No. 55, Fleet Street.*

[c. 8 Apr. 1784]

The plate of No. 6512 used to illustrate a similar black-bordered broadside. After the (printed) title is printed *Alias the Goose-Catcher! . . .* [as in No. 6512] *&c. &c. &c. who departed this Life under the Hustings, near St Paul's Covent-Garden, a few Days after the Commencement of the Poll, for want of Assistance, although attended by the whole learned Body of Irish Chairmen. To which is added his ELEGY! by her Grace of D——e. With his EPITAPH!*

The last dying words are lengthy; they begin: 'Perdition catch that Wray! I am lost for ever! . . .' and end, 'curse on all the World but my dear Perdita; oh! I am now nothing'. For Fox and Perdita see No. 6117, &c. Beneath are verses in two columns.

A sequel to No. 6512.

5 $\frac{3}{8}$  × 8 $\frac{5}{8}$  in.; broadside, 18 $\frac{7}{8}$  × 13 in.

### 6514 THE PARODY,—OR MOTHER COLE AND LOADER.

[Rowlandson.]

*Pub<sup>d</sup> April 10<sup>th</sup> 1784 by W. Humphrey N<sup>o</sup> 227 Strand*

Engraving (coloured and uncoloured impressions). North as Mother Cole is seated full-face in an arm-chair, the tips of his fingers sanctimoniously together. Beside him sits Fox, as Loader, a handkerchief in his r. hand, his l. pointing upwards. North says, *Ay I am a going; a wasting and a wasting—what will become of the House when I am gone Heaven knows—No—When people are Missed then they<sup>re</sup> Mourn'd—Sixteen years have I lived in St Stephens Chapple comfortably and creditably; and tho I say it, could have got bail any hour of the day! no knock me down doings in my house, a set of regular sedate sober Customers—no rioters—Sixteen did I say—Ay, eighteen years have I paid Scott and Lot—and during the whole time nobody have said Mrs North Why do you so? unless twice that I was threatned with impeachment and three times with a Halter!*

<sup>1</sup> No. 6513 is dated 8 Apr. 1786 by Mr. Stephens. Nicholas Casson, a constable, was killed on 10 May. If he is 'the murdered man' No. 6512 would appear to relate to the prospects of a scrutiny or to the defeat of the Coalition in the election.

Fox says, *May I lose deal, with an honour at bottom, if Old Moll does not bring tears in my Eyes.*

Mother Cole wears a hood and loose gown over her petticoat, her shoes are slashed to ease her bulging feet. By her side is a bottle labelled *Constitution Cordial*. Fox is dressed in his customary manner; at his side is an overturned dice-box and dice. After the title is etched *See Foot's Minor* page 29.

North is represented as the sanctimonious bawd (for whom Mother Douglas was the supposed original) who became a follower of Whitefield, Fox as the sharpening gamester. The words of the play are cleverly parodied, the indictments of Mother Cole being changed into the threats of impeachment which Fox had made against North, cf. Nos. 6187, &c., 6393.

Grego, *Rowlandson*, i. 125.

$8\frac{7}{8} \times 12\frac{7}{8}$  in.

### 6515 TEMPLE'S NEW DOCK YARD.

*Published as the Act directs April 10. 1784.*

Engraving. A man-of-war supported on two trestles, one at the stern (l.) the other at the bows. Temple stands in the ship, in profile to the l., hands on the upper end of a two-handed saw, whose blade passes vertically through the ship, its lower handle held by Thurlow, in profile to the r., whose head is under the vessel's keel. They are dividing the ship longitudinally from poop to bows; on her hull is inscribed, *The Old Constitution built in the Year 1688 Broke up in 1783-4 as no longer Serviceable*. The saw-blade is inscribed *Unhackney'd in the way of Sawing*. Temple says, *They shall have the Starboard side at S<sup>t</sup> James's*. Thurlow says, *My Family at Stephen's [the Lords] shall have the Larboard side*.

George III stands, in profile to the l., leaning forward from the r. margin of the design, a raised axe in his hands, having hacked off the figurehead, Britannia, which lies on the ground. He says, *And I'll have you Miss, to light my Fire*.

On the l. is a new ship on the stocks, *The Absolute*, at r. angles to the *Old Constitution*, showing her poop, supported by props, three of which are inscribed *Ambition*, *The backstairs*, and *Secret Influence*. She is *Building at Chatham*, probably an allusion to Pitt. Beneath the design is engraved *£15000 p<sup>r</sup> Annum for Double Tides*, an allusion to Thurlow's income as Lord Chancellor; he had held office under North, Rockingham, and Shelburne, lost it under the Coalition and was re-appointed under Pitt. Cf. also No. 6252.

One of a number of satires on the part taken by Temple in the defeat of the India Bill in the Lords leading to the appointment of Pitt by 'backstairs' influence. See No. 6417, &c.

$8\frac{5}{8} \times 14\frac{1}{16}$  in.

### 6516 THE TIMES.

*Published by S. Fores. N<sup>o</sup> 3. Piccadilly. April 10. 1784.*

Etching. Fox stands full-face with a wooden r. leg supported by a crutch under his r. arm. His l. hand is held towards three winged fish, flying away from him, to each of which is tied a loaf. They are inscribed *Loaves & Fishes*. Across Fox's waistcoat is inscribed *Bowels of Compassion for India*; his paunch is shrunken as compared with its normal size. The head



of his crutch is that of North, the crutch itself is inscribed *Majority of the House of Commons*. The wooden leg is inscribed *Popularity*, the other leg *Oratory*. A man (l.) stoops down holding a flaming torch to the bottom of the crutch, while he empties a bag inscribed *Gun Powder* on the ground at its foot.

Behind is the outline of a hill above which (l.) rises a sun surrounded with rays, inscribed *Pitt* and *Sun rise*. Low down (r.) a setting sun is half below the horizon; its rays are smaller and shadowed by clouds. This is inscribed *Fox* and *Sun set*.

The disappearance of Fox's majority, based on the support of North and his followers, was by this time certain, see No. 6657, &c. For the loaves and fishes cf. No. 6915, &c.

$7\frac{9}{16} \times 7\frac{3}{16}$  in.

# 6517 NO LONGER SOUR OR FOX IN HIS GLORY. [? 1784]

*Published April 10 Turner Snow Hill*

Engraving. A fox guzzles grapes at the foot of a vine which extends across the design from l. to r. Beside his fore-paws (l.) is a mask lying on the circular top of an E.O. table (cf. No. 5928, &c.); near it lie playing-cards. Behind (r.), the Devil bears off North who is seated on his shoulders.

Fox is apparently represented as having thrown off the mask of public spirit. The print was perhaps published in 1783, cf. No. 6208.

$8 \times 9\frac{7}{16}$  in.

# 6518 THE TOTTERING PYRAMID.

Nº II

*Published April y<sup>e</sup> 11, 1784, by G. Humphrey Print Seller Nº 48 Long Acre London.*

Engraving. A pyramid of heads supported on a rectangular base, in front of which lie a badger (l.), representing North, and a fox (r.), their tails crossed and held together by a ribbon. In a central medallion above the animals' tails is a profile with the head of Fox superimposed on that of North, as in No. 6183 but reversed. A scroll draped from each animal's head across the medallion is inscribed *Interest, & Ambition*.

The apex of the pyramid is the head of Fox wearing a laurel wreath and saying, *If his Highness Wags a Feather I'm down*. The head beneath him is that of the Prince of Wales wearing a coronet with the words *Ich Dien* and decorated with the three feathers, the central one supporting the head of Fox. The Prince says, *It deserves an Increase of Establishment to be thus Situated* (for the dispute between the king and the Coalition Ministry in June 1783 over the Prince's establishment see No. 6257, &c.). The Prince's head rests upon that of Burke, in profile to the l., and that of North to the r. Burke says, *Mine is not an Economical Situation* (alluding to his Bill for Economical Reform, see No. 5657, &c.); North says, *I wish I was Uppermost*. These two heads rest on the mitres of three bishops, all full face and poorly characterized. That on the l. is identified in a contemporary hand as Hinchcliffe (Bishop of Peterborough and Master of Trinity, noted for his liberal opinions). The other two are probably Shipley, Bishop of St. Asaph, and Watson of Llandaff; these three had opposed the American War, and were prominent Whigs (cf. No. 5983). The bishops rest on four heads, those on the outside being in profile, the

other two full-face. Lord John Cavendish, in profile to the l., says, *I cannot fall much lower*; next him is the Earl of Surrey, then Keppel, then Powys, saying, *Landed Interest, and yet I am neither Top nor Bottom*. Five heads form the base of the pyramid: the third and fourth from the l., facing each other, are Lord Carlisle and the Duke of Portland; the fifth, in profile to the r., may be intended for Sheridan.

One of many attacks on the Coalition; the date suggests that it was intended to influence the Westminster Election, see No. 6474, &c., and Appendix I. For Fox and the Prince cf. No. 6401, &c. Cf. No. 6428.

11 $\frac{13}{16}$  × 8 $\frac{5}{8}$  in.

**6519** THE RT HON<sup>BLE</sup> CS IS FOX SHEWING BRITTANIA THE DIABOLICAL M—RD—RS &C. COMM—T—D IN I—DIA. HIS REASON FOR BRINGING IN A REF—M B—LL.

B.K. sc.

*April 12 1784 Pub d as the Act direct [sic] N<sup>o</sup> 14 Dover Street.*

Engraving. Fox stands (r.) behind his peep-show, a rectangular box, supported on trestles, which is a model of the India House showing (r.) the Leadenhall Street façade. On the side of the box (l.) are two circular holes through which Britannia stoops to look. She supports herself on her shield which rests on the ground; in her l. hand is the cap of Liberty on a long staff. The box is inscribed *A View of India*. On its top stand three small figures or puppets: an Englishman brandishing a club in his l. hand, his r. holds by the neck a kneeling Indian; on his l. a headless Oriental proffers gifts.

The only satire in the Catalogue explicitly vindicating Fox's India Bill; cf. No. 6277, a defence of the Bill which is partly at least ironical, and Nos. 6386, 6582.

Reissued 14 July 1789, see No. 7543.

8 $\frac{3}{4}$  × 8 $\frac{7}{8}$  in.

**6520** THE DEVONSHIRE, OR MOST APPROVED METHOD OF SECURING VOTES

[Rowlandson.]

*Pub<sup>d</sup> April 12<sup>th</sup> 1784 by Mrs Dacheray St James's Street*

Engraving. The Duchess of Devonshire (r.), in profile to the l., kisses a fat butcher, putting her arms round his shoulders. She wears a hat trimmed with feathers and ribbons. A plump woman approaches the butcher from the l. holding out her arms and shouting *Huzza—Fox for Ever*. Her dress, with uncovered breast, suggests that she is a courtesan.<sup>1</sup> Behind (l.) a man wearing jack-boots holding a butcher's tray under his arm advances towards the group, waving his hat and shouting.

<sup>1</sup> Grego suggests that she may be the Duchess of Gordon, but the duchess, like Mrs. Hobart (also plump), was opposed to Fox. Anti-Fox newspaper paragraphs did their best to suggest that the ladies who canvassed for Fox were of bad character, e.g.: 'Among the *fairest* of the *fair* canvassers on the part of the *Man of the People*, none was more successful than the *Corbina* alias the *White Crow*, not the *Bird of Paradise* [Mrs. Mahon], nor the *Perdita* [Mrs. Robinson], sent so many *polls* to the *Hustings*.' Quoted in *Westminster Election*, 1784, p. 232. 'Lady Grosvenor, Lady Dornhoff, Lady Cr— [Craven], just come from Paris, and Lady Worsley, are among the canvassers who have the *modesty* to attempt to *dictate* to the honest tradesman and independent citizen.' *Ibid.*, p. 240. Cf. No. 6546, &c.



One of a number of satires on the canvassing of the Duchess of Devonshire for Fox at the Westminster Election; it appears in No. 6625. Cf. No. 6393, &c.

Grego, *Rowlandson*, i. 126 (reproduction). Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 270.

$8\frac{1}{2} \times 12\frac{3}{4}$  in.

**6520** <sup>A</sup> Another impression, imprint erased and replaced by *W. Humphrey* No 227 Strand.

**6521** DEVONIA, THE BEAUTIFUL DAUGHTER OF LOVE & LIBERTY, INVITING THE SONS OF FREEDOM TO HER STANDARD IN COVENT GARDEN.

WPC. [Carey.]

*Pub. according to act of Par<sup>t</sup> by W: Holland, No 66, Drury Lane.*

*April 12, 1784.*

Engraving. The Duchess of Devonshire is the centre of a group of canvassing ladies. She stands full-face looking to the r., holding in her r. hand a fox's brush, in her l. a large flag on which is a bust of Fox supported by seated figures of Britannia, with the British lion, and Liberty. It is inscribed, *If ever our smiles were your delight; if ever the blessings of Liberty were an englishman's pride support a cause on which Our happiness & your own security equally depend. Remember you are now called forth to defend the cause of Love & Liberty Assert your rights Defend ours!*

*Fox and Liberty*

*The Women of Westminster*

Three other ladies, all young and pretty, stand behind the duchess; it is impossible to say which of the canvassing ladies they represent. Lady Duncannon and perhaps Mrs. Crewe were her most usual companions, see No. 6493. A rough-looking man has put an arm round the duchess's shoulder, a butcher is embracing the lady on her r. All the ladies wear feathered hats with *Fox* favours and two wear *Fox* favours on their dresses.

In the background (l.) is the façade of Covent Garden Church, the three candidates standing under the portico, Fox on the r. The figures on the clock-face over the portico are reversed. A crowd stands in front of the church, looking towards the ladies and waving their hats. On the r. are other spectators partly concealed by the large flag.

Similar in character to Nos. 6532, 6541.

$8\frac{1}{4} \times 12\frac{3}{4}$  in.

**6522** WHOLESOME FOOD FOR MINISTERS [c. Apr. 1784]

W G [? Phillips.]

*Pub<sup>d</sup> by [sic]*

Engraving. Time with his scythe flies above and between Pitt (l.) and Fox (r.) who kneel on the ground. The Duchess of Devonshire holding a pair of shears stands behind Fox on the extreme r. Time holds two long tobacco-pipes in his mouth, one inscribed *Court-favor* the other *Popularity*, through which he is blowing two chains of bubbles, inscribed *A bubble bubble*, which Pitt catches in his mouth, holding up both hands towards Time. Time looks towards Fox saying, *Ha! Ha! Ha! Charley it is Billys*

turn now: although the pretty Dutchess, wish'd to clip my pinions. Pitt says, *Thus while I am feeding my tender Frame with the Balsamick drops may no secret blast or boisterous hurricane break their Texture.* Fox says, *O! Time, thou comforter of the degraded, and slander'd; thou unvailor of plots, & secrets; grant, Oh! grant, once more, some of those precious Bubbles, by which I have heretofore been pampered.* The Duchess says, *I will chearfully submit to any Thing to serve my Friend.* Beneath the title is etched, *or Charley after many stir's neglected by Time for attempting to climb too high.*

Behind Pitt (l.), on a rocky pinnacle, is a circular temple inscribed *S<sup>t</sup> Jameses*, emitting rays of light. Behind Fox (r.) is a lighthouse inscribed *House of Commons*, from the top of which hangs a flare, a fire burning in a basket, implying that the influence of the House is slight compared with that of the Court. On the horizon (centre) are pillars, round temples, and hills, suggesting a view of Rome, from which Time appears to have flown. For Pitt's popularity cf. No. 6438, &c.; for Fox's ambition, No. 6380; for the Duchess and Fox, No. 6493, &c.

$8\frac{3}{8} \times 13\frac{5}{16}$  in.

### 6523 THE INFRNALS [*sic*] CHOICE OR THE MAN OF THE PEOPLE BELOW STAIRS.

*Pub April 12 1784 by J. Wallis N<sup>o</sup> 16 Ludgate Street*

Engraving. Fox is being chaired by demons, who advance towards flames (l.) in which stands a devil with a pitch-fork waiting to receive him. Fox, seated, holding out his hat, his l. hand on his breast, says, *Westminster was pretty Hot but this much more so.* The demons who support Fox's chair and prance along behind it appear to have been copied from the Devil in No. 6283. The foremost has the same twisted ram's horns, the claws of a bird of prey, and barbed tail. He shouts *Fox for Ever.* His companions resemble him with slight variations. One also says *Fox for Ever*, another, holding up a dice-box, says, *He is the Devils own Representative.* Two little demons stand in front of the flames; one says *Fox for Ever*, holding up a fox's brush, the other blows a trumpet. Two heads of demons look from the fire, and two small black winged creatures are flying in the flames. Beneath the design is engraved:

*The Reynard for Westminster's Surely thrown out  
Yet Hell will Elect him you need not to doubt  
As member they ve Chaird him the only thats fit  
To manage affairs in the Bottomless Pitt.*

One of many satires on the Westminster Election, see No. 6474, &c. Fox despaired of success until about 20 Apr. Russell, *Memorials and Corr. of Fox*, ii. 267-8. See Appendix I.

$8\frac{11}{16} \times 12\frac{5}{8}$  in.

### 6524 [THE CHAIRING OF FOX.]<sup>1</sup>

*Pub<sup>d</sup> April 12<sup>th</sup> 1784 by W. Wall N<sup>o</sup> 31 Charles S<sup>t</sup> opposite Middlesex Hospittal*

Engraving. Fox is being chaired (l. to r.) in a high-backed chair wreathed with laurel, according to the custom in Westminster at the close of an

<sup>1</sup> Title probably cut off.



election, cf. No. 6590. The three supporters of the chair (T.Q.L. figures in the foreground) are three ladies, all young and pretty, one of course the Duchess of Devonshire. On the third (l.) is inscribed *Portland Place*, probably the Duchess of Portland, possibly Lady Archer, called 'the Portland Place Archer' in No. 6114. The other is probably Lady Duncannon, see No. 6493, &c. All three wear hats trimmed with a fox's brush. The foremost lady (r.) holds a paper inscribed *British Constitution*. Beside Fox in his chair is the cap of *Liberty* on its staff; he holds up a torn paper inscribed *Rights of England*; in his l. hand is a paper inscribed *Privileges of the People*. A cluster of cherubs' heads beside him, emerging from clouds, is inscribed *Voice of the People*; the principal cherub blows a trumpet from which issue the words *Fox & Liberty*.

In the background behind the chair (l.) is a sea of heads; on the r. is Sam House wearing his hat. Beneath the design is etched:

*Friends freemen Britons all your strength be tried  
To quell oppression stem corruptions tide  
Let shouting plaudits fill resounding air  
And Fox & virtue set in freedom's chair.*

An election print; the tide had not yet turned in favour of Fox, cf. No. 6523 and Appendix I.

$9\frac{1}{8} \times 7\frac{3}{4}$  in.

**6525 THE WESTMINSTER WATCHMAN.** [c. 12 Apr. 1784]  
[Rowlandson.]

Engraving (coloured and uncoloured impressions). Fox, dressed as a watchman, stands full-face, his r. hand grasping his staff (inscribed *Uprightness*), his l. on his hip. Over his head is the word *Liberty*; his lantern stands on the ground beside him sending forth rays inscribed *Truth*. His dog (l.) is *Vigilance*. Zigzag flashes of lightning among clouds, inscribed *Ministerial Thunderbolts*, threaten him from all sides.

In the background (r.) two sham watchmen are running off to the r. holding staves and dark lanterns, which contrast with that of Fox, which sheds its rays in all directions. The foremost is Sir Cecil Wray in military uniform, saying, *For Chelsea Ho a*; the other wearing a hooded cloak over his naval uniform is Lord Hood saying, *For Greenwich Ho a*. They are followed by two dogs. Beneath the design is etched, *To the Independent Electors of Westminster This Print of their Staunch Old Watchman The Guardian of their Rights and Privileges is dedicated by a gratefull*

*Elector.*

This is followed by an engraved inscription: *N.B. Beware of Counterfeits as the Greenwich and Chelsea Watchmen are upon the look out!*

This plate illustrates the *Westminster Election*, p. 166, where it faces an address to the electors from 'An Independent Elector', dated 12 Apr., where Fox is called 'your faithful watchman over ministerial encroachment'. There had been no suggestion of abolishing Greenwich Hospital; for Wray's proposals about Chelsea Hospital see No. 6475, &c. For the dark lantern as emblem of Temple's intrigue see No. 6417, &c.

Reissued (or perhaps etched for), *Westminster Election*, p. 166.

Grego, *Rowlandson*, i. 126-7 (reproduction). Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 277.

$5\frac{9}{16} \times 8\frac{3}{4}$  in.

**6526 THE POLL.** [12 Apr. 1784]<sup>1</sup>

[Rowlandson.]

*London, Published by W<sup>m</sup> Humphrey, N<sup>o</sup> 227 Strand.*

Engraving (coloured and uncoloured impressions). A see-saw representing the state of the poll between Fox and Wray, Mrs. Hobart (l.) seated on one end, the Duchess of Devonshire (r.) on the other, in front of the polling-booth in Covent Garden. Mrs. Hobart, enormously fat, quite out-weighs the Duchess, and is, moreover, held down by Lord Hood who kneels behind her (l.), while Sir Cecil Wray stands beside him watching the contest with an enigmatical expression. Fox stands behind the Duchess trying to hold down her end of the plank, but in vain; his uplifted l. arm and closed eyes express the despair which he actually felt in the early days of polling (Russell, *Corr. of Fox*, ii. 267). The ladies face each other astride the plank, their arms outstretched, their bosoms bare.

The plank rests on an irregular stone post. An excited crowd, very freely sketched, watches from the hustings and from below them; they scream encouragement to the rivals, waving their hats. Over the head of Wray is a play-bill, *The Rival Candidates Farce*; behind the Duchess is another, *Duke and no Duke Play*. The former was a comic opera by Henry Bate (afterwards Bate-Dudley), first played 1775, the latter a farce by Tate, 1605.<sup>2</sup>

The first appearance in this catalogue of the much caricatured Mrs. Hobart (see Index). Her canvassing for Hood and Wray was the subject of many squibs. The print was perhaps suggested by a press paragraph (n.d.) quoted in the *Westminster Election*, p. 325: 'M<sup>rs</sup> Hobart, to convince the world that *Sir Cecil* as well as *M<sup>r</sup> Fox*, is a favourite of the *loveliest* part of the creation, takes her station near *Sir Cecil's* side of the Hustings . . . and where, ye agents and observers, can you find among the *female* race, one fitter to be placed in *contrast* to the fair *Duchess*?' Mrs. Hobart (d. 11 Mar. 1816, aged 77) was related to Sir C. Wray: she was the daughter of Lord Vere Bertie by Ann Carey, illegitimate daughter and heiress of Sir C. Wray, 11th bart., who was succeeded by his cousin, father of the candidate.

Grego, *Rowlandson*, i. 127.

9×13¼ in.

**6527 THE DUTCHESS CANVASSING FOR HER FAVOURITE MEMBER.**

W D [Dent.]

*Pub<sup>d</sup> as the Act directs, for the Proprietor by J. Carter, Oxford Street.**April 13<sup>th</sup> 1784*

Engraving. The Duchess of Devonshire about to kiss a short fat butcher; one arm is round his neck, her r. hand under his apron. She says, *I'll leave no Stone unturned to serve the Cause*; he answers, *Then you shall have my Plumper—but what says your Calf—mayhap, he's jealous*. She wears a hat trimmed with a *Fox* favour and four fox's brushes inscribed respectively,

<sup>1</sup> So dated by Mr. Hawkins and Grego, probably because at this date the majority of Wray over Fox was at its highest point, see Appendix I.

<sup>2</sup> There were two other dramatic performances of this name, see Baker, *Biog. Dram.*



*Fox, Fox, Love, and Liberty.* Her skirt is festooned up with *Fox* favours and brushes inscribed *Fox*, showing her legs. A little chimney-sweeper lies on the ground looking under her petticoats and saying, *Sweep, sweep.* A dog sniffs at her leg. The butcher has stuck into his girdle a paper inscribed *Leg of Mutton 10 l.<sup>1</sup> Clare M<sup>t</sup> [Market].* Behind him and on the extreme r. is a placard on a pole, inscribed *Cockspur Street.* Behind the duchess is a shorter lady holding up a purse inscribed *Bett no Bribe.<sup>2</sup>*

On the extreme l. stands Lord Surrey holding in his r. hand a beer mug inscribed *Surry* and talking to a chimney-sweeper whose hand he holds, saying, *Come and Breakfast with me, and vote for Charly—it will be the making of us all if he gets in—he'll do such things—he'll reduce the price of Gin and Porter.* The ragged sweep answers, *Will he, then dam'me, tho' I live but in a hogstye, I'll Give him a Plumper—Fox for ever—.*

One of many gross satires on the canvassing of the Duchess of Devonshire, see No. 6493, &c. Surrey was a notorious toper, cf. No. 8159.

7 $\frac{3}{4}$  × 11 $\frac{1}{8}$  in.

**6528 RETURNING FROM BROOKS'S.**

N<sup>o</sup> 12

[? Gillray.]

*London, Published April 13<sup>th</sup> 1784, by G. Humphrey, N<sup>o</sup> 48 Long Acre.*

Engraving (coloured impression). Design in an oval. The Prince of Wales, drunk, staggers along supported on his r. by Fox, on his l. by Sam House. He wears a *Fox* favour and a Prince of Wales plume in his hat. Fox, whose l. arm is linked in the Prince's r., points at him with his r. forefinger. House (r.) stands in back-view, turning his head to look at Fox.

A satire on the election activities of the Prince of Wales, see Nos. 6530, 6547. Cf. No. 6401, &c.

The deliberately incorrect drawing appears to be an attempt to conceal the identity of the artist.<sup>3</sup>

Reprinted, *G.W.G.*, 1830. Reproduced, J. Ashton, *Florizel's Folly*, 1899, p. 72.

7 $\frac{15}{16}$  × 6 in.

**6529 LORDS OF THE BEDCHAMBER.**

[Rowlandson.]

*Pub<sup>d</sup> April 14<sup>th</sup> 1784 by W. Humphrey N<sup>o</sup> 227 Strand.*

Engraving (coloured and uncoloured impressions). The Duchess of Devonshire (r.), in morning cap and gown, makes tea for Fox and Sam House who sit side by side on a sofa (l.). The duchess leans back in her

<sup>1</sup> Cf. 'Hint to the canvassing Duchesses and Countesses—When these ladies may again give, as it can be proved they have given, five guineas for a bundle of broccoli, eight guineas for a leg of mutton &c. &c. the tradesman may certainly take the money with a safe conscience, if he votes on the other side; and this has already been done in three instances in Westminster.' Newspaper paragraph quoted, *Westminster Election*, p. 243.

<sup>2</sup> 'We are informed . . . that the means used by a Certain canvassing D——s is, to lay Ten Guineas against one, that they do not, or dare not vote for her *dear Charley*. . . .' *Ibid.*, p. 250.

<sup>3</sup> A note by E. Hawkins on one impression: 'Townsend del. Lady Spencer etch'd.' Lady Spencer was a Foxite and the attribution is extremely improbable. Drawings (in a very different vein) by Lady Spencer were etched by Gillray.

chair, one hand on the tap of the urn, while she hands a cup to a footman who stands with a tray. Sam (l.) has been served first; he sits stirring his tea and gazing adoringly at Fox (r.), who playfully pats his bald head. A spaniel stands in front of them, begging. On the wall behind are two freely sketched W.L. portraits: behind the duchess is Reynolds's portrait of her husband standing by his horse (as in No. 6546), the other is over the heads of House and Fox.

A satire showing the importance to Fox of the publican, Sam House, who kept open house for Fox's supporters as in 1780, see No. 5696, &c. Cf. No. 6487, &c.

Grego, *Roxlandson*, i. 128-9 (reproduction). Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 276.

$8\frac{3}{8} \times 12\frac{11}{16}$  in.

### 6530 THE DEVONSHIRE METHOD TO RESTORE A LOST MEMBER.

*Pub<sup>d</sup> April 14 1784* by [name erased] *Great Russell St Covent Garden.*

Engraving (coloured impression). The interior of the shop of an apothecary or quack medicine vendor. Three persons have entered (l.): the Duchess of Devonshire stands full-face offering the apothecary (r.) a purse, while she holds out her r. hand to Fox who stands beside and slightly behind her. She says, *His Tail restore, You shall have more.* The apothecary, standing in profile to the l., takes the purse saying, *My Famous Pills cure many Ills.* He is well dressed and wears a doctor's tie-wig. Fox puts his l. hand to his forehead with a distressed expression; under his foot is a paper inscribed *D<sup>r</sup> Leakes Antivanerial Drops.* A lady standing behind Fox, her hands in a muff, says, *Oh poor Fox will Loose his tail.* Behind the apothecary is the shop-window with a counter in front of it. On the counter are two small phials, each labelled *M<sup>r</sup> Fox*, and a pill-box, besides glass jars. In the window are displayed glass bottles of various shapes filled with coloured liquids. (Advertisements of Dr. Leake's pills and drops were frequent in the newspapers and were posted as bills, cf. No. 6540.) The duchess wears a *Fox* favour in her hat which is trimmed with a fox's brush and three ostrich feathers, worn as an emblem of the interest taken by the Prince of Wales in the election. *Westminster Election*, p. 327. Her companion wears a fox's brush in her hat.

One of many gross election satires against the Duchess of Devonshire, see No. 6493, &c. For the Prince's activities cf. No. 6528.

$8\frac{7}{8} \times 13\frac{3}{16}$  in.

### 6531 A SIDE BOX AT THE OPERA.

*[Pub<sup>d</sup> April 14, 1784* by J. Wingrave.<sup>1</sup>]

Engraving (coloured and uncoloured impressions). Mrs. Hobart sits stiffly in an opera-box in profile to the l. Beside and behind her sits another lady, also in profile. The hair of both is elaborately dressed and surmounted by an erection of feathers, flowers, or ribbons, tilted forward and projecting behind the puffed-out hair.

From its position in a volume of Westminster Election squibs and prints

<sup>1</sup> From an impression in the Guildhall Library. The B.M. impression is the reissue of 1792.



collected by Horne Tooke, it was evidently issued as an election print. The lady closely resembles Mrs. Hobart in *Dark Lanthern Business* (p. 112). See No. 6526, &c.

Reissued by Fores, 15 Mar. 1792. At this date it might well pass for a print of Mrs. Fitzherbert and Miss Pigot.

9 $\frac{1}{8}$  × 8 $\frac{3}{8}$  in.

**6532** FOX'S COTILLON IN ST JAMES'S MARKET.

*W: P: C. Fecit* [Carey.] *M.*

*Pub. as the act directs by W. Holland N° 66 Drury Lane April [15 1784]<sup>1</sup>*

Engraving. The Duchess of Devonshire and three other ladies dance with four butchers in St. James's Market. The couples are holding hands behind their backs; the butchers leer at their partners. All the ladies wear large *Fox* favours in their hats, which are trimmed with fox's tails. Over the heads of the dancers is inscribed *Love & Liberty! Freedom & Fox!* On the extreme l., behind the dancers, a man plays the fiddle, a *Fox* favour in his cap.

In the background (l.) is a butcher's stall with joints of meat hanging from hooks. A bird sits on a calf's head, saying, *Fox for ever*. Spectators watch the dance; a boy waving his hat shouts *Fox & Liberty*. Two bulldogs bark *Fox for ever*. Behind the stall stand Hood and Wray looking disconsolately at the scene; they are *Candidates in the dumps*.

The daily poll turned definitely against Wray and in favour of Fox on 13 Apr.; it was not till 27 Apr. that Fox passed Wray. See Appendix I. For the canvassing ladies see No. 6493, &c. Similar in character to Nos. 6521, 6541.

Reproduced, Stokes, *Devonshire House Circle*, p. 210.

12 $\frac{1}{8}$  × 12 $\frac{5}{8}$  in.

**6533** A CERTAIN DUTCHESS KISSING OLD SWELTER-IN-GREASE THE BUTCHER FOR HIS VOTE [c. April 1784]

*Publish'd by H Macphail N 68 High Holborn R: Lyford Sculp.*

Engraving (coloured impression). The Duchess of Devonshire in riding-dress kisses a butcher, her r. hand on his shoulder, a riding-whip in her l. hand. They stand beside the butcher's stall on which hang joints of meat. A round chopping-block with a cleaver is in front of the stall (r.). The butcher's bulldog (l.) befouls the Duchess's dress. She wears a hat poised on a high coiffure, and decorated with three upstanding ostrich feathers, and three drooping fox's brushes, emblems of the Prince of Wales and Fox (cf. No. 6530). The butcher wears a round hat in place of the more usual cap. Beneath the title is engraved: *O! Times! O! Manners! The Women Wear Breeches & the Men Petticoats*.

See No. 6493, etc.

10 $\frac{7}{8}$  × 7 $\frac{1}{4}$  in. (pl.).

Another impression (uncoloured) without publication-line.

<sup>1</sup> Added by Mr. Hawkins, perhaps to reinforce etched figures.

**6534** BOTTOM SNOUT & QUINCE *vide Shakespeare Mid, Summer Night Dream*

I. B. [J. Boyne.]

*London Publish'd April 15<sup>th</sup> 1784 by J. Wallis N 16 Ludgate St<sup>1</sup>*

Engraving. Fox (l.) as Bottom with an ass's head sits on an upturned market-basket in the Piazza, Covent Garden. The eyes and eyebrows and the arrangement of the hair make the head resemble that of Fox with a disconsolate expression. North and Burke, as Snout and Quince, stand regarding him in profile to the l. North, as the tinker, wears a tucked-up apron; he holds up his hands, saying, *O Bottom thou art Chang'd. What do I see on thee.* Burke, dressed as a Jesuit (cf. No. 6026), his biretta worn over a bald head, his l. hand on North's shoulder, looks over him at Fox, saying, *Bless thee Bottom Bless thee thou art Translated.*

Fox is seated outside the Shakespeare Tavern which was his election head-quarters: in the arch of the arcade behind him is a sign *The Shakespeare[re] Tavern*, with a bunch of grapes; on the wall above is *Great Piazza*. On the r., above the heads of North and Fox, is the portico of St. Paul's Church, where polling took place.

One of many satires on the Westminster Election, see No. 6474, &c.

12½ × 9 in.

**6535** REYNARD'S HOPE,

*A Scene in the Tempest between Trinculo, Stephano and Caliban.*

W. D. [Dent.]

*Pub<sup>d</sup> as the Act directs, by T. Brown, Rathbone Place, April 15<sup>th</sup> 1784*

Engraving. A scene near the shore of the island; the wrecked ship with splintered masts, lying on the shore (r.), is the *Royal George*. The Prince of Wales as Trinculo (l.) stands in profile to the r. holding a bottle of wine in his r. hand, addressing Fox who is Stephano; he says: *Give me dear woman—and give me good wine—and you may govern all things else as thine.* He wears a fool's cap with bells, ornamented with three ostrich feathers and *Ich dien*. Beside him is a barrel inscribed *Butt* and *P. of W.* Fox as the drunken butler, directed to the l., holds out his r. fore-finger to the Prince, saying: *Taffy—when the Island's ours—my brave Boy—I—I'll be King—and you shall be Viceroy*; in his l. hand he holds a dice-box inscribed *Compass*. On the ground at Fox's feet, facing the Prince, kneels Caliban, a hairy body with the head of North; he says:

*My Jove, I'll lick your shoes & obey your nod,  
And his, for sure he's Bacchus, the bloated God.*

Over the sea and above the wreck is a bright crescent encircling a dark disk, shedding its rays on clouds.

A satire on the relations of the Prince of Wales with the Coalition, cf. Nos. 6237, 6401, 6528, &c. For similar allusions to the *Royal George* cf. Nos. 6042, 6574. For Fox's ambition cf. No. 6380, &c.

8½ × 12½ in.

<sup>1</sup> Another publication-line has been erased.



**6536 A SCENE AT THE NEW THEATRE COVENT GARDEN***Publish'd April ye 16 1784 by J Wallis N<sup>o</sup> 16 Ludgate Street*

Engraving. The hustings in Covent Garden: five poll-clerks sit in front with their large open books; on the platform behind are the three candidates, flanked by Sam House (l.) and the Duchess of Devonshire (r.). In the foreground a ragged boy or man in back view, supported on crutches, addresses a poll-clerk (centre), saying, *M<sup>r</sup> Fox Sir*; the clerk holds out to him a book on which to swear, saying, *You have Pol'd no more than Seven Times so help you* —. Wray (l.) leans forward, saying to Fox (r.) who clenches his fist threateningly, *no Man Can have Seven Votes*; Fox answers, *I am for Liberty of Conscience*. Between them (full-face) stands Hood, in naval uniform, his large aquiline nose exaggerated; he says, *I must put my Nose Between that they may not see each Other*.

The duchess, wearing a cloak, her hands in a muff, looks down disconsolately, saying, *I have Kiss'd & Canvass'd for him & after all must see him Rejected*. Sam House stands on the opposite end of the hustings, full-face, holding a foaming tankard inscribed *House*; he says, *So have I too Maam but all wont do*. A well-dressed elector standing below House raises his hat, shouting, *Hood & Wray for ever Huzza*. Another stands beside him in conference with a poll-clerk.

Posts with placards in front of the hustings show the electors where to vote according to their parishes: on the l. is *Saint James's*, on the r. *Saint Martins*.

An advertisement informed the electors of Westminster 'that in consequence of the exertions made by the friends of Lord Hood and Sir Cecil Wray to detect false votes, and the parochial books being produced on the hustings, such a check has been given to the infamous practices of M<sup>r</sup> Fox's party, as to have occasioned the rejection of great quantities of illegal voters. . . .' Quoted in *Westminster Election*, p. 108. See No. 6553, &c. Cf. No. 7363.

7½ × 11 in.

**6537 THE WESTMINSTER HUNT. OR THE RE TAIL IATION***Pub<sup>d</sup> as the Act directs April 16. 1784 by C. Jones, Brewer Street.*

Engraving. Two dogs, with the heads of Hood and Wray, followed by huntsmen chase a fox (l. to r.) down a slope inscribed *Constitution Hill*. In front of the fox (Fox) is a sign-post, one arm pointing (r.) *To Cov. Garden*; two others pointing l. are *To St. James's* and *To the Gallows*: The fox's tail, inscribed *Patriotism*, brushes the eye of Wray, who says, *This is a swinging Brush it smarts D—y he has Blinded me quite*. The fox, turning his head back, snarls: *Ha Ha my old Friend you have Run hard for a little Foxes P—ss*. Hood, half a length behind the fox, and in the foreground, says: *Never fear Brother, a little Court Water will soon heal the Smart*.

Behind Wray floats or flies a witch-like old woman carrying the staff and cap of Liberty; she says, *Hack Forward, good Dogs, Tally O Ho W—y he has worried all my Geese & put my Hen Roost in an Uproar*. Her skirt is inscribed, *Secret Influence; Prerogatives; Addresses, Petitions &c.* (For the addresses thanking the king for dismissing the Coalition see No. 6445, &c.) Behind her, on the extreme l. of the design, appear the head and shoulders of the king wearing his crown; he says, *Tally O Tally O my Brave Chelsea*

*Tally O*, alluding to Wray's proposal to abolish Chelsea Hospital, see No. 6475, &c. Behind are two shadowy huntsmen; one, mounted, says *Wee'l whip him Down by G—d*; the other blows a horn.

For the Westminster Election see No. 6474, &c. Fox did not draw ahead of Wray till 27 Apr., see Appendix I.

$7\frac{3}{8} \times 11\frac{15}{16}$  in.

### 6538 THE DISSOLUTION, OR YOUNG GROCER MAKING PALATABLE PUNCH FOR HIS COMPANY.

[? Phillips.<sup>1</sup>]

*Publish'd by S. Fores, N° 3. Piccadilly. April 16. 1784.*

Engraving. Pitt (l.) stands in profile to the r. making punch in an enormous punch-bowl which stands on a low table with six carved legs. He squeezes (in place of lemons) the heads of Fox and North; liquid pours from them into the bowl, in which is a sugar-loaf inscribed *House of Commons* with a drawing of the interior of the House: the Speaker in his chair, the clerk at his table, and rows of seated members on each side, one member standing to speak. Pitt, who wears a long apron, is saying, *Thus I dissolve ye—Thus thy parts being disunited, the effects will be less pernicious to my Constitution*. Beside the bowl on the table is a large bottle of *Popular Spirit*, cf. No. 6438, &c. The bowl is decorated with an escutcheon on which is a cask with two canisters, the supporters being two jovial-looking men, each with a flag. This is probably a burlesqued coat of arms for the Grocers' Company (not resembling their own). On the wall behind (r.) is very faintly etched a circular temple resting on a bracket, indicating the part played by Lord Temple in the defeat of the Coalition, cf. No. 6417, &c.

Pitt received the freedom of the Grocers' Company on 14 Feb., see No. 6442, &c. Cf. election verses, 'The Grocer's Delight; or, a Sugar Plumb for Master Billy', *Westminster Election*, p. 468. For the dissolution see No. 6476, &c.

$9\frac{3}{8} \times 10\frac{3}{16}$  in.

### 6539 SUPPLYS FOR THE YEAR 1784.

*Publish'd as the Act directs April 17. 1784 by H. MacPhail N° 68 H<sup>b</sup> Holborn.*

Engraving. A fountain composed partly of the figures of two ladies who sit back to back in profile above the centre of the basin, water (or wine) gushing from their knees. They also shower coins from bags, that held by one figure (l.) being marked *D*, showing that she is the Duchess of Devonshire, the other *P* for the Duchess of Portland. Between their heads is a vertical fox's brush surmounted by a ducal coronet and the Prince of Wales's feathers which are the apex of the structure. The shallow fluted basin of the fountain stands on a rectangular base. Its rim is decorated with masks, one in the centre, the others in profile l. and r.; from all of them liquid pours to the ground, the central stream inscribed *Sham Pay—n*. (Probably an allusion to Sir Ralph Payne, noted for his hospitality, whose house in Grafton Street was a meeting-place for the leading Foxites.

<sup>1</sup> Angelo, *Reminiscences*, 1904, i. Other prints by the same artist are signed W. G.



Wraxall, *Memoirs*, 1884, iii. 411.) The block on which the ladies sit is inscribed *This Conduit is Free for the Publick*. The Duchess of Portland (Lady Dorothy Cavendish) was the sister-in-law of the Duchess of Devonshire.

Fox stands on the l. of the basin, Sam House on the r. Fox holds out his coat-pocket to receive the shower of coins from the Duchess of Devonshire, saying, *From their Emptyness I shall fill my Pockets*. He stands full-face, his r. hand on his hip. House holds out his hat to catch the coins poured out by the Duchess of Portland, turning his head in profile to the l. and saying, *Friend Charles this will pass Current at Westminster*. In his l. hand he holds out a foaming tankard inscribed *Sam House*.

One of many satires on the canvassing of the Duchess of Devonshire and Sam House, see No. 6487, &c. For the Duchess of Portland see No. 6494 and *Westminster Election*, p. 232. The election, according to a Pittite statement, was 'said to cost the Duchess of Devonshire 600 l. per day'. *Ibid.*, p. 268.

8 × 12  $\frac{3}{16}$  in.

## 6540 [FOX AND BURKE AS HUDIBRAS AND RALPHO]

*Publish'd by I. Notice Oxford Road April 17 1784*

Engraving. No title. Fox and Burke (H.L.) seen through the barred window of a brick building in which they are imprisoned. They are Hudibras and his squire as in No. 6361, but in a prison instead of in the stocks. Above the barred aperture is inscribed *Bailiffs for Middlesex* showing that it is a sponging-house for debtors (cf. No. 6483, &c.). Outside stands the Duchess of Devonshire looking at them over her r. shoulder. She wears a hat with a *Fox* favour, trimmed with feathers and fox's tails as in the canvassing caricatures, but wears a plain riding-dress of masculine cut<sup>1</sup> instead of the usual voluminous petticoats. Her l. hand rests on a tasselled cane. She is Hudibras's Lady who visited the pair in prison and released them; her words are etched beneath the design:

*O heavens! quoth she, can this be true?  
I do begin to fear 'tis you:  
Not by your individual whiskers,  
But by your dialect and discourse.  
That never spoke to man or beast  
In notions vulgarly exprest:  
But what malignant star alas!  
Has brought you both to this sad pass?*

*Hudibras, canto 1 mo. [i.e. Part II, canto 1].*

On the brick wall of the prison bills are posted: *Several Pouting lips to be hired by the day by Deven*;<sup>2</sup> *Hood Ray Fox*; *Hood and Wray for ever*; *Leakes justly famous pills for curing the venereal . . .* [cf. No. 6530]; *No Coalition No Bribery*.

<sup>1</sup> Cf. 'Her Grace sometimes rides about in a black riding habit, which is very convenient in case she should be obliged to enter into contact with a Chimney-Sweeper'. A newspaper paragraph quoted in *Westminster Election*, p. 246.

<sup>2</sup> One of the advertisements for Hood and Wray ran: 'To be hired for the day, several pair of ruby pouting lips, of the first quality, [etc. etc.].' *Westminster Election*, p. 99.

One of many satires on the Westminster Election, see No. 6474, &c.  
For the Duchess of Devonshire, see No. 6493, &c.

$10\frac{1}{2} \times 8\frac{5}{8}$  in.

**6541** THE DEVONSHIRE MINUET, DANCED TO ANCIENT  
BRITISH MUSIC THROUGH WESTMINSTER, DURING THE  
PRESENT ELECTION.

W P C [Carey] fec<sup>t</sup>

M.

Pub. by W. Holland N<sup>o</sup> 66 Drury lane April 20, 1784

Engraving. The Duchess of Devonshire (r.) and a stout butcher (l.) dance side by side; she holds out her dress with her r. hand; he holds a steel in his l. hand. Across his apron is inscribed *All upright Members for ever*. Three grinning butchers stand (l.) playing a tune with marrow-bones and cleavers, each cleaver being inscribed *Ancient British Music*. Behind (r.) a grinning chimney-sweeper sits holding his brush in the r. hand, a cleaver inscribed *Ancient British Music* in the l. He sings: *Toll lol de dol de dol de dol dol dol*. The Duchess wears *Fox* favours, as do the butchers. A favour at her breast is inscribed *Love & Liberty* and one at her waist *Freedom & Fox*. In her hat is a fox's brush.

One of many satires on the canvassing of the Duchess of Devonshire, see No. 6493, &c. Similar in character to Nos. 6521, 6532.

$8\frac{7}{16} \times 12\frac{1}{2}$  in.

**6542** FOX IN A TRAP AND THE CONSTITUTION PRESERVD

Pub<sup>d</sup> April 20, 1784, by J Linn Ludgate Street

Engraving. A fox stands with his fore-paws caught in a large steel trap, beside which is the bait, the representation of a crown. Beside him is the Duchess of Devonshire holding her handkerchief to her eyes and saying:

*Alas! poor Fox your die is Cast,  
You're trap'd with all your Triks at last.*

In her hat is a *Fox* favour, the fox's brush, and the three ostrich feathers which are the emblems of Fox and the Prince of Wales, cf. No. 6530. The fox turns his head towards her, saying:

*O Charming Dutchess mourn my fate,  
But think upon the Tempting bait.*

The trap is attached by a chain to a staple at the side of an arched doorway (r.). A hand projects from the l. margin of the design pointing to the fox with the words *Guilty Death*. (See No. 6657.)

One of many satires in which Fox (as Carlo Khan, Cromwell, or Charles III) aims at the crown, cf. No. 6380, &c. His capture implies defeat in the Westminster Election, see Appendix I, or on the general election.

$8\frac{7}{8} \times 12\frac{1}{8}$  in.

A print in the Guildhall Library,

A COURT-CANDIDATE IN DISTRESS

London. Publish'd April 20<sup>th</sup> 1784 as the Act Directs.

Engraving (coloured impression). A street scene; Sir Cecil Wray is mobbed by maidservants, and flies in terror from a Chelsea pensioner (r.). From



a first-floor window a servant empties a chamber-pot on his head. He says, *Quarters Quarters Alas! No Back Stairs friend to rescue me*. The pensioner has a wooden leg and is supported on a crutch; he lifts the other crutch menacingly, saying, *No Quarters Judas turn me & my aged bretheren out of our comfortable Quarters*. Three maidservants attack him, one (l.) with a mop, two (r.) with brooms. They say respectively: *I'll mop his filthy carcase till I make it as white as his Liver; You'll tax us will you treach'rous Dog; Let me at him old Boy* [to the pensioner] *I'll brush his jacket*. On the ground is a paper: *Plan for Demolishing Chelsea Hospital & taxing Maid Servants*.

For these allegations against Wray see Nos. 6475, 6492, &c. For the back-stairs see No. 6417, &c.

$8\frac{7}{8} \times 12\frac{7}{8}$  in.

**6543** THE COVENT GARDEN NIGHT MARE, [c. 20 Apr. 1784<sup>1</sup>]  
[Rowlandson.]

*Pub<sup>d</sup> by W. Humphrey N<sup>o</sup> 227, Strand.*

Engraving (coloured and uncoloured impressions). A parody of *The Nightmare* by Fuseli (which attracted popular attention at the R.A. in 1782<sup>2</sup>), deriving much of its humour from its contrast with that picture. Fox, naked, lies prone on a low bed, one arm hanging to the floor, the other above his head. On his breast sits a demon, while a horse with staring eyeballs puts its head through draped curtains. The horse, the demon, and the general arrangement are closely copied from Fuseli, in reverse; but the burly nudity of Fox is in complete contrast with his elegant female in pseudo-classical draperies. In Fuseli's picture is a circular table of classical shape on which are toilet bottles, &c.; on the smaller table beside Fox are a dice-box and dice.

Fox anticipated defeat at Westminster, see No. 6474, &c.: on 20 Apr. the fortunes of the poll began to appear definitely in favour of Fox, see Appendix I.

The original drawing, incised for transfer to the plate, is in the *Broadley Collection*, vol. i, in the Westminster Public Library.

Fuseli's picture was burlesqued (1816) by Cruikshank. Reid, No. 599.

Grego, *Rowlandson*, i. 129.

$8\frac{3}{4} \times 13$  in.

**6544** MADAM BLUBBER ON HER CANVASS,

[Rowlandson.]

*Pub<sup>d</sup> April 22 1784 by Han Humphrey Bond Street.*

Engraving. The fat Mrs. Hobart canvasses butchers for Hood and Wray. She advances to two butchers seated in front of their stall before a punch-bowl which stands on their chopping-block. She holds out a purse, saying, *Hood and Wray my dear Butcher*. They disregard the lady but look at each other: one (l.), very obese, leans back in his chair smoking a long pipe, from the bowl of which issues a label inscribed *I am engaged to the Dutchess*. The other puts a hand on his shoulder, saying, *Pho' give her a glass*; he

<sup>1</sup> So dated by Mr. Hawkins.

<sup>2</sup> A stipple engraving was published by J. R. Smith, 20 Jan. 1783.

holds a wine-glass towards her. The butcher's dog snarls at her petticoats. On the punch-bowl is the figure of a fox. A third butcher stands behind Mrs. Hobart, putting one hand on her hip, holding the other above her head; he says, *The fattest I ever handled*. Behind him and on the extreme r. stand two butchers with a dog, who say, *Lincolnshire dammee and a Plumper by G—d*. The butcher's stall, freely sketched, forms a background; from it hang a carcass, joints of meat, and a sheep's head.

For Mrs. Hobart see No. 6526 and index. A song on a broadside entitled *The Court Canvass or Madam Blubber* has been pasted to the back of this print, probably by Miss Banks; it was reprinted in the *Westminster Election*, pp. 480-1, and is also given in full by Grego. Its refrain is some variation of 'The Dutchess was here before you'. Another song began:

'Since women of fashion govern the State  
And you *M<sup>rs</sup> Hobart*, have sure the most weight  
I wonder you've no better candidate  
Than Sir Cecil Wray.'

Op. cit., pp. 478-9.

Grego, *Rowlandson*, i. 129-30.

$8\frac{3}{4} \times 13\frac{1}{4}$  in.

## 6545 THE COVENT GARDEN PANTOMIME OR THE WESTMIN<sup>TR</sup> CANDIDATES.

*Pub April 22 1784 by E Shirlock Drury lane*

Engraving. Pitt, dressed as Harlequin, stands, his l. foot planted on the back of the prostrate Fox, his r. touching the back of North (l.), who stands disconsolately in profile to the l., his hands together as if in prayer. Pitt's arms are outstretched; on his r. hand stands Lord Hood, on his l. Sir Cecil Wray. Pitt, only to be identified by the word *Pit* on his cap, has a broad grin, and is saying, *Theese are pretty parliment Poppets*. Fox says, *D—n such pantomime as this*; North says, *One Minister to another still succeed & the Last Fool as welcome as the former*; Hood says, *I will always serve my King & Cauntry*; Wray answers, *I like a Good parliment birth brother Hood*. In the background (r.) is the portico of Covent Garden Church; figures on the hustings are suggested; a crowd watching the antics of Harlequin is also indicated. On the l. of the church are houses.

The figures of Hood and Wray appear to have been copied from those in No. 6510, the arms being differently posed: each has one arm on his breast, the other extended. One of many satires on the Westminster Election, see No. 6474, &c. For the state of the poll see Appendix I.

$12\frac{1}{2} \times 9\frac{3}{16}$  in.

## 6546 POLITICAL AFFECTION.

[Rowlandson.]

*Pub<sup>d</sup> April 22 1784 by J<sup>n</sup>o Hanyer Strand—*

Engraving. The Duchess of Devonshire seated in a chair offers her bared breast to a fox dressed as an infant, which stands on its hind legs before her, placing a paw across her lap. Her own infant, seated on the ground (r.) neglected, stretches out her arms to her mother with a protesting scream. In the foreground (l.) a cat licks the face of a dog which sits on its hind



legs, while a kitten crawls neglected beside it. Behind the animals is an empty cradle. On the wall (l.) is Reynolds's portrait of the Duke of Devonshire standing beside his horse, as in No. 6529. Another portrait (r.) is of a stout man wearing a hat walking to the r., one hand in his pocket, the other resting on a stick (? Fox). These are very freely sketched.

One of many satires on the canvassing of the Duchess of Devonshire for Fox. Cf. Nos. 6490, 6625.

Grego, *Rowlandson*, i. 132 (reproduction).

$8\frac{15}{16} \times 13\frac{1}{16}$  in.

**6547** KINGS PLACE, OR A VIEW OF M (FOX) BEST FRIENDS,  
[Rowlandson.]

*April 22<sup>nd</sup> 1784. Pub<sup>d</sup> by S W Fores N<sup>o</sup> 3. Piccadilly*

Engraving (coloured and uncoloured impressions). A group of courtesans and brothel-keepers. One of the courtesans (l.) introduces the Prince of Wales, who stands beside her, to another standing in profile to the l. She says, *He is as Generous as a Prince And a Prince should not be Limmited*. He says, *He supported my Cause*, an allusion to the political crisis which arose on the question of the Prince's establishment, see No. 6257. Two stout bawds stand in conversation in the centre of the design, smiling at each other; they wear cloaks and hoods and carry muffs; one, identified by Mr. Hawkins as Mrs. Windsor, says, *He introduced his R— H to my house*. Behind and on the extreme r. a third courtesan, older than the others, and of debauched appearance, waving a fox's brush, says: *I have taken many a Pound of his Money Fox for Ever Huzza*. The Prince wears his ribbon and star, his hat is adorned with three erect ostrich feathers, and a drooping fox's brush; each courtesan holds a fox's brush. A fox takes the place of the word FOX in the title.

There were many newspaper paragraphs alleging that Fox was supported by the women of the town: e.g. '... his interest is strong in *King's Place*.' 'The support of M<sup>r</sup> Fox, from drabs and duchesses, swindlers, uncertificated bankrupts, and foreigners, is exactly that which alone could be expected....' *Westminster Election*, pp. 224, 240, cf. also p. 242. Cf. Nos. 6520, 6549. For a similar satire on the relations of Fox and the Prince of Wales see No. 6231. Cf. also Nos. 6401, &c., 7356.

Grego, *Rowlandson*, i. 132.

$8\frac{3}{4} \times 13\frac{1}{16}$  in.

**6548** WITS' LAST STAKE OR THE COBLING VOTERS AND  
ABJECT CANVASSERS. [22 Apr. 1784]

[Rowlandson.]

Engraving. A canvassing scene in a poor and disreputable district of Westminster, indicated by *Peter Street* on the corner of a house. The Duchess of Devonshire canvasses a cobbler; she sits supported on Fox's knee, putting one foot on a cobbler's stall that he may do some imaginary repairs, for which she lavishly pays the man's wife, who leans forward, both hands held together to receive the coins. The cobbler and his wife are behind a stall protected by a pent-house roof. On this is a notice, *Shoes made and*

*mended by Bob. Stichitt Cobler to her Grace the Tramping Dutchess NB Dogs Wormd Cats Gelded.* From an open casement window above it a man leans out waving a fox's brush; he holds a tankard and a long clay pipe in his l. hand. Beside him a woman holds her head to vomit from the window, her elbows supported on the sill. A dog lies under the cobbler's stall.

Fox, his r. knee on his hat on the ground, the other supporting the duchess, turns round to give his r. hand to a ragged man to whose mouth Sam House holds a tankard, his other hand pressed on the elector's head, who is shown by his long shovel to be a scavenger. Behind, a chimney-sweeper with his brushes and his boy with brush and shovel are amused spectators. These figures fill the space to the l. of Fox and the duchess. Behind are the irregular gabled roofs and casement windows of old Westminster.

For the Westminster Election see No. 6474, &c. This design appears to illustrate a newspaper paragraph: 'Her Grace of Devonshire has now directed the efforts of her canvass to the purlieus of Peter Street, Petty France, and Tothill Fields Bridewell. *Sam House* and her Grace form a very agreeable *tete-a-tete*, and appear to canvass with equal success.' *Westminster Election*, p. 244 (see No. 6487). One of the points made in this and similar satires (cf. No. 6536) is that only householders who paid poor rates, &c. were qualified to vote. The demand for a scrutiny was based on allegations that such unqualified persons had voted for Fox. Cf. 'No less than one hundred *unwashed unshaven, and shirtless rogues* (alias journeymen *Spitalfields weavers*) tendered their votes for M<sup>r</sup> Fox on Friday and Saturday last, but owing to the excellent precaution of having the parish books at the Hustings, they were rejected.' *Westminster Election*, p. 240. See also Nos. 6566, 6575, &c. The title is from Thomas King's farce (1769).

Reissued, *Westminster Election*, p. 254.

Grego, *Rowlandson*, i. 130-2 (reproduction). Reproduced (without the background), Grego, *Hist. of Parliamentary Elections*, 1892, p. 275.

8 $\frac{7}{8}$  × 13 in.

## 6549 FATAL AMBITION! OR REYNARD AT HIS WITS END.

[? Collings.]

*Pub. April. 22. 1784. by W. Wells, N<sup>o</sup> 132. Fleet Street.*

Engraving. Fox is seated on the ground, a chain attached to his l. ankle; North (r.) squats beside him with an anxious expression, holding him by the arm. Three ladies stand round the disconsolate couple. The Duchess of Devonshire leans towards him, holding out her arms and saying, *Take comfort—the Duke will never let you want a bit of Bread.* Fox says, *By Heaven I shall abhor the sight of them that ever bid me be of comfort more.* Behind the Duchess (l.) stands a lady putting her hands together and saying *My dear Lord will nevermore be at the head of y<sup>e</sup> Treasury*; she is the Duchess of Portland,<sup>1</sup> see No. 6494, &c. Behind North the third lady approaches Fox holding out her arms, and saying *Where is he! Oh let me clasp him in these eager arms and comfort him with love.* She is probably Mrs. Robinson (Perdita), often mentioned as canvassing for Fox; cf. *Cornwallis Corr.*, i. 166, and Nos. 6117, 6520.

<sup>1</sup> Mr. Hawkins identified her as Lady North, but she is not mentioned among the canvassing ladies.



The Duchess of Devonshire wears a riding-habit and a hat with a *Fox* favour and a fox's brush. The other ladies wear plain straw hats and a *Fox* favour at the breast, that of Mrs. Robinson being inscribed *Fox Love*.

For Fox's despair of success at the beginning of the poll, see Russell, *Memorials and Corr. of C. J. Fox*, ii. 267. On 20 Apr. he was hopeful, on 27 Apr. confident. *Ibid.*, p. 268. See Appendix I.

8½ × 13 in.

## 6550 THE BRENTFORD RACE FOR THE MIDDLESEX SEPTENNIAL PLATE.

W. D. [Dent.]

*Pub<sup>d</sup> as the Act directs by J. Brown, Rathbone Place. April 22<sup>d</sup> 1784.*

Engraving. The candidates for Middlesex and their supporters race (r. to l.) to Brentford. The foremost rider is Wilkes on a horse wearing a royal crown (indicating George III, cf. No. 6568); he holds up the cap of *Liberty* on its staff. Half a length behind, and nearer the spectator, is Mainwaring, holding up a sword whose blade is inscribed *Justice*. His horse's human head is blindfolded, in its mouth is a pair of scales; in one balance is *Byng Dunston*, in the other and heavier, *Wilkes Mainwaring*. The horse probably represents Justice, its rider was a well-known Middlesex Justice and chairman of the Middlesex Sessions. Behind Wilkes, his horse's head hidden, is a rider not identified, he has lost his stirrups and clutches his saddle with both hands. Behind these three and in the centre of the design is George Byng, the friend of Fox and the Prince of Wales, M.P. for Middlesex since 1780 (see No. 6078). He rides a pair of horses (representing the Coalition), standing with one foot on the saddle of each; the near horse has the head of Fox, the other that of North; the tail of the near horse is a fox's brush inscribed *Grace*. The fore legs of the pair touch a paper inscribed *Test*. Byng's whip is inscribed *Coalition* and he is saying, *Spur them up behind Doctor, or I shall lose the race*, addressing Hall, the Westminster apothecary, who rides like a hobby horse a pair of crutches tied with a ribbon; in place of a hat he wears a mortar inscribed *All [sic] Blue and Buff*; he holds up his pestle as if it were a whip.

Behind Byng, Jeffery Dunstan rides an ass with long ears and the head of Sam House; he looks round to address the Duchess of Devonshire who is the last of the cavalcade. The Duchess (r.) rides astride, her bunched-up skirt showing spurred half-boots. Her horse has the head of the Earl of Surrey; she says, *Byng for ever—and may the Hearty Cock ever stand stout in our service*. Dunstan says, *Well said my Dutchess—Charly's Whipper-in for ever. Huzza*. The Duchess wears a heavily trimmed hat in which is a large election favour and four fox's tails, each inscribed *Byng*. On the extreme l. is a sign-post pointing *To Brentford*.

The Middlesex election was on 22 Apr. Wilkes and Mainwaring stood together for the Government, Byng stood alone, so that the situation resembled that in Westminster, but polling lasted one day only, the result being Mainwaring 1,792, Wilkes 1,518, Byng 1,504. A scrutiny was demanded for Byng, who was one of Fox's martyrs. *London Chronicle*, 23 and 27 Apr.

8½ × 13 in.

**6551 REYNARD PUT TO HIS SHIFTS.**

[Rowlandson.]

*N<sup>o</sup> 13. Pub<sup>d</sup> April 23<sup>rd</sup> 1784 by G Humphrey. N 48 Long Acre London.*

Engraving. The Duchess of Devonshire stands, her feet apart, raising her skirt to allow a fox (Fox) to take cover under her petticoats. She turns her head in profile to the r. towards a huntsman on foot who halloos to his hounds, *Tally O my good Dogs*; his two dogs bark, *No Coalition* and *No India Bill*. The duchess says, *My dear Fox get into Cover*. She looks very handsome and bold, a sash round her waist streams out in the wind; in her hat are the usual ostrich plumes (cf. No. 6530, &c.), fox's brush, and favour inscribed *Fox*. The fox crouches under her feet, looking round at his pursuers in alarm.

One of many satires on the canvassing of the Duchess of Devonshire see No. 6493, &c. For the state of the poll see Appendix I.

Grego, *Rowlandson*, i. 132.

$8\frac{7}{8} \times 12\frac{15}{16}$  in.

**6552 A WORD TO THE WISE, OR BILLY UNMASKED***Publish'd as the Act directs April 23 1784 by H M<sup>e</sup> Phail N 68 High Holborn*

Engraving. Pitt (l.) holds out in his l. hand towards Fox (r.) a chain; in his r. is a mask; he stands on *Magna Charta*. Fox looks away from Pitt, holding a sword in his r. hand and pointing to a British ship at sea; above the ship is inscribed, *Rule Britannia Britannia Rule the Waves For Britains never Shall be Slaves*. The ship and the words are enclosed within a rectangle on the r. of the design. Fox is saying *I will ever Maintain the Rights of the People In Parliament. for it is that Parliament only that Can keep Us from Slavery and Oppression*.

On the l. of the design, beside Pitt, are three rectangles arranged vertically one above the other, which correspond to that on the r. In the highest are the words *By the K——s Letters Patent P——s* [Pitt's] *New Invented Fetters after the French Fashion*. Below this is a chain resembling that held by Pitt and a pair of wooden shoes, traditional emblem of French slavery. In the lowest compartment, inscribed *Slavery*, is an almost naked man seated in a dungeon, his wrists chained to the wall.

One of the comparatively few satires directly attacking Pitt published in 1784. See Nos. 6417, &c., 6436, &c., 6556, 6587, 6603.

$7\frac{1}{2} \times 12\frac{7}{16}$  in.

**6553 THE SCRUTINY, OR EXAMINATION OF THE FILTH.**

[? Phillips.]

*Publish'd by S. Fores, N<sup>o</sup> 3, Piccadilly, April 24 1784.*

Engraving. Five men stand round six chamber-pots, arranged in two piles of three, each inscribed *Poll Book 1784* and supported on a rectangular



block or table on which the title is engraved. Each man holds his nose. One (l.) in profile to the r., who holds a spoon, is vomiting; he says:

*I already am sick  
Of this poisonous trick  
The busines so thick  
T'would weary old Nick  
With spoon or stick  
Right from wrong to pick.*

His *vis-à-vis* (r.), who stirs the contents of a pot with a spoon, says:

*The cause I may gain,  
Though with labour and pain  
I can hardly refrain  
From puking amain  
Thro such fillth for to tag  
Is wores [sic] than euphorbium bag*

(an allusion to the bag thrown at Fox in Westminster Hall, see No. 6426, &c.).

The other three stand together behind the table; the central one says, *A hogo here is. Worse than Cats pis Than Devils Spew. Or Asafoetida*. Two demons hold out a net which stretches behind the scrutineers. One (l.) says:

*Ay Brother and by my tail,  
The Sheriffs shall admit no bail.*

The other (r.) says:

*Spread the net and you shall see  
Many a false oath will come to me.*

A satire on the demand for a scrutiny made on behalf of Wray as soon as it appeared that Fox might secure a majority (see Appendix I). On 23 Apr. the committee for Hood and Wray issued an advertisement pledging themselves 'should the various manoeuvres of M<sup>r</sup> Fox's party so far prevail, . . . in justice to the injured Electors that not only a scrutiny shall be demanded, but supported with every possible exertion'. *Westminster Election*, 1784, p. 109. On 5 May, &c., Hood and Wray's Committee for the scrutiny advertised the names of seven banks receiving subscriptions 'for supporting the said scrutiny', *ibid.*, p. 114.

For the scrutiny see Nos. 6555, 6557, 6563, p. 123, 6575, 6578, 6589, 6590, 6619, 6621, 6622, 6623, 6624, 6671, 6783 (the defeat of the Ministry), 7124, 7339, 7389, 7480.

7 $\frac{3}{8}$  × 10 $\frac{1}{4}$  in. (pl.).

## 6554 SUPPORTERS OF F—X AND LIBERTY.

[? J. Barrow.]

*Pub<sup>d</sup> April 24. 1784. by H. Humphrey. N<sup>o</sup> 51. New Bond Street.*

Engraving. Four men stand in the pillory, in pairs. The arrangement is not that of the actual pillory: they stand on a cross-bar which connects two high posts, one at each side of the design, each of which supports a board, through the holes in which are thrust the heads and hands of two victims. The cross-bar is much above the level of the ground. In the centre of the design, below the cross-bar, is inset the head of Fox in an oval, on a much

larger scale than the figures; he has an expression of scowling perplexity. The men in the pillory say (l. to r.), *I am only vexed I was not Paid before I swore; Little did I think of this &, Dam such pay as this; They Promise to keep me from Danger; and, Dam her Gr——e she brought me to this.*

They are supposed to be men who had taken 'the bribery oath', or had sworn falsely that they were qualified electors of Westminster, undergoing the punishment for perjury. The implication is that the scrutiny, see No. 6553, &c., will reveal a number of persons who will be indicted for perjury.

Beneath the design is engraved:

*These little Villains must submit to fate  
That great ones may enjoy the World, in State.*

8 $\frac{1}{4}$  × 12 $\frac{13}{16}$  in.

Three prints in the Guildhall Library,

DARK LANTERN BUSINESS OR MRS HOB AND NOB ON A NIGHT CANVASS WITH A BOSOM FRIEND.

[Rowlandson.]

*Pub April 24<sup>th</sup> by H. Humphrey Bond Street.*

Engraving (coloured impression). A night-scene under the Piazza of Covent Garden, the centre of the square in the background is seen through an arch of the arcade. A couple, embracing, hurry through a doorway (r.) over which is *Haddocks* (a well known bagnio). The Duchess of Devonshire, her breast bare, holding a lantern, takes a prim young man by the arm, saying, *Vote for whom you please but Kiss before you Poll.* He answers, *tis too much neighbour! I could not go through with it.* Behind (l.), Mrs. Hobart directs her lantern upon an old and decrepit Chelsea pensioner and a negro supported on stumps and crutches; she says, *D——n the Duchess, She got all the young voters.*

A satire on the canvassing of the Duchess of Devonshire, see No. 6493, &c., and Mrs. Hobart, see No. 6526, &c.

8 $\frac{5}{8}$  × 13 in.

INFLUENCE COALITION SATURN COALITION DEVON—E COALITION

*Published April 24, 1784 by J. P. Elwen.*

Engraving (coloured impression). Three isolated groups, each with its title (as above). On the l. Pitt stands behind the throne of George III, who turns to him as if asking advice. In the centre Fox and North stand together, Fox (r.) with a cloven hoof which rests on *Ch[art]er India*, North with *Taxes* issuing from his pocket; above their heads are an axe and halter. On the r. the Duchess of Devonshire embraces a butcher, who pockets a bribe of 10*£*. Above their heads is a signpost: a ducal coronet with a pair of horns.

A combined attack on the Coalition, see Nos. 6176–9, 6393, &c., Fox's India Bill, see Nos. 6271, 6368, &c., and the canvassing of the Duchess of Devonshire, see No. 6493, &c. The Foxite theme of Pitt's subservience to the Crown (see No. 6417, &c.) is countered.

7 $\frac{1}{8}$  × 11 $\frac{7}{8}$  in.



## THE DISAPPOINTED CANDIDATE AND THE TERRIFIED PREMIER

W.P.C. [Carey.]

Pub. for W. P. Carey N<sup>o</sup> 66, Drury Lane, April 26, 1784.

Engraving (coloured impression). Wray sits (r.) in despair; a demon holds out to him a halter, saying, *All that remains for you to do now is to imitate your great predecessor and use this Halter*. Wray says, *Disappointed in my hopes, abandoned by my friends and despised by my enemies I must now bid adieu to this world*. Beside him are inscriptions alluding to Chelsea Hospital, the tax on maidservants, and other taxes: *On Weddings, Do to Prevent population, On Births* (cf. No. 6253). Pitt stands looking at Wray in alarm, saying, *In thy fall i see my ruin!* From his pocket issues a *Satyr on Woman* (cf. No. 6556).

In the background are two scenes on a small scale: on the l. Fox is being chaired by three ladies; he holds the cap and staff of Liberty. On the r. Churchill stands in the pillory for *Perjury*; a hostile crowd is indicated.

For Fox's increasing majority over Wray see Appendix I. Churchill was the chairman of Hood and Wray's Committee. He was called in a squib dated 20 Apr. 1784 'Prince of the United Parishes of St James's and St. Margaret's Westminster'. For Wray as Judas see No. 6492, &c.

$8\frac{7}{16} \times 7\frac{7}{16}$  in.

## 6555 A D—E [DEVONSHIRE] ROUT OR REYNARD IN HIS ELEMENT.

Pub April 26 1784 by F Clarkson N<sup>o</sup> 73 St Pauls Church Yard

Engraving. Fox and the Duchess of Devonshire walk together (l. to r.) hand in hand; her petticoats are being blown up to the knee by a blast from the mouth of North, whose head emerges from clouds in the upper l. corner of the design. She says, *The Favourable assistance of Boras is very gratefull when heated by the fateigues of Canvassing*. Fox dances along with a slyly jovial expression, holding up in his l. hand a purse labelled *Fresh Supplies*; he says, *Charly loves to kiss & play as sweet as Sugar Candy*. The Duchess wears a hat trimmed with a large *Fox* favour, three ostrich feathers (cf. No. 6530, &c.), and a fox's brush. From her l. leg hangs the ribbon of a garter inscribed *Fox*. Immediately behind the Duchess is Burke on hands and knees peering under her petticoats; he says, *Heavens how happily the principls of the Sublime & Butiful are blended*. Behind him walk together two rough fellows (l.), one a butcher, who turns grinning to his companion and points to the Duchess's legs and saying, *I thought we ware all to avoid a Scrutany if Possible*. Across the front of his cap is the word *Fox*. The other answers, *So we are, for except in this instance Dam me if I think we are able to bare one*. On the extreme r. a grinning youth plays a fiddle to which Fox dances; he sings,

*Charly loves good Cakes & ale*  
*Charly loves good Brandy.*

The corner of a wall above his head is inscribed *Henrietta Street*, showing that the scene is Covent Garden.

For the proposed scrutiny see No. 6553, &c.

$9 \times 13\frac{7}{16}$  in.

**6556** ROBIN HOOD'S VICTORY OVER PAM, THE K—G'S IMMACULATE CHAMPION, ON CONSTITUTION HILL.

W.P.C. [Carey.]

M

*Pub. by Jacob Douce, at the Hustings, Covent Garden—and in Drury lane—April 26, 1784.*

Engraving. Pitt (l.), riding an ass with the head of George III, is pierced by the sword of Fox (r.) who is mounted on a bull inscribed *John Bull*. Pitt, very thin, holds up his hand submissively, his sword has fallen to the ground; it is a Scottish broadsword, the blade inscribed *A present from the Thane*, to show that he has inherited Bute's supposed secret influence with the king. The ass is inscribed *The \*\*\*\*\* A\*\**, i.e. The Queen's Ass, a familiar name for the Queen's zebra which grazed in the grounds of Buckingham House, much used in pictorial satire c. 1762, see No. 3870,<sup>1</sup> &c., and cf. No. 7384; the ass (George III) is saying, *Prerogative! prerogative! now my dear boy, Pam, cut him, hack him, slash him!* Fox, his sword resting on Pitt, its blade inscribed *The Sword of Rinaldo*, says, *Such be the fate of Tyrants!* The bull is snorting *D—n prerogative.*

One of the few prints directly attacking Pitt published during the election, see No. 6552, &c. Pam connotes Knave of Clubs (see No. 6488), here Pitt, but Fox in No. 6488, &c. Pitt, 'immaculate Billy', was ridiculed for his chastity, cf. No. 8054. For George III as an ass cf. Nos. 5669, 5683, 6007.

8 $\frac{3}{16}$  × 12 $\frac{5}{16}$  in.**6557** A MEETING OF THE FEMALE CANVASSERS IN COVENT GARDEN.

W P C [Carey.]

M.

*Pub. as the Act directs by W. Holland N° 66 Drury lane* [n.d.]

Engraving. Mrs. Hobart (l.), enormously fat, and the Duchess of Devonshire (r.) stand facing each other in profile. Mrs. Hobart holds under her r. arm a fat badger with the head of Wray, his collar inscribed *Ministerial Badger*. The Duchess holds a fox under her l. arm; the animals snarl at each other; the fox (Fox) says, *Poor Badger! Where's your scrub majority now!* The badger answers, *A fig for your Electors! Mountmorres is acquainted with the whole bunch and he swears you'll find them, my cunning Fox, sour grapes in the scrutiny.* Mrs. Hobart says, *I shall burst with indignation.* Behind her and hung on a wall is a downward-hanging flag inscribed *Ensign of Disappointment*, with a key inscribed *Key of the Back Stairs*, see No. 6564. Between the heads of the canvassers is posted a bill, the lower part only being visible: *And for the coarse, vulgar abuse which appear in certain manifestos, signed John Churchill, the Select Committee are only sorry to see the friends of the Court Candidates so very angry at this period of the Poll, as they will probably stand in need of some portion of temper at the close of it. With this caution they leave the Committee at Wood's at full liberty to rave about bribes and bludgeons, perjuries and butchers, lodgers and wounds, weavers and cleavers, and according to their own discretion to decorate their advertisement with all that election quackery suggests in desperate cases.*

*By order of the Committee**R. Morrell, Secretary.*<sup>1</sup> Also the title of a print of the Prince of Wales. See No. 7156.



Probably an actual poster: R. Morrell signed the advertisements of a Select Committee at Irelands', Bow Street, on illegal votes.

Behind the Duchess on the extreme r. are two slatternly ballad-singers who sing, *Charley Fox with a Plumper for me!*, and *Fox with a Plumper for me!* Above their heads is the lower part of a placard inscribed:

*an unalterable friend to the rights of the People.  
I am with every sentiment of gratitude and respect,*

*Gentlemen  
Your most obedient,  
And most humble serv<sup>t</sup>  
C. J. Fox.*

*S<sup>t</sup> James's S<sup>t</sup> April 26  
1784*

The Duchess wears a large favour in her hat inscribed *Fox & Liberty*; one of the ballad-singers, whose breasts are uncovered, has a similar favour inscribed *Fox*.

For the allegations that Lord Mountmorres, a leading supporter of Hood and Wray, was a lodger without a vote, see No. 6492. John Churchill was the active chairman of the Election Committee of Hood and Wray who signed the party advertisements from Wood's Hotel. For some of the gibes alluded to in Morrell's notice see Nos. 6548, 6575, &c. For the scrutiny see No. 6553, &c. For Mrs. Hobart and the Duchess as rival canvassers see No. 6526, &c. For the state of the poll see Appendix I.

The drawing, incised for transfer to the plate, is in the Print Room (201\* b. 2).

9 × 12 $\frac{13}{16}$  in.

## 6558 CARLO-KHAN IN LIMBO.

*Publish'd by I Notice Oxford Road April 26 1784*

Engraving. Through a grated window in the stone wall of a dungeon looks the disconsolate face of Fox; beneath the window is inscribed *Pray Remember the Poor Debtors*. Burke (r), walking in profile, approaches from the r., holding in both hands a bag inscribed *Broken Victuals*. He has a distressed expression, saying, *Her Grace is very good to him I think—well tis an œconeical [sic] situation*. In the centre of the design is the low door of the prison, studded with nails and fastened by a chain and huge padlock.

One of many satires on the canvassing of the Duchess of Devonshire, see No. 6493, &c. For other satires on Fox's poverty, cf. No. 6500, &c. For Fox as Carlo Khan see Nos. 6276, 6473, &c. For the debtors' prison cf. No. 6483, &c. He was now confident of success, see Appendix I.

9 × 10 $\frac{9}{16}$  in.

## 6559 PARLIMENT SECURITY OR A BORROUGH IN RESERVE.

[? J. Barrow.]

*Pub<sup>d</sup> by E. Rich April. 28. 1784. N 55. opposite Anderton's Coffee House. Fleet street.*

Engraving. The Duchess of Devonshire (r.), wearing very wide hooped petticoats, shelters a fox beneath them. Its head projects from a slit

which she holds open with her hands, its tail shows between her feet. She says:

*Here my dear Reynard when all trouble's past,  
You'll find a Borough open at the last.*

Her hat is trimmed with the usual ostrich plumes and fox's brush, cf. No. 6530, &c. North stands facing her, saying *He's IN for a Borough.*

Beneath the design is inscribed:

*In vain may Wits reprove, and Criticks blame,  
Nor shall concealment in this cause defame,  
Reynard in gratitude of such protection,  
Now pays the devoirs of his Election.*

One of many gross satires on the canvassing of the Duchess of Devonshire for Fox, see No. 6493, &c. It anticipates news of the return of Fox for Tain, Dingwall, and Kirkwall (the Orkney boroughs) on 26 April, which Fox records on 7 May. Russell, *Memorials and Corr. of Fox*, ii. 269; see No. 6614, &c.

$8\frac{5}{16} \times 12\frac{3}{4}$  in.

### 6560 THE TIPLING DUTCHESS RETURNING FROM CANVASSING

*Publish'd Aprill y<sup>e</sup> 29, 1784 by A Aitken N<sup>o</sup> 2 Orange Court Drury Lane*

Engraving. The Duchess of Devonshire, intoxicated, walks arm-in-arm between two supporters, the one on her r. being Fox, the other one of his more prominent adherents. Sam House (r.) walks before them, acting as a link-boy with a lighted torch, his hat, decorated with a fox's brush, in his r. hand. Fox says, *Hold up Georgiana another Q<sup>n</sup> [? quartern] an we shall soon be at Piccadilly.* The Duchess says, *My Eyes & Limbs I shall Spew on the Duke to night.* Her other supporter says, pointing to Sam House, *make hast Sam her Grace is taking short in the poop.* Sam answers, *I will my lord Heaven bless her Grace.*

The Duchess wears no hat, but her hair is decorated with a plume of three large ostrich feathers (cf. No. 6530); her breast is bare.

One of many satires on the canvassing of the Duchess of Devonshire for Fox, see No. 6493, &c.

$9\frac{5}{8} \times 13\frac{3}{4}$  in. (pl.).

### 6561 MADAM BLUBBER'S LAST SHIFT OR THE AEROSTATIC DILLY.<sup>1</sup>

[Rowlandson, probably after Townshend.]

*Pub<sup>d</sup> April 29<sup>th</sup> by H Humphreys [sic] Bond Street*

Engraving. The piazza of Covent Garden, with the hustings, showing a line of hill in the distance inscribed *View of Richmond Hill.* In the air, flying towards the hustings, is Mrs. Hobart encased from the waist downwards in a circular balloon to which is attached a hammock-like platform, on which lie two voters, face downwards, looking over the side. The lady,

<sup>1</sup> Dilly was colloquial for diligence, the most rapid form of stage-coach, which became known as mail-coach after 1784.



in profile to the l., looking upwards, excessively fat, with uncovered breast, is saying *This may save him*; her petticoats have been transformed into the balloon, her 'last shift'. A blast issues from her posteriors. One of her passengers in profile to the l. holds out his hand, saying, *I see the Hustings*. The other, facing in the opposite direction, says, *thank God I am an outside Passenger*. A flock of birds scatters r. and l. of the balloon.

Wray, kneeling on one knee, and Hood standing behind him (r.) look up eagerly to the balloon, holding out their hands. Wray says, *A foul wind is fair for us*; Hood says, *O come sweet Air Balloon or I must off in one*. The hustings under the portico of St. Paul's are freely sketched; gesticulating orators, hat in hand, address the crowd. One of the houses on the r. (north) side of the piazza is inscribed *Lows*; a flag flies from a window.

Beneath the print is etched the title and an explanation in a centre column, with the words of a song on each side of it:

*The grand political Balloon launched at Richmond Park on the of March 1784 and discharged by secret influence with great Effect in Covent Garden at 12 O Clock on the same day.*

*As it may be necessary to explain to the Public upon what principals a body was conveyed 12 Miles with so great velocity it must be understood that the lady tho ponderous being of a very Volatile disposition, out of decency sewed up her petticoats when a little accident happening an inflammable Gas was generated which immediately raised her to a considerable height in the Atmosphere and by the attraction of secret influence was convey'd to her desired Object . . . . the support of Hood and Wray and the constitution and descended happily to the Hustings with two outlying and dependent Voters.*

The Song, *Tune Bellisle March*, begins:

## I

*Tho' in every Street  
All the Voters you meet  
The Dutchess knows but how to court them  
Yet for outlying Votes  
In my Petticoats  
I've found out a way to transport them.*

This print was anticipated by a large bill signed 'Katterfelto Junior' dated 28 Apr. adjuring the 'Friends of Hood and Wray' 'not to dispond . . . the outlying Voters still remain . . . a much distinguished Lady has found a way of conveying them any distance her rival cannot reach. . . . This friend to the Constitutional Candidates will descend upon the public Hustings between one and three As an Air Balloon . . .'. Copy in Guildhall Library (Collection of Squibs on the Westminster Election), reprinted *Westminster Election*, pp. 109-10. Mrs. Hobart had a villa on Ham Common (which she called *Sans Souci*), hence probably the allusion to Richmond Hill. See No. 6526.

The sketch for this print ( $10\frac{1}{2} \times 12\frac{5}{8}$  in.) by an amateur is in the Print Room (201. c. 6/23, 25). In this the inscriptions are as in the print with words further to explain the rough sketch: 'Irish chairmen' being written below St. Paul's Church. Its manner resembles that of sketches by Viscount Townshend in the Department. It was attributed to him: 'Mr<sup>s</sup> H—t has not ballooned a single vote to the Hustings since she was caricatured by the unmerciful Viscount of Hanover Square'. Newspaper paragraph quoted in the *Westminster Election*, p. 363. (Townshend lived

at 9 Hanover Square.) Rowlandson's working drawing incised for transfer is with the sketch, showing that much of the design was etched directly on the plate.

Grego, *Rowlandson*, i. 134.

$8\frac{1}{8} \times 9\frac{1}{2}$  in.; with the song,  $13\frac{1}{16} \times 9\frac{1}{4}$  in.

## 6562 THE CASE IS ALTERED.

[Rowlandson.]

*Pub April 29. 1784 by J. Hedges Royal Exchange*

Engraving. A satirical sequel to No. 6456, in which Fox is in the cart. Fox drives (r. to l.) Sir Cecil Wray as a pauper in the county pass-cart to the place of his settlement in Lincolnshire. Fox sits on the high driving-seat of a ramshackle cart flourishing his whip and looking round at Wray, who sits disconsolately in profile to the r., his hands clasped and resting on the side of the cart. Fox says, *I will drive you to Lincoln where you may Superintend the Small beer & brick dust*. Wray says, *I always was a poor dog But now I am worse than ever*. Hood stands (r.) in profile to the l. looking at the cart and saying *Alas poor Wray*. A signpost (l.) points to *Lincoln*. On a tilt which covers part of the cart, behind Wray's head, is inscribed *The Lincoln shire Caravan for Paupers*.

One of many satires on Wray's defeat, see Nos. 6573, 6574, 6576, 6578, 6586, 6589, 6590, 6591, 6592, 6594.

Wray's country house was Summer Castle, near Lincoln. An accusation of parsimony (see No. 6492, &c.), combined with his proposals for the abolition of Chelsea Hospital and for a tax on servants (see No. 6475, &c.), seriously prejudiced his chances at Westminster. See Wraxall, *Memoirs*, 1884, iii. 341. For the state of the poll see Appendix I.

Grego, *Rowlandson*, i. 132-3 (reproduction). Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 281.

$9 \times 13$  in.

**6562A** A later impression, n.d., signed *T. Rowlandson fec<sup>t</sup>*, Hedges' imprint erased and replaced by *London, Publish'd & sold by W. Humphrey N<sup>o</sup> 3 Lancaster Court*.

## 6563 THE DEPARTURE

[29 Apr.<sup>1</sup>]

*Etch'd by T Rowlandson*

*Publish'd by W Humphrey.*

Engraving (coloured and uncoloured impressions). Fox seated on an ass takes leave of two ladies, one on each side of the ass, holding a hand of each. From under his saddle protrudes his *India Bill*. On his l. stands the Duchess of Devonshire (r.) holding out to him a fox's brush. She says:

*Farewell my Charley—let no fears assail  
For Sure no Fox had e'er so fine a Tail.*

Fox answers, looking down at her:

*If that a Scrutiny at last takes place  
I can't tell how 'twill be & please your grace  
But Ladies for your Friendship & good will  
My Bushy Tail is at your service still.*

<sup>1</sup> See below; dated 18 May by Grego, when perhaps the print was reissued.



Lady Duncannon, holding Fox's r. hand, looks across at the Duchess saying:

*Ah! Sister, Sister, must he then depart  
To loose poor Reynard: almost breaks my heart.*

They stand outside a house; three ostrich feathers over the door (r.) indicate Carlton House. From a window the Prince of Wales looks at the group below. On the extreme l. and facing Fox, stands Burke in profile to the r. as a post-boy in jack-boots, and holding a whip; under his arm is his *Plan of economy* (cf. No. 5657). A signpost points (l.) *To Coventry*.

Fox retires 'to Coventry' on account of the threatened scrutiny, see No. 6553, &c. Cf. also No. 6614, &c. For the India Bill, see Nos. 6271, 6368, &c. For the canvassing of the Duchess and other ladies see No. 6493, &c. For the Prince of Wales and the election see No. 6528, &c.

There is an earlier impression (copy in Guildhall Library) with the imprint *Pub April 29<sup>th</sup> 1784 by S. Hedges Royal Exchange*. North (afterwards erased) is seated on the ground like a beggar (r.), naked except for a tartan plaid on his shoulders; he holds up his breeches on a staff, saying:

*If you to Coventry with Baalam go  
I still will Coalize—ge up—ge—ho.*

For the Coalition cf. No. 6393, &c.

Grego, *Rowlandson*, i. 140-1.

9 × 13 $\frac{1}{4}$  in.

## 6564 PROCESSION TO THE HUSTINGS AFTER A SUCCESSFUL CANVASS, NO. 14.

[Rowlandson.]

*London Published April 30<sup>th</sup> 1784 by G Humphrey N<sup>o</sup> 48 Long Acre.*

Engraving. An election-procession marches (r. to l.) towards the hustings which are indicated by a corner of the pediment of St. Paul's Church and a crowd. A band of butchers, with marrow-bones and cleavers, heads the procession. Next walks the Duchess of Devonshire, holding up on a pole a pair of breeches inscribed *Man of the People*, and surmounted by a crowing cock. She is followed by a lady holding up on a pole a placard with *Fox* (a fox) and *the Rights of the Commons*. A third lady holds up on a pole a mob-cap and apron inscribed *No Tax on Maid Servants*. They are followed by sturdy-looking citizens wearing *Fox* favours, one of whom carries a fourth standard: a key tied in a hoop and inscribed *Key of the Back Stairs*,<sup>1</sup> in allusion to the 'secret influence' which favoured Pitt, cf. Nos. 6417, &c., 6557, 6592, 7139, 7325, 7339, 7372, 7634, 8102. House is seen between the first two ladies, waving his hat and wildly cheering the procession; other spectators do the same. See No. 6475, &c.

The Duchess is more characterized than her two companions, who are probably her sister Lady Duncannon and perhaps Mrs. Crewe, cf. No. 6493, &c. All three wear the ostrich plumes and fox's brush which were worn as emblems of the Prince of Wales and of Fox (see No. 6530, &c.).

<sup>1</sup> This emblem appears to have been first used on 14 Feb., during Fox's procession to Devonshire House (see No. 6421, &c.), when 'at Lord Temple's, a wag held up a flag tied to a stick, hung round with crape, which he called *the Secret Influence Key in Mourning*'. *Full and Authentic Account of the Proceedings in Westminster Hall*, 1784, pp. 26-7 n.

Reissued, *Westminster Election*, p. 219.

The original sketch for this design by an amateur, with the inscriptions as in the plate, together with Rowlandson's sketch incised for transfer, is in the Print Room (201. c. 6/14, 27). See also No. 6576.

Grego, *Rowlandson*, i. 134. Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 282; Stokes, *The Devonshire House Circle*, 1917, p. 206.  $8\frac{3}{4} \times 13\frac{1}{8}$  in.

**6564** A Another impression with altered publication-line: the words after *G. Humphrey* have been erased and *Printseller & Dealer in Natural Curiosities*, N<sup>o</sup> 48 *Long Acre* engraved in their place.

**6565** HER \*\*\*\*\* [GRACE] CARRYING A PLUMPER FOR CHARLY [W. Dent.]

*Pub<sup>d</sup> as the Act directs, for the Proprietor, by T. Bun, S<sup>t</sup> Martin's Lane April 30. 1784*

Engraving. The Duchess of Devonshire (l.) carries a fat butcher (r.), both her arms round his waist, his r. arm is round her waist, their faces are in profile looking at each other. She says, *I'll try all measures to bring the matter to a proper Issue*; he says, *Oh!—who can withstand such charms*. She wears a large hat trimmed with a *Fox* favour, laurel branch, and four fox's brushes inscribed respectively, *Love and | Liberty | Delicacy and | Decorum*. A crudely drawn hand on a signpost (r.) points with a thumb *To Covent Garden*. Behind the Duchess (l.) is the corner of a building inscribed *Newport Market*.

One of many gross satires on the canvassing of the Duchess of Devonshire (see No. 6493, &c.), in which Dent appears to have specialized. These 'filthy prints' were denounced in the press; see *Westminster Election*, pp. 194, 324, 327, 376. Cf. No. 6588.

$8\frac{3}{8} \times 6\frac{1}{4}$  in.

**6566** EVERY MAN HAS HIS HOBBY HORSE,  
*T. Pether fec<sup>t</sup>* [Rowlandson.]

*Pub<sup>d</sup> May 1<sup>st</sup> 1784 by W. Humphrey N<sup>o</sup> 227 Strand.*

Engraving. The Duchess of Devonshire, carrying Fox on her back, approaches an alehouse. The host, a negro, 'Mungo', stands on his doorstep delightedly filling a glass for the Duchess; a fat disreputable slattern stands behind him. The Duchess, who supports herself by a large staff, holds a full purse in her hand, saying, *For the good of the Constitution give me a Glass of Gin*, the suggestion being that she will pay a large sum for the gin to secure a vote (cf. No. 6548). Her hat with ostrich plumes and fox's brush has a favour inscribed *Fox For Ni*. Fox, one hand resting on her shoulder, waves his hat; they are both in profile to the r. Over the doorway of the alehouse (or perhaps brothel) is inscribed *Mungo's Hotel Dealer in British Spirits*; the woman says, *Give the poor Man a Vote my Dear he is a good Man for the Ladies*. A dog beside her barks at the visitors. The gabled roofs and casement windows indicated in the background suggest that this is an old and disreputable part of Westminster, resembling Peter



Street as in No. 6548. The crowd, which is very freely sketched, also suggests a low neighbourhood; a man and woman walk or dance along, their arms round each other's shoulders; he flourishes a full tankard. An excited group shout and wave their hats round two tall standards: one, *Fox and Liberty all over the world*, above two crossed executioner's axes, the other, *Rights of the Commons and No Prerogative*, with a cap of Liberty on the pole, cf. No. 6380, &c.

One of many satires on the canvassing of the Duchess of Devonshire, see No. 6493, &c.

Grego, Rowlandson, i. 135.

8 $\frac{1}{8}$  × 13 in.

**6567** MESSRS P—— AND F—— OBTAINING THEIR FREEDOM.  
[1 May 1784]

Engraving. From the *Rambler's Magazine*, ii. 146. A design in two compartments. On the l. Fox obtains his freedom by letting himself down by a rope through a hole which has been broken in the stone wall of a prison (cf. No. 6483, &c.); a barred window is behind his head. He says, *I have got my Freedom without being beholden to the Grocers*. Cf. No. 6648.

In the other and wider compartment men sit round a table on which is a punch-bowl. Pitt (r.), in profile to the l., has risen from his chair to accept the box containing the freedom of the City, handed to him by a man in a furred robe. He says, *This Honour is highly acceptable to me*. The man offering the box says, *You honour us greatly*. One of the members of the Grocers' Company says, *M<sup>r</sup> Pitt is a Sweet Man and a Fig for M<sup>r</sup> F.*, another says, *M<sup>r</sup> Pitt is welcome to Mace, Cinnamon and All-Spice, but not a brace of Nutmegs for M<sup>r</sup> F——*. A man seated on the l. points over his shoulder towards Fox escaping and says, *There he goes*.

For Pitt's dinner with the Grocers on 28 Feb., when he was presented with the freedom of the City and became a member of the Company, see No. 6442.

3 $\frac{7}{8}$  × 6 $\frac{1}{8}$  in.

**6568** THE NEW COALITION.

*Pub<sup>d</sup> May 1<sup>st</sup> 1784 by I. Cooke, Fetter Lane*

Engraving. The king (l.) and Wilkes (r.) stand together, each with his r. arm on the other's shoulder. Wilkes says, *I now find that you are the best of Princes* [cf. No. 5979]; the king says, *Sure! the worthiest of Subjects & most Virtuous of men*. Wilkes holds the staff of *Liberty* reversed, the cap resting on the ground. From his coat-pocket hang two papers, *N<sup>o</sup> B N<sup>o</sup> 45* and *Essay on Woman* (cf. No. 5245). Beneath the design is etched:

*O rare Forty five!  
O dear Prerogative!*

*The Wolf shall dwell with the Lamb, & the Leopard shall lie down with the Kid; & the Calf & the young Lion & the Fatling together: & a little Child shall lead them.*  
*Isaiah. Chap. xi. V. xvi.*

There are many allusions to the alliance between the king and Wilkes

involved in the latter's uncompromising opposition to Fox's India Bill and support of Pitt. See the lines entitled 'New Coalitions':

When foes like oil and vinegar unite  
Which are wrong principles, and which are right?  
When Piety and Blasphemy agree,  
Can there a stranger Coalition be!  
O best of Kings! cries W——kes, for ever live!  
Subjects like W——kes, says G——, kind fortune give!

*Asylum for Fugitive Pieces*, i, 1785, p. 264. See also *Westminster Election*, p. 329. See Nos. 6461, 6550, 6569, 6571, 6584, 6988, 7149. Cf. also No. 6162, a humorous anticipation of the reconciliation, then (1782-3) regarded as impossible.

Small copy, Grego, *Hist. of Parliamentary Elections*, 1892, p. 254.  
8 $\frac{9}{16}$  × 7 $\frac{1}{2}$  in. (pl.).

### 6568<sup>A</sup> THE NEW COALITION 1784

Another version, reversed, without publication-line. 'Virtuous' is spelt *Virtuos*, and an asterisk is prefixed to 'little Child' with the note \**Vide Pitt*. Approximately the same size (clipped).

### 6569 GIVE JUSTICE HER CLAIMS.

[1 May 1784<sup>1</sup>]

Engraving. Wilkes (l.) and George III (r.) hang from a post, the ropes round their necks nailed to an oval (as in No. 6178) bearing the arms of the City of London without the dagger, perhaps intended to suggest that the City, by its attitude to Pitt and the king, was disarmed. From a cloud in the upper l. corner the Devil leans out holding a pitch-fork; he points a finger at them, saying, *Ha! Ha! Ha! What! come together at last.*

See No. 6568, &c.

7 $\frac{3}{4}$  × 6 $\frac{1}{8}$  in.

### 6570 CHEEK BY JOUL OR THE MASK

*Publish'd by E Hedges N<sup>o</sup> 92 Cornhill May 3<sup>d</sup> 1784*

Engraving. An imitation of *The Mask* by Sayers, see No. 6234: instead of the faces of North and Fox, those of the Duchess of Devonshire (l.) and Fox (r.) are joined together to form a mask, the division down the centre of the nose. The hair of the Duchess extends above that of Fox, while his 'gunpowder jowl' extends below the point of her chin.

Beneath the design is etched:

*Two faces here in one you see design'd,  
Each strongly mark'd declares the inward mind,  
One seems ambitious of a daring soul,  
The other soft the passions to controul.  
One rough & virulent, th' other fair & free,  
With looks that promise sensibility.  
When such as these in harmony unite,  
The contrast surely must amize [sic] the sight.*

A satire on the relations of Fox and the Duchess, see No. 6493, &c.  
9 × 8 $\frac{1}{16}$  in.

<sup>1</sup> So dated by Mr. Hawkins.



**6571 THE GRAND COALITION MEDAL, STRUCK IN BASE METAL GILT.***Pub<sup>d</sup> as the Act directs May 3<sup>d</sup> 1784.*

Etching. Design in a circle. An adaptation of Sayers's *Coalition Medal struck in Brass*, see No. 6183. Busts of Thurlow, Wilkes, and the king superimposed, simulating high relief. Thurlow, facing l., wearing his Chancellor's wig, is the uppermost; both his bushy eyebrows are visible, the mace projects from behind him. The king is in profile to the r. Squeezed between Thurlow and the king is the head of Wilkes, elongated and much caricatured, squinting violently. Behind the heads is a background of horizontal lines in an irregular oval; outside this oval and within the circle are emblems of the slavery threatened by this triumvirate: a pair of shackles (l.) and a set of stocks fastened by a padlock (r.).

For the 'coalition' between the king and Wilkes, see No. 6568, &c. The absence of Pitt is significant.

8 in. diam.

**6572 A NEW WAY TO SECURE A MAJORITY: OR, NO DIRTY WORK COMES AMISS.**

[? Collings.]

*1784 Pub<sup>d</sup> May. 3<sup>rd</sup> by W. Watts [? Wells] Fleet Street.*

Engraving. One side of a poor street, *Liberty Lane*, showing (l.) a cobbler's bulk or stall, next it the shop of a 'botching tailor', next it a 'penny barber's'. The one-storied cottages recede in perspective from the l., the roofs being visible only on the r.; Fox is canvassing the residents. He kneels in the roadway, putting his face to the bare posteriors which the cobbler, who is within his stall, offers to him. A placard beside the stall is inscribed *Shoes neatly mended by W. Heeltap*. Beside the stall (l.) a man stands, saying, *What a prickley Beard the Rascal has got*. Over the central house is inscribed *Tim, Stich Tailer Small Jobs done here*. The tailor, wearing a night-cap, sits on the sill of his casement window, his back towards Fox, with a pair of open shears in his hand. He says *Mine will be a Savory Rellish If he's fond of Cabbage*. For cabbage cf. Nos. 5805, 7867, 8035, &c. Over the barber's window projects a striped pole, from which hangs a board inscribed *Shave for a penny*. In front of its window a man is walking away from Fox, saying, *No Ray [Wray]*; from his bare posteriors he emits a blast inscribed *Fox for ever*. On the extreme r. a man disappears into a doorway, his bare posteriors emitting a cloud of smoke inscribed *Love and Liberty*.

One of the few satires on the canvassing of Fox in which the Duchess of Devonshire is not introduced. See Nos. 6474, 6493, &c.

8½ × 12¾ in.

A print in the Guildhall Library,

REYNARD'S DOUBT—AND HIS FRIENDS COMFORTING HIM.

*Publish'd as the Act directs May 3—1784 by E. Benson N<sup>o</sup> 19 Belton Str<sup>t</sup> long Acre.*

Engraving (coloured impression). Fox stands complacently, saying, *I Hugg myself with assistance of 4<sup>th</sup> Reg<sup>t</sup> alias Black-Guard I am chose for Westm<sup>r</sup>: Shou'd I be thrown out on Scrutiny—What shall I do*. The Duchess of

Devonshire (l.), wearing *Fox* favours, hat with feathers and fox-tails, says, *My Dr Fox never dispair I have a Buro you shall be in again* [cf. No. 6559]. Behind (r.) are Jeffrey Dunstan, standing (as in No. 5637, &c.) with his sack of old wigs on his shoulder, and a little chimney-sweep riding an ass. The former says, *Sweet Duche's I will decline in Favor of Charles & turn over my Interest*. The other, waving his brush, says, *Fox for ever Hur'a now my Hearts for Garat*.

Fox, if rejected on a scrutiny, see No. 6553, &c., through the help of his ragamuffin friends will receive the seat of Garrat (Wandsworth), where mock elections were held, Dunstan being elected three times. Cf. No. 6614, &c.

$7\frac{7}{8} \times 8\frac{1}{2}$  in.

### 6573 WISDOM LED BY VIRTUE AND PRUDENCE TO THE TEMPLE OF FAME.

[? Kingsbury.<sup>1</sup>]

*Pub May 6 1784 by J. Wallis N<sup>o</sup> 16 Ludgate Street.*

Engraving. Fox (Wisdom) is led in triumph between the Duchess of Devonshire (Virtue) on his r. and Lady Duncannon (Prudence) who holds his l. hand in her l. hand. They advance towards the Temple of Fame (r.) where Britannia holds out her arms, saying, *Welcome to my arms*. The ladies wear the usual ostrich feathers, fox's brush, and *Fox* favours in their hair (cf. No. 6530). The Duchess also holds a fox's brush in her r. hand; she says:

*Let Envy rail & Disappointment rage,  
Still Fox shall prove the Wonder of the Age.*

Her sister says:

*Triumph & Fame shall every Step attend  
His Kings best Subject & his Country's Friend.*

Behind (l.) stands Sir Cecil Wray, his arms folded, his hair composed of writhing serpents, and wearing a cloak. He looks over his l. shoulder at the trio and says:

*Now by the ground that I am banishd from  
Well could I curse away a Winters night.*

For Wray's defeat see No. 6562, &c., and Appendix I. For the canvassing ladies see Nos. 6493, 6588, &c.

$9 \times 12\frac{1}{4}$  in.

### 6574 SIR JUDAS WRECKED ON THE ROCK OF DISAPPOINTMENT.

*Publishd as the Act directs by W. Moore Vere St Oxford St May 6.  
1784*

Engraving (coloured impression). Sir Cecil Wray stands in a man-of-war, the *Royal George* (symbolizing George III), which is sinking under the waves, the ship being on a very small scale in relation to the man. He says, *I thought by embarking with so great a Commander I should have been brought safe into Port*. He looks towards a curiously-drawn globular hum-

<sup>1</sup> Attributed, somewhat doubtfully, to Rowlandson by Grego (i. 135).



mock (l.) inscribed *Westminster*, indicating the rocks which have wrecked the ship.

For other satires on Wray's defeat see No. 6562, &c. For Wray as Judas see No. 6492, &c. For similar allusions to the *Royal George* cf. Nos. 6042, 6535.

$7\frac{3}{8} \times 10\frac{1}{2}$  in.

# 6575 DOCTOR BARNACLE DRIVING A LOAD OF SPITTAL-FIELDS WEAVERS TO POLL FOR WESTMINSTER.

W.D. [Dent.]

*Pub<sup>d</sup> as the Act directs, by J. Brown, Rathbone Place, May 6, 1784.*

Engraving. Hall, a Westminster apothecary who was a prominent supporter of Fox, walks beside the asses which draw (l. to r.) a cart crowded with disreputable voters. A signpost (r.) is formed of a mask (on a pole) of the heads of the Duchess of Devonshire (l.) and Fox (r.) as in No. 6570. On the half-head of the Duchess is a *Fox* favour and a fox's brush. From each corner of the mouth issues a label terminating in a pointing hand: *To Spittalfields* (l.) and *To Covent Garden* (r.). Hall, in profile to the r., walks holding a whip over his shoulder. His hat is decorated by a fox's brush, a *Fox* favour, and a laurel branch; similar branches and favours decorate the (human) heads of the two asses which draw the cart, harnessed tandem. Hall says:

*If Carlo falls—no more the Graces smile;  
Nor Lords with gluttony reward my toil;  
So with expedient I'll cheer each drooping heart  
And boldly deliver my vote-pregnant Cart.*

The heads of the asses have ass's ears and are decorated with foxes' brushes and laurel-branches. The leader says, *The Major will call this reforming Parliament in a Summary way* [Major Cartwright, see No. 6474 and cf. No. 6478]. Round his neck hangs from a ribbon a medal on which is a portcullis, indicating that he is an active Westminster Justice of the Peace (see No. 4850); perhaps a Justice Kelly who was very active in Fox's interest, see *Westminster Election*, p. 360. See also No. 6593. The wheeler, with a broadly grinning face, says, *Fox, Fox, Fox, Fox, Huzza &c.* He resembles Captain Morris, whose songs were a feature of the election, cf. *Westminster Election*, p. 277. On the front of the clumsy two-wheeled cart is inscribed *H—ALL, Covent Garden, Common poll Cart, N<sup>o</sup> 6075*. On it stands a pestle and mortar inscribed *Man-midwife*; in it is a laurel-branch. The wheels have just passed a rock inscribed *Conscience*, and are about to encounter a larger one inscribed *Scrutiny*.

The small cart contains ten voters, their heads and shoulders arranged in a pyramid. The man who forms the apex holds up a large coin, shouting, *Fox and the Constitution—Alehouse for ever Huzza—huzza*. All but three are hatless or wear caps; of those distinguished by hats (with election favours) two say, *A voting we will go we'll go—we'll go &c.* and *Huzza, huzza*; the third holds up a pair of crutches from one of which hangs a flag on which is a shield with a dice-box and dice, a weaver's shuttle, and a paper inscribed *70,000 l.* Beneath are the words *Fox and the Loom holders for ever*.

'Spitalfields weavers' at this time stood for the poorest and least reputable of London artisans. There were allegations in newspaper paragraphs that

Spitalfields weavers, who of course would not be qualified voters, had been brought to Westminster to vote for Fox, e.g.: 'Yesterday an eminent weaver gave information that near sixty distressed manufacturers in the neighbourhood of Spitalfields had been seduced to poll for M<sup>r</sup> Fox'—quoted, *Westminster Election*, p. 243. 'Spitalfields. We understand in those parts, that perjury is an unexceptionable qualification', *ibid.*, p. 262. See also p. 277.

For the Westminster Scrutiny see No. 6553, &c. For alleged voters from Spitalfields see Nos. 6557, 6583, 6593, 6627, 7366. For other pauper voters see No. 6547, &c.

$8\frac{1}{8} \times 12\frac{3}{4}$  in.

### 6576 [SIR CECIL WRAY IN THE PILLORY]

*Publish'd as the Act directs, May 7, 1784.*

Engraving. No title. Two men stand in the pillory on a small platform (l.); over their heads is a cask, inscribed *Small Beer*, erected on a pole. Over the head of one l. is *Judas*, indicating Sir Cecil Wray, over the other *J. . k. s. . n* indicating John Jackson, steward of the Duke of Newcastle and a prominent supporter of Wray, see No. 6492. A large key hangs from the corner of the pillory, the emblem of the back-stairs by which Pitt and his supporters were supposed to have obtained office, cf. No. 6564. Behind (r.) walks a procession of maidservants who look scornfully at the victims; one carries a flag inscribed *Tax on Maid Servants*; others, a broom, a mop, and a shovel. Immediately behind the platform the heads of a crowd, a row of staves marking the constables who stand in front, are suggested. Fox (r.) stands in the foreground haranguing the crowd; he holds a Union flag inscribed *The Rights of the Commons*. Behind him is a mob of men waving their hats, among whom Sam House is conspicuous. The scene is by the hustings in Covent Garden, the portico of the church (r.) being lightly sketched behind Fox.

For Wray's defeat see No. 6562, &c. During the election he was called 'Judas Iscariot', 'Knight of the Back-Stairs', 'Sir Chelsea Tax-Girl', 'Knight of the Key', and 'Lord High Keeper of the Small Beer cellar', &c. See *Westminster Election*, *passim*. See Nos. 6475, 6492, &c.

The figure of Fox, the crowd, and the procession of maidservants are similar to those in No. 6586, showing that one must have been copied from the other, or both from a common source.

An impression with the imprint *Published as the Act directs June 26<sup>th</sup> 1783* by H. Humphreys N<sup>o</sup> 51 New Bond Street is clearly ante-dated.

$8\frac{1}{8} \times 12\frac{3}{4}$  in.

### 6577 THE POLITICAL SHAVER.

[? Kingsbury.]

*Pub<sup>d</sup> May 10 1784* by J. Moore N<sup>o</sup> 19 Hallon [? Hatton] Street.

Engraving (coloured impression). Fox acts as barber to the Duchess of Devonshire; he applies a razor to her cheek, holding her chin. She is seated on a settee (l.) covered with striped material. Sam House stands (r.) holding a barber's bowl, a towel under his arm.

For the Duchess and Sam cf. No. 6487, &c.

$8\frac{7}{8} \times 12\frac{1}{2}$  in.



## 6578 THE WESTMINSTER MENDICANT.

[Rowlandson.]

*Pub<sup>d</sup> 11<sup>th</sup> [May] 1784 by H. Humphrey N<sup>o</sup> 227 Strand*

Engraving (coloured and uncoloured impressions). A blind beggar, Sir Cecil Wray, is led (r. to l.) by his dog, round whose neck hangs a *Subscription Box*. He supports himself by a long staff; in his l. hand is the dog's cord, and under his l. arm is a larger box, inscribed *Subscription Scrutiny Box*. He sings:

*Pity the Weak, and Needy pray  
Oh pity me, I've lost the day.*

Behind the dog is a placard inscribed:

*See here the Dog, of all his kind,  
The fittest for a Beggar blind,  
The Beast can bark or grunt as Hog.  
His name is Churchill—Oh the Dog!*

John Churchill was the Chairman of the Election Committee of Hood and Wray. He signed the advertisements asking for subscriptions for the expenses of a scrutiny which were issued on 5 May (and later), the scrutiny being formally demanded on the declaration of the poll (17 May). See *Westminster Election*, pp. 114, 115-16.

The freely-sketched pillars of a portico in the background indicate Covent Garden Church, where polling took place.

Beneath the title is etched:

*Ye Christians, Charitable, good and Civil  
Pray something give to this poor wandering Devil  
By Men cast out, perhaps, by God forgiven,  
Then may one Judas find a road to Heaven.*

This plate illustrates the *Westminster Election*, p. 196, facing a squib dated 6 May, which may have inspired it: a petition from Tim Flanagan, Chairman, to John Churchill, Chairman, asking for a share in the collection for Hood and Wray, on account of his poverty. At the close of the poll on 5 May 'a wag hoisted a *poor's box*, upon a staff bearing this inscription; *Pray remember Sir Cecil Wray's SCRUTINY*'. Ibid., p. 353. For the Scrutiny see No. 6553, &c., for Wray's defeat No. 6562, &c. For 'Judas' see No. 6492, &c. Cf. No. 6500, &c.

Rowlandson's pencil-drawing for this print is in the Print Room, together with the suggestion on which it was based. This is a mere indication of the positions of man and dog and the pillars of the portico, giving the inscriptions in full, except that in the penultimate line a blank is left which has been filled in by 'God for' (201. c. 6/1, 3).

Grego, *Rowlandson*, i. 137.

$6\frac{7}{8} \times 5\frac{11}{16}$  in.

## 6579 DEDICATED TO THE NEWLY CREATED E—L OF L—NS—D—LE

[Rowlandson.]

*May 11<sup>th</sup> 1784<sup>1</sup>*

Engraving. A satirical coat of arms for Sir James Lowther, created Earl of Lonsdale on 11 May 1784. The two supporters are ragged militiamen

<sup>1</sup> Probably ante-dated in allusion to the date of Lowther's peerage.

realistically drawn, one (dexter) being without shoes, with ragged stockings, through which his toes protrude, the other (sinister) is without breeches, a ragged shirt about his legs. On their cross-belts are the letters *W.M.* [Westmorland Militia]. On the shield are six documents, inscribed respectively, *False Musters; False Certificates for Volunteer Companies; False Returns; Retention of Cloathing; Contract for Building a Man of War* (above a ship in construction, consisting of a few timbers only<sup>1</sup>) *Cancelled and Money Return'd; Retention of Bounty*. Beneath is the motto *Who Doubts. it?* Above is a very large earl's coronet.

Lowther was Custos Rotulorum and Lieutenant of Cumberland and of Westmorland, and brigadier-general of the Cumberland and Westmorland militia; he is here accused of dishonestly enriching himself at the expense of the County Militia. This was the subject of a petition, rejected *nem. con.* by the House of Commons, 5 May 1783. See *Letters of Lady Harriot Eliot*, 1915, pp. 79, 81. See also No. 8156. For his offer to equip a man-of-war at his own expense in 1782, see No. 6246 and *The Rolliad*, Part II, No. v. For his character and reputation see *D.N.B.* His peerage was a reward for the great borough interest which he had put at Pitt's disposal; he had also brought Pitt into Parliament for Appleby in 1781. Wraxall, *Memoirs*, 1884, iii. 357-60. See also No. 6631, &c.

Grego, *Rowlandson*, i. 136.

11 $\frac{1}{8}$  × 13 $\frac{3}{4}$  in. (pl.).

## 6580 THE GAMESTER BES—T, OR, A NEW WAY TO WIN MONEY.

W.D. [Dent.]

*Pub<sup>d</sup> as the Act directs by J. Brown, Rathbone Place, May, 13<sup>th</sup> 1784*

Engraving. An imaginary scene at Brooks's. Fox stands in the centre, his waistcoat pockets hanging out empty, liquid dropping from the knees of his breeches, which a dog is licking. A man stands (l.) in profile to the r., holding his nose, his l. hand on Fox's shoulder; he says, *Charles, I'll lay 5000 l. You have beshit your Breeches*. Fox answers, *Done, for I have not—Patrick did I beshit myself?* and, in another label (r.), addressing those who stand on his l., *Done I take you all*. He looks towards an Irish chairman (l.) who stands hat in hand, answering *No, your Honor, you gave me 2 thirteens & ½ to do it for you—and a promise to keep me, if I shit your honor good luck*. Lord Derby (r.) grinning, his r. hand on Fox's shoulder, says, *10,000l you have—this is a safe Bett*. Next (r.) stands the Prince of Wales, laughing and saying *Ha, ha, ha, cunning Ro—e* [rogue], *ha, ah, ha, he has taken us all in—ha, ha, ha, Paddy shit in his breeches, ha, ha, ha, I shall laugh till I piddle myself*. He wears a hat with three ostrich feathers. The last two figures, who, like the Prince, stand in profile to the l. and wear ribbons, say, looking at Fox, *Horrid stench! 5000!* and *Aye, a bonny lad he smells as sweet as a Rose in June I'll lay 10000l*. The former resembles North, the other is perhaps Portland.

In the foreground the floor is strewn with cards, dice-boxes, and dice. The background is a wall in which are three doors. Over the centre one is the head of a man or demon with horns, beneath it is inscribed *Brookes dealer in Foreign Spirits*. On the door is written *E.O. & FARO*. Over the r. door is written *Billiards*, over the l., *Chess*; over the former is a framed picture of two cocks fighting, over the latter, a picture of a horse-race is

<sup>1</sup> Also an earlier impression without the ship's timbers.



partly visible. The lower part of the wall is panelled, the upper part covered with a wall-paper, in a design of squares and circles.

The filthy story occurs in Theophilus Swift's *Gamblers*, 1777, i, l. 550 and n.; see No. 6279. For E.O. see No. 5928, and for Faro, No. 5972. Brooks's 'Foreign Spirits' may connote the alleged support of Fox by the French Ambassador (injunctions to his tradesmen), and the Duc de Chartres. *Westminster Election*, pp. 243, 246, 248.

$8\frac{1}{2} \times 13\frac{5}{16}$  in.

## 6581 JOHN BULL ENRAGED!

*Pub<sup>d</sup> as the Act directs May 15 1784 by E Hedges 92 Cornhill*

Engraving. Fox (l.), as a butcher, rides a large and ferocious bull which advances towards a group of his terrified supporters (r.). He wears a striped butcher's coat or tunic, a cap inscribed *Liberty*, a rolled-up apron, oversleeves to the elbow, his steel hangs from the back of his waist so as to prod the bull. In his r. hand is a small flag inscribed *Oratory*, with the shaft of which he goads the bull. He says, *My dear Fellow Butchers assist me or I shall not be able to Keep my Seat*. The men he addresses are fleeing from the bull, except for North (r.), wearing a butcher's apron and steel, who faces Fox, his arms held up in alarm, saying, *Zounds Charly I thought to have had y<sup>e</sup> pleasure of knocking John Bull o' the Head, but now am in fears for my own Safety*. The bull's horn is inscribed *Prerogative*; he is trampling on a yoke inscribed *Yoke of Infatuation* and a wig inscribed *Whigs*. Behind (l.), two serpents raise their heads from a leafy bush and direct barbed darts against the bull; they are *Independant Country Gentlemen* (cf. No. 6413).

John Bull, enraged by the demagogy of Fox, and with the help of *Prerogative*, tramples the Whigs under his feet. Many of the addressees to the king, see No. 6438, &c., had thanked him for using his prerogative to dismiss the Coalition. A print on Pitt's triumph at the election.

$8\frac{7}{8} \times 12\frac{3}{4}$  in.

## 6582 THE MIRROR.

WG. [? Phillips.]

*Published by S Fores N<sup>o</sup> 3 Piccadilly May 17 1784*

Engraving. An election crowd is being addressed by Fox (l.) from the hustings. The lower part of the pillars of the portico and the door of St. Paul's Church are behind Fox; the houses of the NW. corner of Covent Garden Piazza, with spectators looking from the windows, form a background on the r. A voter with *Hood Wray* in his hat approaches the hustings. Fox stands, r. fist raised, saying:

*Gentlemen I sincerely do wish you to lead  
To Greatness to Glory to Freedom—indeed  
Notwithstanding this Hubbub & this Hurly-Burly  
Am conscious you nee'r to your Friends will be Churly  
The Victory gained & Treachery o'erthrow  
Gratefully—in what ee'r you Wish I am your own.*

He is surrounded by supporters, one of whom (l.) holds out a bottle to two men who advance from the l. as if to vote. Beneath and in front is the

crowd. Among the more conspicuous figures in the foreground (l. to r.) are: a boy astride a small cask which is labelled *Small-beer S<sup>r</sup> C W* [Cecil Wray], its tap is padlocked (see No. 6492, &c.); he wears a key, shouting *No back Stairs* (see No. 6564, &c.). Behind him is a man with a flag inscribed *Fox & the Constitution*. A tall lank man leaning on a crutch is *Corruption*. Next him a man sits on the shaft of his ginger-bread barrow, saying, *Here's your Spice Nuts*. The barrow, on which is a bottle and glass, is inscribed *Fox Gin & Gingerbread for ever*. A small dog befouling the ground represents *Ease*. A very stout man is shouting:

*May your Understanding lax  
For making the Receipt Tax.*

He is *Alderman Calipash*, representing the clamour raised in the City against the Receipt tax proposed by the Coalition and attacked by Wray, see No. 6244, &c. A man wearing top-boots and a riding-hat is labelled *Politician*; he shakes his fist at Fox, saying:

*Thou Oliver Caesar Machiavilian  
In that deep plot the Coalition* [see No. 6380, &c.].

A poor woman holding an infant labelled *Virtue* appears to be addressing the back of the 'Politician'; she says:

*As Virtuous I am  
The Vicious I damn.*

An *Indian Tyrant* holding a tasselled cane, his coat-pocket labelled *Extent*, is saying:

*Had he passed the India Bill  
I could no more my Coffers fill  
With Rupees. Or in Blood have glutted  
Oh! I should like the Reformer gutted* [see No. 6519].

Behind him a man holding the dark-lantern which indicates Lord Temple (cf. No. 6417) is saying:

*The back Stairs I say  
Is the forwardest way* [see No. 6564, &c.].

A scuffling group (r.) appears to represent an honest citizen being attacked by a bruiser. Beneath is inscribed *Rights of the People*.

A large house at the NW. corner of the piazza is evidently the headquarters of one of the candidates. A flight of steps leads to a balcony or terrace on each side of the front door; people look from the windows and from the balcony.

Beneath the design is etched:

*The Mirror of Truth is here held up to view  
A Candidate Right Honourable & true  
Who always has been the Peoples Protector  
A stanch friend to the rights of every Elector  
Yet Envy & Avarice has made a great rout  
Because the Shoe pinches they'r heard to cry out.*

The poll was declared on 17 May, see Appendix I. See No. 6600, a companion print by the same artist.

7 $\frac{15}{16}$  × 11 $\frac{13}{16}$  in.



**6583 THE FORCE OF FRIENDSHIP,  
OR, THE ELECTION MAN-TRAP RETURNING FROM  
SPITTALFIELDS WITH A HANDFULL OF WEAVERS.**

W. D. [Dent.]

*Pub<sup>d</sup> as the Act directs, by J. Brown, Rathbone Place, May 17. 1784.*

Engraving. The Duchess of Devonshire (l.) walks (r. to l.) holding a number of small puppet-like men who hang limply, five over her r. shoulder, a sixth under her l. arm. A signpost (l.) inscribed *Corruption* points *To Henrietta Street Covent Garden*. She says, *There are more ways than one of bringing the matter to a point*. One of the weavers says, *She'll make Plumpers of us*. She wears a riding-habit and a hat ornamented with the usual *Fox* favour, a laurel branch, and four foxes' brushes inscribed respectively *Love* and *Liberty* | *Guy* | *Vaux*. A poor woman, pregnant (r.), an infant in her arms, holding a little ragged boy by the hand, watches the Duchess. Behind her is a signpost inscribed *Poverty* pointing (r.) to *Spittal fields*; it is decorated with a laurel branch. The boy says, *Mammy, what is the fine Lady going to do with my Daddy?* She answers, *She's taking him to the Ladies Committee Room to examine if he's properly qualified for Polling*.

One of many coarse satires on the canvassing of the Duchess of Devonshire, see No. 6493, &c., and cf. No. 6588, &c. For the alleged voters from Spitalfields see No. 6575, &c. For Fox as Guy Vaux see No. 6389, &c.

$8\frac{3}{4} \times 12\frac{7}{8}$  in.

**6584 A NEW COALITION MASK.**

*Pub May 17. 1784 by Edward Shirlock Drury Lane*

Engraving. An imitation of Sayers's famous print, see No. 6234. A composite mask formed of the faces of Wilkes and George III divided vertically by a line down the centre. Beneath the design is etched:

*Now Jacky & Georgee together is joind,  
The people may weep for it is a verry bad Sign,  
For Jacky's determind to have some more pelf,  
Let who will Starve, he will serve himself.*

One of several satires on the ending of the feud between Wilkes and the king, see No. 6568, &c.

$9\frac{1}{2} \times 7\frac{5}{16}$  in.

**6585 N° 15. PRECEPTOR AND PUPIL.**

[Rowlandson.]

*Pub<sup>d</sup> May 18<sup>th</sup> 1784 by G. Humphrey N° 48 Long Acre, London.*

Engraving. The Prince of Wales (l.) sleeps on a grassy bank, his r. elbow supported on a bank or rock. His hat with three ostrich plumes and the motto *Ich Dien* leaves no doubt of his identity. A huge toad (r.) climbs up his body to whisper in his ear: *Abjure thy Country and thy parents And I will give thee dominion over Many powers. Better to rule in hell than Serve on Earth*. His fox's brush shows that the 'Preceptor' is Fox. Trees are indicated behind the Prince (l.). Behind Fox are water-weeds (r.).

Beneath the design is etched:

*Not Satan to the Ear of Eve  
Did e'er such pious Counsel give. Milton.*

For Fox and the Prince of Wales cf. No. 6401, &c. For Fox as Satan cf. No. 6383, &c.

Grego, *Rowlandson*, i. 140.

8½ × 12½ in.

**6586** THE WESTMINSTER DESERTER DRUM'D OUT OF THE REGIMENT, [18 May 1784<sup>1</sup>]

[Rowlandson.]

Engraving. Sir Cecil Wray (l.) is being drummed away from the hustings; Sam House, the central figure, beats a drum, looking at Wray. On the r., ignoring Wray, stands Fox addressing the populace, a cheering crowd behind him; he holds a flag on which is the figure of Britannia seated, holding the staff and cap of Liberty, and the words *Champion of the People*. He says, *Friends & Fellow Citizens I cannot find words to express my feelings to you upon this Victory*. Wray walks beside a procession which marches to Sam House's drum. It is headed by Chelsea pensioners with wooden legs, who scowl at him; one carries a crutch over his shoulder. They have two flags, inscribed respectively *May all public Deserters feel public Resentment* (Wray had deserted the cause of Fox who nominated him for Westminster in 1782, see No. 5998), and *Chealsea Hospital*. They are followed by a detachment of maidservants, with a flag inscribed *Tax on Maid Servants*; they carry over their shoulders a broom, a brush, a mop, a shovel. A crowd cheers frantically; hats are waved at the procession and at Fox. Behind Fox is part of the portico of St. Paul's, Covent Garden, the scene of his triumph at the hustings, see No. 6590, &c.

For the allegations against Wray see Nos. 6475, 6492, &c.; for his defeat, No. 6562, &c.

The figure of Fox, the crowd, and the procession of maidservants closely resemble those in No. 6576: one must have been copied from the other, or from a common source.

Reissued, *Westminster Election*, p. 209.

Grego, *Rowlandson*, i. 138-9 (reproduction). Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 284.

9 × 13½ in.

**6587** SECRET INFLUENCE DIRECTING THE NEW P—L—T. [18 May 1784<sup>2</sup>]

[Rowlandson.]

*Pub<sup>d</sup> by W. Humphrey [sic]. N<sup>o</sup> 227. Strand London.*

Engraving (coloured and uncoloured impressions). The king, seated on a throne on a dais of two steps, says, *I trust we have got such a House of Commons as we Wanted*. On his r. is Thurlow (l.) with the body of a bird of prey; he is saying *Damn the Commons, the Lords shall Rule*. Behind the throne crouches Bute in Highland dress, saying to Thurlow, *Very Gude, Very Gude Damn the Commons*. On the king's l. is a head in profile to the

<sup>1</sup> So dated by Grego.

<sup>2</sup> So dated by Mr. Hawkins and Grego.



l. supported on an erect serpent's body; probably intended for Pitt (a poor portrait but resembling Pitt in No. 6664).

In the foreground (r.) sits Britannia asleep, resting her elbow on her shield. A man wearing a ribbon, perhaps the Prince of Wales, rushes up from the r. with outstretched arms, saying, *Thieves! Thieves! Zounds awake Madam or you'll have your Throat Cut.*

The new Parliament met on 18 May. An interesting indication of the persistence of the legend of Bute's secret influence, cf. No. 6005. See No. 6417, &c., and No. 6603. For Thurlow's language cf. No. 7320.

Grego, Rowlandson, i. 140.

8 $\frac{7}{8}$  × 13 in.

**6588 CARLO KHAN'S TRIUMPHAL ENTRY INTO ST STEPHEN'S CHAPEL** [After 17 May]

*S C Fec'* [Collings.]

Engraving. The interior of the House of Commons. The Duchess of Devonshire carries Fox on her shoulders; she looks round at the 'rabble' who follow her, headed by a little chimney-sweep, using his brush and shovel to beat a tune. She says, *When I take a thing in hand I always succeed.* Her hair is decorated with a fox's brush. Fox in his orator's attitude, r. fist clenched and held out, hat held out in his l. hand, says, *I could never have got in without your Grace's assistance.* Behind the chimney-sweep is (?) Sam House in a shirt and breeches which are unfastened at the knee; he holds up on a pole a chemise or shift inscribed *All sorts of Shifts made by C. J. Fox*, saying, *This is the Devonshire method of introducing Members—Carlo for ever.* Behind is a man with a lighted torch or link, saying, *Sir Cecil has got the Devonshire Cholic.* A band of butchers play on marrow-bones and cleavers; one of them says, *She is a devilish fine Carcass—fine Meat!* On a pole is the cap of Liberty together with a fox's brush and a petticoat. In the background (r.) the Speaker, in his chair behind the table with the mace, &c., and clerks are freely sketched: a sea of heads behind indicates the members.

The effectiveness of the canvassing of the Duchess, see No. 6493, &c., is indicated by the grossness of the squibs and prints relating to it, which aimed at stopping her activities. Cf. Walpole, *Letters*, xiii. 142. The Duchess 'certainly procured the greatest part of M<sup>r</sup> Fox's votes for him: though the Court party endeavoured to deter her by the most illiberal and indecent abuse . . .', cf. No. 6565, &c. See also Nos. 6493, 6573, 6589, 6591, 6594, 6597, 6599, 6601, 6983; cf. the flag 'Sacred to Female Patriotism' (Nos. 6590, 6600).

7 $\frac{5}{16}$  × 9 $\frac{13}{16}$  in.

**6589 WESTMINSTER RACES.**

*I C.* [I. Cruikshank.]

*Pub 19. May 1784. by WH N° 227 Strand.*

Engraving. The three candidates for Westminster end their race: Hood (l.) on a galloping horse, saying, *Worthy S<sup>r</sup> Cecil I'm sorry for You, but don't be discourag'd, a Scrutiny shall do your Business at any Rate.* Not a

length behind gallops Fox, holding up his hat and looking round with a triumphant smile at Wray. Over his head are the words:

*"It is not in the force of mortal Arm, Scarsely in Fate",  
 "to bind the struggling soul, that gall'd by wanton power"  
 "indignant swells against Oppression."*

Wray (r.) is mounted on a braying ass, which kicks, its fore-feet firmly planted; he has dropped the reins, and lost his stirrups; his hands are folded and he is looking down with a melancholy expression, saying: *Give me a helping hand, my Lord, or I'm undone*. In front of his ass's head is a signpost inscribed *Distance Post*. Beneath the design is etched:

*A Political Heat, run in Covent Garden, between Old Veteran a famous Horse the Property of his M . . . . . y, Dutchess a Filly, the Property of the Duke of D . . . . . e, and Judas an Obstinate Ass, who was clearly distanced.*

Fox's success is attributed to the Duchess of Devonshire, as in No. 6588, &c. For Wray as Judas, see No. 6492, &c. For his defeat see No. 6562, &c. For the scrutiny see No. 6553, &c. See also Appendix I.  
 7×13½ in.

## 6590 THE DISAPPOINTED CANDIDATE SOLUS!!

*Pub<sup>d</sup> as the Act directs May 20 1784 by W Humphrey N<sup>o</sup> 227 Strand*

Engraving. Sir Cecil Wray in the foreground, standing on the edge of a circular platform, looks down over his l. shoulder at the procession which is chairing Fox round Covent Garden. He holds his r. hand to his mouth, in his l. he clutches a paper, *Instruction to make A Speech*. The heads and shoulders of the procession appear over the edge of the platform: in front (l.) are men on horse-back, some playing musical instruments, their hats decorated with favours and leaves. (They appear to represent the 'squadron of gentlemen on horseback in the blue and buff uniform', who were followed by trumpeters. *London Chronicle*, 18 May.) Their flag is inscribed *The Whig Cause*. Next come men on foot immediately in front of Fox, with a flag inscribed *Man of the People*. Fox, smiling, is seated above the heads of his supporters, his chair wreathed with laurel branches. The striped jacket of one of his bearers shows that he is a butcher; next comes Sam House. Behind walk men, some wearing their hats, which are decorated with favours and foxes' brushes. Their flag is inscribed *Sacred to Female Patriotism*.

Behind (r.) is the façade of St. Paul's, Covent Garden, the pediment inscribed *House of Call for Candidates*. The windows of the houses on the south of the Piazza (l.) are crowded with spectators; others stand on the roofs waving their hats.

Beneath the title are the words spoken by Wray: *I am Bit D——n the Fox, the D——ss, Chelsea Hospital, Maid Servants, Small Beer, the back Stairs & all together, to be Sure I'm no Speaker Ive no Head I shall not be brought in but the Scrutiny His M——y will have that and that Bald Pated Son of a B——h Sam H——se [House] not content with giving my Op<sup>n</sup>onent [sic] Plumpers Threatned to give me A Plumper in each Eye if I did not Cock my Hat t'other Way.*

The actual procession on 17 May, much more extensive than is shown here, carried the flags depicted, with others: 'The Rights of the Commons' and 'Independence!', and was followed by the state carriages of the Duchesses of Devonshire and Portland drawn by six horses, and each



attended by six running footmen. See newspapers. For the allusions in Wray's speech see Nos. 6475, 6492, 6564, 6592, &c.; for his defeat No. 6562, &c.; for the scrutiny, No. 6553, &c. For the influence of the Duchess of Devonshire see No. 6588, &c. For the procession on 17 May see Nos. 6593, 6600, p. 140.

$9\frac{13}{16} \times 9\frac{1}{16}$  in.

**6591 FOR THE BENIFIT OF THE CHAMPION, [20 May 1784<sup>1</sup>]**

*A Catch to be Perform'd at the New Theatre Covent Garden — for Admission Apply to the D—ss.*

*N.B. Gratis to those who wear large Tails.*

*Etch'd by T. Rowlandson Pub<sup>d</sup> and sold by W<sup>m</sup> Humphrey*

Engraving (coloured and uncoloured impressions). The Duchess of Devonshire with two other catch-singers, Fox and North, who are dressed as fat old market-women. The Duchess (l.) elegantly dressed, but with her breast uncovered and wearing her election hat with *Fox* favours, feathers, and fox's brush, puts her l. hand on Fox's shoulder, pointing to a tomb-stone beside her (l.) inscribed, beneath its skull and cross-bones, *Here lies poor C—C—L —RAY*. She sings: *Look neighbours look here lyes Poor C— —ray* [Cecil Wray]. Fox, his l. hand grasping a crutch-headed stick, turning to North, sings *Dead & turn'd to Clay*. North (r.), also with a stick, sings *What Old C—l*. Through the wings peers the anxious-looking, spectacled profile of Burke (r.). Three framed pictures decorate the wall behind the performers: *The fox who had lost his Tail* (cf. No. 6530), a tail-less fox looking at four others who are discussing the situation. This is flanked by two oval pictures, *Fox and Crow* (l.), the fox looking up longingly at the crow on a branch, and *Fox and Grapes* (r.), a fox on its hind-legs below a vine-branch, cf. No. 5962.

For Wray's defeat see No. 6562, &c. Cf. also No. 6588.

Grego, *Rowlandson*, i. 142 (reproduction).

$8\frac{11}{16} \times 13\frac{1}{8}$  in.

**6592 FOX VICTORIOUS OR TREACHERY OVERTHROWN**

*W G [? Phillips.]*

*Piccadilly May 21 1784.<sup>2</sup>*

Engraving. A monster representing Sir Cecil Wray, or Treachery, lies on his back beside a pond, one elbow in the water. He has a frog's mouth, a naked hairy body with a rat's tail, and wears the peculiar-shaped hat worn by Wray; in his r. hand is a dark lantern, emblem of conspiracy, in his l. a large key, emblem of the back stairs, cf. No. 6564, &c. A fox, carrying off a goose, stands over Wray, urinating upon him savagely, and saying:

*May you never, never rise!  
By treachery to gain the prize  
Thus I treat you with contempt  
Until pass'd actions you repent.*

<sup>1</sup> So dated by Grego. <sup>2</sup> The publisher's name appears to have been erased.

Wray says:

*As I was trusted with the Key  
I meant to pick their bones quite free  
But Fox the keenest of his race  
Has thus o'erturn'd me with disgrace.*

A gosling lies on its back beside Wray. The goose and gosling appear to represent the Westminster electors (cf. No. 5843, &c.) whose bones Wray had expected to pick. In the distance (l.) is a small cottage, on the roof of which a cock stands crowing.

For Wray's defeat see No. 6562, &c.

$5\frac{1}{2} \times 8\frac{1}{4}$  in.

## 6593 THE FOX AND GEESE TRIUMPHANT

W.D. [Dent.]

*Published, as the Act directs, by J. Brown, Rathbone Place, May 21<sup>st</sup>  
1784*

Engraving. A satire on the chairing of Fox on the declaration of the poll for Westminster. Fox, with a fox's body, sits astride a goose with the head of the Prince of Wales; he grins with satisfaction; on his erect brush is inscribed *At your Grace's service*. Behind him (r.) holding hands, come the Duchess of Devonshire and Sam House; they dance along, the Duchess with her r. hand on her hip, Sam with his l. She wears a riding-habit; in her large hat are a *Fox* favour and a branch of laurel with four fox tails, inscribed respectively, *Love and | Liberty | Guy | Vaux*. Sam's hat, like those of the four other men in the procession, is decorated with a *Fox* favour, a fox's brush inscribed *Fox*, and a laurel branch. The hat of the goose with the head of the Prince of Wales has a *Fox* favour, three ostrich plumes with the motto *Ich dien*, and a laurel branch. In front of the goose is a procession of four men: the foremost (l.) holds a wand of office and a paper inscribed with the (correct) result of the poll: *Charly Boy 6234 Hood 6694 Wray 5998*. Round his neck is a medallion on which is a portcullis, and (in reverse) *Key herald*, suggesting that he is a Westminster Justice and had carried the large key, emblem of the 'Back Stairs' which was a feature of Fox's election processions, see No. 6564. He is perhaps Justice Kelly, see No. 6575; he has a concave and repulsive profile. Next come the drum and fife of the procession, both wearing high caps like those of the Grenadiers. The man with the drum is the apothecary, Hall, wearing spectacles; his drum is his mortar, inscribed *All Apothecary*. On the front of his cap is a fox on its hind legs, and *ALL Blue and Buff dependants*. Lord John Cavendish, playing the fife, is very short, his head on a level with Hall's elbow; on his cap is a fox on its hind legs and *Uncle Jacky*. Immediately in front of the goose walks the Earl of Surrey holding a banner on which are the words *Success to Fox, Freedom, Weavers, Butchers and Irish chairmen*, and a burlesque coat of arms for Westminster: a portcullis on a shield, with two geese (cf. No. 5843, &c.) as supporters; the motto is *A pliant Conscience*. The crest is a fox's head (dexter) and a goose's head (sinister).

The allegations and insinuations in this print repeat those of similar prints by Dent on the Westminster Election, see No. 6575, &c. 'Irish chairmen' is an allusion to the death of Nicholas Casson, a constable, in Covent Garden, in a contest with a Foxite body of Irish chairmen and



butchers who were marching with marrow-bones and cleavers on 10 May. *Westminster Election*, pp. 116 ff. and 379 ff. (cf. No. 6512). For the procession see No. 6590, &c., and cf. No. 6524; for Fox and the Prince, cf. No. 6401, &c. For Fox as Guy Vaux cf. No. 6389, &c.

$8\frac{3}{4} \times 12\frac{7}{16}$  in.

# 6594 VOX POPULI, VOX DEI.

[? I. Cruikshank.]

*Pub 23<sup>d</sup> May 1784 by W Humphrey N<sup>o</sup> 227 Strand.*

Engraving. Fox stands, full-face, smiling; he holds a stout staff of liberty surmounted by a Phrygian cap. His l. hand, holding a laurel branch, rests on his hip. On his l. stands the Duchess of Devonshire (r.), turning her head in profile to the r. and holding out on her l. arm a *Shield of Virtue*, against the arrows of *Malice* and *Envy*; other arrows fall to the ground, broken by their impact with the shield, inscribed *Woman Hater* and *Morning Post*. In her hat are the usual fox's brush and ostrich plumes. A star-shaped halo is lightly sketched behind her head. Sir Cecil Wray (l.) walks off in profile to the l., bending beneath a heavy burden and supported on his stick. The burden consists of three bundles, *Deceit*, *Ingratitude*, and *Per[ju]ry*, attached to his shoulders by a band inscribed *Cecil W—y*. Black clouds above his head emit forked lightning. Over his head are the words *I acknowledge my Transgressions, and my Sins are ever before me*. Over Fox's head flies a cherub holding out a laurel wreath; he blows a trumpet directed towards the Duchess, from which issues the word *Victory*. After the title is etched *Dedicated to the Ladies who so conspicuously exerted themselves in the Cause of Freedom*.

The *Morning Post* was conspicuous for its scurrilous paragraphs against Fox and the Duchess of Devonshire. *Westminster Election*, pp. 218, 219 n., 224 n., 228 n., 325, 352, and Nos. 6597, 6616. Fox's victory is attributed to the Duchess, see No. 6588, &c. For Wray's ingratitude see No. 6492, &c.; for his defeat No. 6562, &c.

$8\frac{3}{4} \times 13\frac{1}{4}$  in.

# 6595 THE MATTER REVERSED, OR ONE GOOD TURN DESERVES ANOTHER.

*Pub<sup>d</sup> May 24 by J Notice Oxford Road*

Engraving. The Duchess of Devonshire sits astride a galloping fox, her face to its tail. A signpost by the fox's head points (l.) *To Cuckolds Hall*; on the top of the post is a pair of horns. The Duchess wears a hat trimmed with ostrich feathers and with a ribbon inscribed *Fox*.

One of many similar allegations against the Duchess of Devonshire, see Nos. 6493, 6588, &c.

Reissued 24 May 1787.

$8\frac{3}{16} \times 10\frac{5}{16}$  in.

# 6596 RIDE FOR RIDE OR SECRET INFLUENCE REWARDED.

*Pub May 25 1784 by J. Shirlock Drury Lane*

Engraving (coloured impression). Fox (r.) walks (l. to r.) carrying the Duchess of Devonshire seated on his shoulders, her legs much exposed,

one with a garter inscribed *Fox* (reversed). He says *Pray support me till you are quite spent*. She holds in both hands Fox's queue, saying, *Ill hold fast by your tail & am sure we cannot fail*. Behind is a high brick wall in which is an open door (r.). In the background, in front of the wall, three canvassing ladies (l.), on a small scale, ride their respective candidates. The first is the Duchess of Devonshire, riding a fox; the other two ride animals with human heads; in front is (probably) Lady Salisbury, with a melancholy expression, riding Hood, and last the fat Mrs. Hobart on Sir Cecil Wray. These three say respectively (the words written in reversed looking-glass characters): *Fox for ever*; *Hood for ever*; and *One Ray of hope is left*.

The poll was declared on 17 May, see Appendix I, so that the print was out of date when published. One of many satires on the canvassing of the Duchess of Devonshire and other ladies, cf. Nos. 6493, 6588, &c. According to a newspaper paragraph Lady Salisbury 'is the only woman of rank who has interfered on the Ministerial side. . . . But her proceedings have been marked with such *delicacy* and *dignity*, as to shame the mobbing conduct of her rivals'. *Westminster Election*, p. 259. For Mrs. Hobart see No. 6526, &c.

Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, p. 450.

$8\frac{13}{16} \times 12\frac{1}{8}$  in.

## 6597 THE APOTHEOSIS OF THE DUTCHESS.

*Veritas fecit*

*Pub 25 May 1784 by W Humphrey, N 227 Strand.*

Engraving. The Duchess of Devonshire, supported by Truth and Virtue, tramples on Scandal. She stands full-face, one foot on a cloud, the other on the prostrate body of an almost nude man inscribed *Scandal*, who lies face downwards, one hand resting on the *Morning Post*, the other holding serpents. She wears feathers in her hair, a scarf over her shoulders, and a very wide hooped petticoat. Her r. wrist is held by a draped female figure (l.) inscribed *Truth*, who holds up her mirror in her l. hand. A similar figure inscribed *Virtue* holds her l. wrist; both stand upon clouds.

For the *Morning Post*, see No. 6594, &c. See also No. 6588, &c.

Reproduced, Paston, pl. xxxi.

$8\frac{5}{16} \times 12\frac{3}{8}$  in.

## 6598 THE POLITICAL GAME COCKS.

*Pub May 25 1784 by W. Humphrey, N° 227, Strand.*

Engraving. Two fighting-cocks with the heads of Fox (l.) and Pitt (r.) on the floor of the House of Commons. The steel spur on Fox's leg is inscribed *Coalition*, on that of Pitt, *Prerogative*. Between them stands a full money-bag or small sack, inscribed *The Purse of the Nation*. In the centre, behind the heads of the two cocks, is the Speaker (Cornwall) in his chair; seated members form a background, symmetrically arranged, r. and l., a sea of heads being indicated by freely-drawn circles.

The print suggests an equality between the combatants very far from fact, although the heads behind Pitt appear to be more numerous than those behind Fox. For 'Pitt and Prerogative' cf. No. 6442. For the



Coalition see Nos. 6176-9, 6399, &c. For Pitt and Fox as fighting-cocks see No. 6461.

8 × 12½ in.

**6599 LIBERTY AND FAME INTRODUCING FEMALE PATRIOTISM TO BRITANIA** [25 May 1784<sup>1</sup>]

[Rowlandson.]

Engraving. Design in an oval. Used as a frontispiece to second edition (1785) of *The Westminster Election* and probably designed for it. Britannia seated on a throne (r.) raised on three steps holds out a laurel wreath towards the Duchess of Devonshire who is led towards her by the draped figures of Liberty (l.) holding the staff and cap of Liberty, and Fame (r.) with her trumpet. The British lion lies at Britannia's feet (r.) looking over its shoulder at the Duchess. Beneath the title is etched:

"She smiles—

*Infused with a Fortitude from Heaven"! Vide Shakespears Tempest.*

See also No. 6588, &c.

Grego, *Rowlandson*, i. 141-2. Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 285.

6 × 8½ in.

**6600 THE MAY GARLAND OR TRIUMPH WITHOUT VICTORY**  
WG [? Phillips.]

*Published by S Fores N° 3 Piccadilly May 26 1784*

Engraving. A burlesqued representation of the chairing of Fox on the declaration of the Westminster poll on 17 May. The scene is one side of the Piazza, Covent Garden, with one of the streets leading into it, both densely crowded. In front (r.) is a woman (? the Duchess of Devonshire) riding an ass and waving a fox's brush. A man in the crowd beside her waves his cap, shouting *Petticoat Forever*. Next her marches a man holding a wand of office; then comes a man carrying a coffin on his shoulders on which is a skull and *Memento Memori 1784*. He is followed by a man holding a bludgeon, who looks round at Sam House. Sam, with a satisfied grin, holds a wand of office; he walks in front of a band of butchers with marrow-bones and cleavers; they have a flag with a marrow-bone and cleaver and the words *Marrow bones & Cleavers Constitutional Supporters*. They are followed by a man holding up a branch inscribed *Tree of Good & Evil*. Next are men playing musical instruments, a horn, trumpet, &c. Behind them the crowd becomes even denser as it surrounds Fox's triumphal chair: Fox is a grotesque non-human object with pointed ears, seated in a chair decorated by a thicket of branches in which is stuck a flag with the words *Sacred to Female Patriotism* and two hearts.

Near the front of the procession is a body of men on horseback with a flag inscribed *Perdition to Scrutiny's & High Bailiffs*. In the crowd couples are embracing. The windows of the houses are crowded with spectators, and the whole scene, which is grotesquely drawn, has the appearance of a saturnalia.

<sup>1</sup> So dated by Grego.

Below the design is etched:

*See the Godlike Youth advance  
Sports prepare and lead the dance  
Fetes prepare and laurels bring  
Songs of triumph to him sing.*

Similar in manner and design to No. 6582, but contrasting with it in political intention. For Fox's chairing on 17 May see No. 6590, &c. The coffin is probably that of Casson, the constable, see No. 6593.

$7\frac{15}{16} \times 12\frac{7}{16}$  in.

A print in the Guildhall Library,

JOVE IN HIS CHAIR

[May 1784]

*Lockington Savile*

Engraving (coloured impression). Fox, swarthy and saturnine and of Jewish appearance, sits in a chair surrounded with greenery as if in an arbour.

Fox was chaired in a chair decked with laurel branches, 'laurels green of Covent Garden', see No. 6590, &c.

$6\frac{3}{4} \times 3\frac{3}{8}$  in.

## 6601 THE MODERN COLOSSUS

*Pub<sup>d</sup> as the Act directs May 28<sup>th</sup> 1784 by F Clarkson 73 S<sup>t</sup> Pauls Church Yard*

Engraving. The gigantic figure of Fox strides across an ocean, the r. foot planted on land inscribed *East Indias*, the l. on land inscribed *Loyalty*. He stands full-face, in his clenched r. fist he holds out a sheaf of thunderbolts inscribed *Defiance*, his l. hand rests on his hip. He wears a crown composed of playing-cards, the three principal cards being the ace of clubs, the knave of clubs, and the ace of diamonds. On the crown are also the letters v and p.

On the ground at his feet minute figures are variously engaged: on the l. (in the 'East Indias') a circle of orientals prostrate themselves before a sun with a face on it inscribed *Pitt* which rises above a mountainous horizon inscribed *Mountains of the East*; round the sun are the words *Rising under y<sup>e</sup>*, followed by a crown.

On the opposite side is a scene in front of the hustings in Covent Garden. The Duchess of Devonshire, looking up at Fox, holds a number of threads attached to the noses of a crowd of electors, one of whom holds a flag inscribed *Indep<sup>t</sup> Electors*; a hat with a fox's brush is hoisted on its staff. The Duchess holds in her r. hand a flag inscribed *Woman of the People*. Behind her a butcher (inscribed *Butcher*) advances threateningly with a knife or club.

Beneath the design is inscribed, *The Materials that form'd this Image came from Holland & by A number of loose principled people was Sett up & Worship'd in A most Idolatrous manner this attracted that part of the people call'd the Mob [as much as a preceding Image known by its bad shape & squinting Phiz] Untill the Northern Apostacy!! when many return'd to their Establishd Worship & it's thought like other Objects its popularity will soon sink into Oblivion as its foundation is extremely Precarious and Tottering.*



This satirical account of Fox refers to his unpopular father, Lord Holland, the 'public defaulter of unaccounted millions', cf. Nos. 4299, 4842, &c., and compares his popularity, until the Coalition with North, with that of Wilkes. For his India Bill see No. 6271, &c. His election is attributed to the canvassing of the Duchess of Devonshire, see No. 6588, &c. For the popularity of the king's intervention cf. No. 6405, &c.

$13\frac{1}{2} \times 9\frac{3}{8}$  in.

## 6602 THE PETITIONING CANDIDATE FOR WESTMINSTER.

[Rowlandson.]

*Pub<sup>d</sup> May 28<sup>th</sup> 1784 by T. Corneille Bruton Street*

Engraving (coloured and uncoloured impressions). Fox, with a fox's head and brush and dressed in tartan kilt and plaid, gallops (r. to l.) on a shaggy pony along the road from Kirkwall to London. He waves his cap, saying, *From the Heath covered Mountains of Scotia I come*. The background is a mountainous landscape with a lake on which is a boat. A signpost (l.) points (r.) *To Kirkwall* and (l.) *To London*.

Fox had been returned for the Orkney boroughs in case he should be defeated for Westminster, see No. 6614, &c. He sat for them pending the result of the scrutiny, see No. 6553, &c.

A pencil-sketch for this is in the Print Room (201. c. 6/44 b).

A note on the print attributes the design to Lord James Manners. Grego, *Rowlandson*, i. 143.

$8\frac{11}{16} \times 12\frac{15}{16}$  in.

## 6603 THE FIRST LEVEE OF THE NEW P—R—T. [PARLIAMENT.]

*Pub<sup>d</sup> as the Act directs May 29. 1784 by T Hardy Strand*

Engraving. Pitt stands in front of the throne to which he points with a hand holding a number of threads attached to the noses of his supporters, who advance through a doorway, the foremost kneeling or prostrating themselves. Across his forehead is a placard inscribed *Interest*; he says, *Approach & Salute the Broad Bottom of Royalty!!* He holds a large flag inscribed *Standard of venality* on which are a large earl's coronet indicating Lonsdale (see No. 6579), two duke's coronets, a mitre, a baron's and a viscount's coronet, and three money-bags, each inscribed *Cole* (cf. No. 6213), followed by the words *to be Given Away*. On the ground at Pitt's feet are the words, *Road to Preferment*.

The king kneels on the throne exposing his 'broad bottom' to the Pittites; it is irradiated and to it are attached a pair of small wings; it is further adorned with Garter star and ribbon inscribed *Honi Soit qui mal*. . . . He bends forward, his body in a horizontal position, so that his head and shoulders are hidden by a curtain (l.) inscribed *Secret Influence Drying Clouds! Nursing Making toast* [cf. No. 7923] *Rocking the Cradle, &c. &c. &c.*

The crowd of Pittites advances through a doorway surmounted by a large royal crown flanked by a birch-rod and a sword. Across the doorway is inscribed *Hall of Prerogative 1784*, and over the heads of the members, *Majority of y<sup>e</sup> New P—T We are your Devoted Slaves*. Their heads are crudely drawn and few can be identified: a man in the forefront in tartan

is evidently Dundas. A man full-face in the centre of the crowd who is inscribed *Rat Catcher* and has a rat on his forehead is John (or Jack) Robinson, see No. 6427, &c. Thurlow in wig and gown kneels in profile to the l., and a man on the extreme r. resembles Barré. A parson in the foreground is probably Mason, cf. No. 6485.

For the peerages, &c., given by Pitt at this time see Wraxall, *Memoirs*, 1884, iii. 351 ff., *Ann. Reg.*, 1784-5, pp. 214 ff. The first of several satires on the subject, see No. 6631, &c. For Pitt and 'secret influence' see No. 6417, &c. For other satires hostile to Pitt see No. 6552, &c.

8½ × 12½ in.

**6604 FOX'S FOOL** [c. May 1784]

[P. Sandby.<sup>1</sup>]

*Publish'd as the Act directs*

Etching. A portrait of William Austin with ass's ears walking in profile (l. to r.), his hat decorated with Foxite emblems: a *Fox* favour, a fox's brush, and a laurel branch. In his r. hand he carries a watchman's rattle and a fox's brush and his cane which is under his arm. Under his l. arm is a portfolio, marked with an *A*, referring to a note below the print, *A. Drawings turnd out of R. Academy*. He is tall and slim and fashionably dressed, wearing top-boots, looking much younger than his age.

Behind are the backs of a row of houses, seen over a brick wall, drawn with topographical precision. Outside the first-floor window of a dignified-looking house is a large board inscribed *Drawing And Etching Taught by W Austen Rodney Place*, surmounted by a bust wearing a cocked hat.

Beneath the title is etched: *Most Humbly Dedicated to Sir Sam<sup>l</sup> House &c*

*When Billy proudly struts the Streets  
A Universal laugh he meet's  
From Men, while Boys from School  
Cry out Gadzooks! what Thing is That  
With such a Head and such a Hat?  
O Lord! its Fox's Fool.*

For Austin see No. 5318. He was engraver, caricaturist, print-seller, fashionable drawing-master, and an ardent admirer of Fox.

7½ × 5½ in.

**6605 [HENRY FLOOD.]**

[? c. May 1784]

Engraving. A bust-portrait of Flood in profile to the l. Two other heads in profile to the l. are below and behind him on the extreme r. As a background there is a series of four gibbets (r.), a body hanging from each, and a firing-party (l.) of three minute figures firing at persons at close range.

Identified in an old hand as 'M<sup>r</sup> Flood the Irish Orator, to the electors of Seaford 1784'. Richard Bull has added the note 'very like' to an impression in his collection of 'Honorary Engravers'.

For the complicated history of the election for Seaford, 1784-6, see

<sup>1</sup> In the William Sandby bequest. With the print is one of Austin's advertisements with pencil notes, giving his address as 'York Street St James & Lawrence Street Chelsea' with a list of his pupils since 1768; they include 'Marquis Townshend' (cr. 1786).



Oldfield, *Representative History of Great Britain*, 1816, v. 451; the writer states that he himself introduced Flood to the borough. Flood, having paid £4,000 to the Duke of Chandos for a seat for Winchester on a by-election in September 1783, was not returned at the general election on account of a misunderstanding with the Duke. He was one of twenty-six candidates who offered themselves for Seaford between March 1784 and March 1785; he was twice defeated owing to manipulations of the poll by the returning officer; on a third election, though not returned, a committee of the House of Commons on 13 Mar. 1786, declared him elected. See Luders, *Reports on Controverted Elections*, 1790, iii. 32 ff. In 1784 he was a Pittite, having opposed Fox's India Bill, but soon went into Opposition.

By the same artist as No. 6606, probably an amateur. See also No. 6607.  $3\frac{3}{4} \times 2\frac{1}{2}$  in. (pl.).

**6606 FLOOD OF CORRUPTION**

[? c. May 1784]

Engraving. A bust-portrait of Henry Flood in profile to the r. Behind his shoulders waves are indicated. On the margin is written in an old hand, 'At the Winchester Election when M<sup>r</sup> Flood was a candidate'. Flood was not returned for Winchester at the general election, see Nos. 6605, 6607.

By the same artist as No. 6605.

$3\frac{1}{2} \times 2\frac{5}{8}$  in. (clipped).

**6607 [A MOCK ELECTION-PROCESSION AT WINCHESTER]**

[? c. May 1784]

Engraving. No title. A satire on Henry Flood. A procession, surrounded by a crowd, is chairing a man who holds a punch-bowl in his r. hand; in the l. he holds a wand on the top of which is a horn. Some of the crowd wave similar wands. He wears what may be intended for a fool's cap. Houses in the background indicate a wide street or market-place. Beneath is etched:

*While Winton of late was o'er flooded with joy  
At the sight of a pretty fac'd Irish boy  
Some wags would asemble, by way of a frolick  
Which gave this Adonis a kind of Horn cholic.*

Flood sat for Winchester from 1783, on Lord Stanhope's death, but was not returned in 1784. He was notoriously ugly. See Nos. 6605, 6606.

$3\frac{3}{4} \times 2\frac{1}{2}$  in. (pl.).

**6608 BEHOLD THE MAN!**

[c. May 1784]

[Rowlandson.]

Engraving. Frontispiece to *The Intrepid Magazine*. A copy of No. 5547, a portrait of George III as an oriental potentate, his head turned in profile to the r.; the expression of arrogance and cunning is more conspicuous than in the mezzotint. Beneath the title is engraved:

*Whose true Character shall be given in the Intrepid Magazine. The 'magazine' 'By the Reverend William Hamilton, M.A.' consists wholly of propaganda against Pitt, chiefly written before the dissolution of Parliament; it gives, however, the Cambridge University poll. See No. 6609.*

$5\frac{5}{8} \times 3\frac{7}{8}$  in.

Copy in Print Room. (B.M.L. P.P. 5445.)

**6609 JOHN STOCKDALE, THE BOOKSELLING BLACKSMITH,  
ONE OF THE KING'S NEW FRIENDS** [c. May 1784]

[Rowlandson.]

Engraving. From the *Intrepid Magazine*<sup>1</sup> illustrating a 'History and Character of Stockdale the Bookseller'. Stockdale stands in a smithy, holding on an anvil a large book which he is about to strike with a hammer. Another large book, horse-shoes, and farrier's tools lie on the ground. Behind is an ass waiting to be shod. Horse-shoes hang on the wall. Stockdale wears a blacksmith's apron but is otherwise dressed like a well-to-do citizen, and wears a ruffled shirt.

Stockdale (see *D.N.B.*) is attacked as the publisher of Pittite pamphlets, notably 'The Beauties of Fox, North and Burke' and 'The Beauties and Deformities of Fox, North and Burke', see Nos. 6393, 6411. He is here said to have been brought up as a blacksmith, and from being a porter in Almon's pamphlet-shop to have become a bookseller and publisher, although scarcely capable of writing his own name; his shop, opposite Burlington House, Piccadilly, is a lounging-place for newsmongering politicians. J. Ridgeway, his brother-in-law, also of Piccadilly, is the publisher of 'The Intrepid Magazine', a Foxite pamphlet, see No. 6608. Three adjacent booksellers in Piccadilly were noted for their political pamphlets during the Westminster Election: Stockdale, Ridgeway, and Debrett, the two latter being Foxites.

Grego, *Rowlandson*, i. 144.

$6\frac{1}{4} \times 4\frac{3}{8}$  in.

**6610 THE CHURCH MILITANT.**

1 June 1784

Engraving (coloured and uncoloured impressions). Hervey, Bishop of Derry and Earl of Bristol, stands full-face, dressed half as an Irish Volunteer, half as a bishop. In his r. hand he holds a drawn sword above his head, in his l. he holds downwards a *Holy Bible*. On one half of his head (l.) is a military hat, on the other half a mitre and a closely-curved wig. One half of his body and one leg is dressed in the uniform of an officer of the Irish Volunteers, the other wears a long gown with a lawn sleeve. Beneath half the design is inscribed (l.), *I am going to Bristol*; beneath the other half, *Heigh! Derry Ho!*

At the volunteer convention in Dublin in Nov. 1783 the bishop appeared in great pomp as delegate for Derry, attended by a troop of dragoons led by his notorious nephew 'Fighting Fitzgerald' (see No. 5198, &c.). See Hardy, *Memoirs of the Earl of Charlemont*, 1812, ii. 104. His apparently seditious activities in 1784 gave great uneasiness to the Government, see Lecky, *History of England*, vi. 332 ff. See also No. 6654, &c., and cf. his arms in *The Heraldry of Nature*, 1785, p. 28, where his crest is 'A mitre crossed by two swords dipped in blood'.

$10\frac{1}{2} \times 8\frac{1}{2}$  in. (pl.).

**6611 THE COVENT GARDEN DELUGE.**

[1 June 1784]

Engraving. From *The Rambler's Magazine*. The Duchess of Devonshire, Fox, and others stand on a balcony slightly above the level of the street.

<sup>1</sup> The plate is missing from the B.M.L. copy.



Beneath are Wray, Hood, and other passers-by. The Duchess says, *You shall come in Charley*; she urinates, a stream falling on to Wray below, who looks up, saying, *This was design'd for the Admiral, I'm not used to Salt Water*. Lord Hood, just behind him, says, *She has given you a Broadside*. A boy says, *It does not rain but it pours*; a woman (r.) says, *This is striving against the Stream*. A fat butcher (l.) points up at the balcony. Three ladies are beside the Duchess on the balcony. Behind and looking over the Duchess's shoulders are Fox (l.), saying, *Drown the Rascal*, and the Duke of Devonshire, from whose head project long horns.

One of many satires on the part taken by the Duchess of Devonshire in the return of Fox for Westminster, see Nos. 6493, 6588, &c.

$6\frac{3}{16} \times 3\frac{5}{8}$  in.

## 6612 THE WESTMINSTER ELECTION.

[1 June 1784]

Engraving. From *The Rambler's Magazine*. A scene in front of the hustings in Covent Garden; the Duchesses of Devonshire and Rutland fighting, tearing each other's hair, each with a backer. One (l.) says, *D—shire for ever!* The other (r.), a butcher, holds out a lemon, saying, *R—t—d for ever!* Fragments of torn garments lie on the ground. Behind is a crowd. The background is the portico of St. Paul's Church, with the roof of the hustings attached to the front of the pillars.

The two beautiful Duchesses were political opponents. The Duchess of Rutland, who was in Ireland, could have taken no part in the election. For that of the Duchess of Devonshire see No. 6588, &c.

$5\frac{5}{8} \times 3\frac{1}{2}$  in.

## 6613 [SIR WATKIN LEWES RIDING A RAM]

*L . . . . d D . . . . l pinx<sup>t</sup>*

*Pub<sup>t</sup> as the act directs, by S. Fores N<sup>o</sup> 3 Piccadilly June 5 1784*

Engraving. Lewes, in profile to the r., sits astride a ram which is eating a bunch of grapes. Across the plate is etched:

*The Lordly Knight,  
The Coalition bite,  
Now takes the earliest hour  
To taste the grapes,—before they're sour.*

Beneath the design is etched:

*Here I am,  
Riding upon a black ram,  
Like a Whore as I am:  
And for my Crincum, Crancum,  
Have lost my Bincum Bancum;  
So pray M<sup>r</sup> P—tt, give me my place again.*

The words imitate those said, by the custom of certain manors, by a widow who had lost her free bench, or life tenure of her husband's copyhold, for unchastity. See Jacob's *Law Dictionary*, s.v. Free Bench; *Spectator*, No. 614, 1 Nov. 1714. For Alderman Sir Watkin Lewes, M.P. for London, see No. 6442 and index.

The artist's name is clearly an allusion to Lord Delaval, who deserted Fox on the result of the elections, see his speech on 19 May, *Parl. Hist.*, xxiv. 835, and *The Delavaliad in Political Miscellanies*, 1790, pp. 24-7.

$9\frac{1}{2} \times 8\frac{5}{8}$  in.

**6614** A MODERN PATRIOT, HARANGUEING HIS CONSTITUENTS.

SC Fec<sup>t</sup> [Collings.]

June, 6, 1784. Pub<sup>d</sup> by W. Wells, N<sup>o</sup> 132 Fleet St

Engraving. Fox (r.), in tartan kilt and plaid, harangues a group (l.) of six Scots in Highland dress, who are lean, ragged, and uncouth. He says: *Gentlemen!—I am ready to execute whatever you command—Is there a Stuart among you—say the word, he shall be your king—or I will abolish monarchy and episcopacy—I am a Presbyterian!—any thing—I am particularly attached to this country—or any other that I can make my market of—*. In the upper l. corner of the design Lord North's head appears from clouds, blowing a blast inscribed *Comfort* at Fox. The Scots have dour, calculating expressions and listen intently; one has bagpipes under his arm. A barren and mountainous landscape is indicated; two birds of prey fly near Fox (r.).

A satire on Fox's election for the Orkney boroughs: having decried Scottish influence he offers to support any Scottish cause: Jacobitism or the militant Presbyterianism of the Covenanters. See Nos. 6559, 6602, 6619, 6622, 6626, 6635; cf. also No. 6563.

$8\frac{7}{16} \times 12\frac{1}{16}$  in.

**6615** THE RIGHT HON: C. J. FOX'S SCRUTINY OF HIS AMIABLE COLLEAGUE LORD NORTH.

*Satire Sculp.*

*Publish'd as the Act directs June, 7<sup>th</sup> 1784.*

Engraving (partly coloured). An extract from a speech by Fox attacking North in 1779 engraved on a scroll with etched figures in the four corners. In the upper l. corner North, seated on the *Treasury Chest*, listens with gestures of alarm; two dismayed supporters sit behind him. In the opposite corner (r.) Fox stands, r. fist raised l., arm extended. He has risen from the *Hunger & Poverty Bench*, behind which two of his supporters sit listening complacently. In the lower l. corner the Devil (H.L.) looks up through a single eye-glass at North, saying, *Whom I have put together let none put asunder* (cf. No. 6189). In the opposite corner (r.) a satyr reclining on the ground holds up the scroll on which Fox's speech is engraved saying, *Charley is at his Old Tricks!* The speech fills the greater part of the design:

*The Speech of the Right Hon: C. J. Fox in the House of Commons, On January the 22<sup>d</sup> [i.e. June 22<sup>nd</sup>], 1779.*

*The Noble Lord (North) after owning that we had no foreign Alliances had triumphantly spoken of unanimity . . . [see *Parl. Hist.*, xx. 936, quoted in *Beauties of Fox, North, and Burke*, 1784. The passage ends, altering the words in the *Beauties* (where they were correctly quoted)]: *The Idea of**



*a Coalition with such a Monster was too horrid to be Admitted for a Moment! Gentlemen must Have foregone their principles & have given up their Honor before they could have approached the Threshold of an Alliance so Abominable so Disgracefull and so Everlastingly to be Cursed by Englishmen!*

A satire on the Coalition, cf. No. 6393, &c., with an allusion in the title to the Westminster scrutiny, see No. 6553, &c.

6 $\frac{5}{8}$  × 11 $\frac{1}{4}$  in.

## 6616 A PEEP BELOW STAIRS A DREAM.

Pub<sup>d</sup> by J. Wallis N<sup>o</sup> 16. Ludgate Street. June. 8 1784.

Engraving. Demons drag persons towards the flames of hell, from which emerge the heads and shoulders of other victims. The figures are dispersed over the design, some being in the air, others on the ground. A gallows (l.) stands on a pile of sacks supported on rocks beside the pit of hell; Christopher Atkinson, the dishonest corn-factor (see Nos. 6021, 6667), is tied to it by the wrists. One demon sits on his back, another pours the contents of a bowl into his mouth saying, *The Gold you were so fond of Is turn'd into boyling lead & you must Swallow it. So much for corn Contractors.* A third demon flies towards him with a pitchfork. Next, a flying demon drags by the wrist Lord George Gordon; he points to the flames below, saying, *Once, twice & thrice welcome, my dear lord—Georgy Your Riots in June, put all Hell in tune.* Gordon says, *Oh M<sup>r</sup> Devil, I acted purely for the good old Cause.* (See No. 5694, &c.) Riding through the air (r. to l.) on a galloping horse are four members of the Coalition: North holds the reins, and looks through his eye-glass, saying, *This is a damnd ugly place I wish I were Safe & Sound at Bushy.* Back to back with him, their arms tied together, sits Fox, holding a dice-box and saying, *We've play'd to deep This last Cast has Sunk us.* Next him sits Burke, perpetrating an Irish bull: *By Jesus I hope we are all above going downwards.* Facing the horse's tail, with a book in his hand, sits Sheridan saying, *This is a Tragical Manner of finishing a Comedy.* A horned satyr urges on the horse with a pair of bellows.

Between the horse and the ground are three other victims: a man being dragged downwards by a demon who winds his serpent-like legs round him; a demon clutches a military officer saying, *Ah Colonel, Colonel, you Cheated your poor Soldiers But you shan't cheat me.* A demon grasps round the body a parson in gown and bands, holding a copy of the *morning post*; he says, *My good Sir, You have out done us all here in Hell for Lying you must now take the Reward due to your ingenuity.* He is William Jackson (see D.N.B.), who in 1780 succeeded Bate as editor of the *Morning Post*, which made scurrilous attacks on the Duchess of Devonshire during the Westminster election, see No. 6594, &c.

Below all these figures which fill the upper part of the print are men and women in the flames of Hell (l.); others are dragged towards it across level ground behind which flames are rising. Twelve persons are actually in the flames, conspicuous among them a fat woman holding a bottle in one hand and a glass in the other. A young man in a riding-hat holds out his arm towards her saying, *ho! Mother Cole! leave me a drop.* (Mrs. Cole in Foot's *Minor* was Mother Douglas, a noted procuress, probably here representing Mrs Windsor, see No. 6547.) A Gordon rioter, a 'No-Popery' favour in his hat, flourishes a club, saying, *D—m my Eyes! No*

*popery* (see No. 5679, &c.). A man clutches money-bags under his arms saying, *I'll hold my bags fast, there are Thiefs even in Hell*. Among the others in the flames is a parson. Lord Sandwich is dragged towards the pit by two demons. He holds a scroll inscribed *Catches & Cannons and Glee*s (cf. No. 5668), saying, *Can I have a Girl here, and good Claret or Champaigne I care not a fig*. One of the demons, who is semi-human, wearing clothes, answers, *Ah my dear Femmy, I am glad to see you, no Girls here but old Quondams enough*. After him walks Bute, his arms held out in horror, saying, *Ah! woe is me, wou'd I were Safe in the Cool Isle of Bute*. He wears a flat Scots cap, and a Garter ribbon and star with a Court suit, as in satires of twenty years earlier. He is pushed by a large demon and dragged by two small ones, one of whom (l.) holds a string attached to one of his legs. This imp has one wooden leg, with a large spur like that attached to game-cocks, on the other leg is a top-boot, emblem of Bute, cf. No. 3860, &c. (1762). After Bute walks Mansfield in judge's wig and gown, his r. hand raised admonishingly, a large book in his l. hand. He says, *Their proceeding here, are Contrary to all the rules in the Kings Bench I do not like the place*. He is propelled by a long pitchfork held by a horse-headed monster on the extreme r.; a small demon holds up the end of his long gown. Last walks Lord Loughborough in wig and gown between two ladies, saying, *I demur to going any further I'll try to repleven you both out again*. The lady on his r., with three ostrich feathers (suggesting the Duchess of Devonshire) in her hair, says, *As you have brought us thus far you Should not leave us in the Lurch*. The other, with lappets of lace and flowers in her hair, says, *There will be no Danger of being try'd here I hope for Crim, Con.*

A composite satire, in an obsolescent manner, combining attacks on the Coalition, on Christopher Atkinson, Lord George Gordon, who supported Fox at the Westminster Election (*Westminster Election*, p. 242, &c.) but had incurred little unpopularity in 1780, cf. No. 5694, on Bute, Sandwich, and Mansfield, the subjects of many satires described in Volumes IV and V. The 'Colonel' may be Lonsdale, see No. 6579.

$9\frac{13}{16} \times 14\frac{5}{8}$  in.

# 6617 F— [FOX] BORING MONEY OUT OF A JEW.

*Published as the act directs by. S Fores 3 Piccadilly June 10 1784*

Engraving. A Jew, bound by a rope, crouches kneeling on a low bench which he holds with both hands. Fox stands behind him (l.) holding with both hands the handle of an auger with which he is boring the Jew's posteriors. He says, *I'll bore you by — If you don't produce money immediately: you Jewish Son of a bitch*. The Jew says, *O Shweet Shir let me up and You shall have the monies*. Over the Jew is etched: *A few days since, a Jew, well known in the Alley, applied to a certain Person for the payment of a large sum that he had lent him; but instead of paying him, He had him tied to a Form, and actually with an auger, began the operation of boring him, until he promised, never again to ask him for it, until he thought proper to pay him—And also made him swear to get him a thousand pounds more, instantly.—This is a fact well authenticated.*

A satire on Fox's notorious indebtedness to Jews, cf. Nos. 6461, 6623, 6990.

$7\frac{7}{8} \times 10\frac{1}{4}$  in.



**6618** [FOX AND PITT AS A COLLIER AND A FULLER.]P F      Sold at N<sup>o</sup> 34 King Street S<sup>t</sup> Ann's Soho June 12<sup>th</sup> 1784

Engraving. No title. Fox (l.), leaning on a spade beside a heap of coals, holds out his l. hand towards Pitt (r.), who stands holding the reins of a pack-horse. A placard on a pole in the coal-heap is inscribed *The Best sort of Opposition Coals to set the Nation in a Blaze By Charles & Co.* The coals are heaped over a low arch or culvert under which is the horned head of a devil among flames, representing a coal-pit. A flag, inscribed *Fullers Earth to take the stains (Left by Old Servants) Out of Government*, is fixed to the saddle-bags of Pitt's horse. Fox says, *Come Billy let Us Shake Hands & Unite.* Pitt answers, *No No Charley Keep'with Your Old Partner Under the Coals.* Beneath the design is etched:

*A Collier was very Earnest with a Fuller, pressing Him that they Two might take one House, & Live both together in It. My Friend, replied the Fuller, You must excuse Me: It would be very improper for us to Cohabit under the same Roof. No Pleasure nor Profit could accrue to me thereby; nor indeed could I expect Other than Troubles & Inconveniences from it. Consider with Your self how very Pretty it will be, when I have made Goods delicately clean, for You to make 'em as black as Your Coals.*

Æsop's Fables 88<sup>th</sup>.

There was, of course, no question at this time of the co-operation of Pitt and Fox; for the 'Union' proposed by Powys and Marsham see No. 6413, &c.

7 $\frac{5}{8}$  × 11 $\frac{1}{4}$  in.**6619** A NEW WAY TO DESIDE THE SCRUTANY.Pub<sup>d</sup> 14 June 84 by E Shirlock Drury Lane.

Engraving. A fight between Wray (l.) and Fox (r.) who face each other with clenched fists. Fox is dressed in tartan kilt, coat, and stockings, to indicate that he is M.P. for the Orkney boroughs, see No. 6614. He says, *I'll beat you until you Pi—ss Small Beer.* Wray, in shirt, breeches, and top-boots, says, *I'll hit you such thump that will bid your Scotch crowdy Good morrow.* Behind each is a backer holding out a lemon; that of Fox is the Duchess of Devonshire in coat and breeches, wearing her electioneering hat with its *Fox* favour and plume of three ostrich feathers (see No. 6530). She says: *Take Courage Ill support the cause while I can ware the Breaches.* Lord Hood stands behind Wray, saying: *Hit him low & you will make him Surrender as I made Monsieur on the twelfth of April*, an allusion to Rodney's defeat of de Grasse in 1782 when the French flag-ship surrendered to Hood, see No. 5991. Behind the seconds stand spectators: behind the Duchess are Sam House saying, *Well dun Fox*, and Lord North. Behind Hood are four ragamuffins, one with Hood & Wray on his hat, another waving a stick and shouting *O Wray*.

For the scrutiny demanded by Wray on the closing of the Westminster poll see No. 6553, &c.

10 × 15 in.

**6620 THE TRIUMPH OF VIRTUE.***W.D. [Dent.]**Pub<sup>d</sup> as the Act directs by J. Brown, Rathbone Place, June 14<sup>th</sup> 1784,*

Engraving. The king as *Arthur* stands between Fox (l.) as *Grimbald* and Pitt (r.) as *Philidel*, turning his back on Fox and holding out his hands to Pitt. The names are inscribed on scrolls above the figures. 'Arthur' wears a crown, a tunic and cloak trimmed with bands of ermine, with cross-gartered boots; he turns his head in profile to the r. towards 'Philidel', who stands in profile to the l. with curiously-shaped wings, one inscribed *Majority*, holding a wand in his r. hand and wearing a laurel wreath. His cloak, slashed doublet, and hose appear to be intended for Elizabethan costume. 'Grimbald' stands full-face, clasping his hands, looking with a scowl to the r. His wings droop, one is inscribed *Minority*; horns sprout from his forehead, a barb protrudes from the tip of his fox's brush; his feet are those of a beast of prey. His wrists and ankles are shackled and linked by chains. He wears a tunic made of snake-like scales on which is a demon's mask. A crown inscribed *Asia* has fallen from his head and lies at his feet, together with a trident.

Beneath the title is etched: *Victory! victory! Vice is in chains, . . . Victory! victory! Virtue reigns. vide King Arthur.*

A satire on the defeat of Fox in the general election, with an allusion to the defeat of the India Bill (cf. No. 6286, &c.). The characters are from Dryden's *King Arthur or the British Worthy* in which Philidel, 'a gentle aërial spirit, friendly to the Christians', is opposed by 'Grimbald, a fierce earthy goblin'. Baker, *Biog. Dram.*, 1812, ii. 39.

$8\frac{3}{8} \times 13\frac{9}{16}$  in.

A print in the Guildhall Library,

**THE POLITICAL SAMPSON IN REVENGE SETS FIRE TO THE COUNTRY.**

*Pub: 15<sup>th</sup> June 1784 by W Holloway Strand.*

Engraving (coloured impression). Fox ties firebrands to the tails of foxes to send them into standing corn. Sheridan (r.) kindles brands at a fire which burns in a pot inscribed *Treason Sedition Revenge*. Fox holds up a burning brand inscribed *Sedition*; he has just attached a brand to the tail of a fox inscribed *S . . rry* (Lord Surrey) and says *Make Haste Dick & let me have some more firebrands*. Sheridan answers, *I am Inflaming as fast as possible Charly*; beside him two foxes are tied up, waiting for their brands: *Morning Herald* (the Opposition newspaper) and *B—ke* (Burke). Running towards the corn (l.) are two foxes: *No—th* and *Fitzp—tr—ck*.

For the theme of factious and seditious opposition by the disappointed Foxites cf. No. 6785. For the foxes and firebrands cf. No. 5963 (1782).

$8\frac{1}{8} \times 12\frac{1}{8}$  in.

**6621 THE RIVAL CANVESSERS**

*Publish'd as the Act directs june 16<sup>th</sup> 1748 [sic] by H M<sup>c</sup> Phail N 68 High Holburn*

Engraving. The Duchess of Devonshire (r.) fights Mrs. Hobart (l.). The r. fist of the Duchess is near her opponent's nose, her l. hand is on her hip.



Mrs. Hobart, both fists extended, says: *I'll have no more for my Nose Bleeds*; the Duchess answers: *I have not done yet Madam*. A backer stands behind each; Fox (r.) says, *Well done Georgiana to her again*. A hand extends from clouds holding a laurel wreath over his head. Wray, behind Mrs. Hobart, says, *If she Cant Beat her A Scrutiny Shall*. A hand from clouds holds a fool's cap over his head on which is a butterfly and an ass's ear. Behind Wray, holding a cane, stands Lord Hood saying, *Alas poor Judas you will lose ye day*. The dishevelled hair of the ladies hangs down their backs: Mrs. Hobart, very stout and *décolletée*, the Duchess, slim and wearing a riding-habit with a coat of military cut. She has two *Fox* favours in her hat, ostrich feathers (see No. 6530), and a fox's brush. The other has feathers in her hair and a large favour inscribed *Hood & Wray*.

For the Duchess of Devonshire and Mrs. Hobart as rival canvassers see No. 6526. For the Westminster scrutiny see No. 6553, &c. For Wray as Judas see No. 6492, &c.

7 $\frac{5}{16}$  × 12 in.

**6622** CHARLES THE THIRD, KING OF ALL THE ORKNEYS;  
AND WOULD BE, MONARCH OF THE EAST. OR THE EFFECTS  
OF A BAD CONSCIENCE.

*Pub<sup>d</sup> June 16 1784 as the Act directs by S Fores 3 Piccadilly*

Engraving. Fox, dressed as a Tudor monarch, starts from a low couch on which he has been lying, his eyes staring in horror. In his r. hand he grasps a sword inscribed *Injustice*. Round his neck, on a ribbon inscribed *Order of Blacklegs*, is a medallion bearing a dice-box and dice. At his feet is a helmet (r.) with a closed visor inscribed *Helmet of Unrighteousness*, and various documents inscribed respectively *Pet<sup>n</sup> Kirkwa[ll]*; *Westminster Election*; *Private list 2500 bad votes on my side of the Question*; *Ways and means P— W—* [Prince of Wales] *Newmar[ket]* *Brooks's—Dutchess—North—D— de Chart[res]* &c. &c. &c.; *India Bill For the better security Of power to me and my Friends*.

Fox wears a ruff, slashed doublet and trunk-hose, an ermine-bordered cloak, and slashed shoes. A curtain hangs on each side of the couch; it partly conceals (l.) a framed portrait-head of the Duchess of Devonshire in profile to the r., wearing at her breast a *Fox* favour.

Above the design is etched:

*If we be conquerd, Let men conquer us,  
And not these Bastard Britons, whom my Father  
Has in their own Land, Cheaten, spurn'd and trod 'on  
And left them on record an Heir of Shame.  
Are these men fit to be the Heirs of England?*

A satire on the return of Fox for the Orkney boroughs, see No. 6614, &c., and on the Westminster scrutiny, see No. 6553, &c. It was stated during the scrutiny proceedings that Fox's agents knew of lists of bad votes; this occasioned an insulting remark by Erskine. *Parl. Hist.*, xxiv. 863 (6 June); Wraxall, *Memoirs*, 1886, iii. 403-4. For Fox (a descendant of Charles II) as Charles III cf. No. 6460, &c. For the defeat of the India Bill see No. 6286, &c. John (afterwards Sir John) Sinclair petitioned against Fox's return for Orkney. For Fox and the Prince see No. 6041, &c. The Duc de Chartres, a friend of Fox, and other French noblemen were alleged to

have assisted him at the Westminster Election. *Westminster Election*, pp. 246, 248, &c.

$10\frac{3}{8} \times 10\frac{3}{4}$  in.

### 6623 SYMPTOMS OF TUMBLING OR FALLING SHORT.

*Publish'd by W Fores N° 3 Piccadilly June 17 1784.*

Engraving. Fox is being thrown over his horse's head; he clasps the animal's neck, his feet are above his head; papers fall from his inverted coat-pockets, inscribed *Votes by Female Influence 3000* and *Votes from Dukes Place &c. 2000*. The horse is snorting *He he he he*, its heels are in the air; it has shied at a rock (l.) inscribed *Scrutiny Rock*. Beside the rock is a tree and a signpost inscribed *To West—r*.

One of several satires on the scrutiny demanded by Wray at the close of the Westminster poll, see No. 6553, &c. Duke's Place, a liberty within the precincts of the City, was chiefly inhabited by Jews, cf. No. 6617, &c. For 'female influence' see Nos. 6493, 6588, &c.

$8\frac{7}{8} \times 13\frac{1}{16}$  in.

A print in the Guildhall Library,

A NEW FIELD PREACHER; OR WAYS & MEANS TO PAY AN ELECTION DEBT!

[W. P. Carey.]

*Published by Mr Anyside [Holland] N° 66, Drury Lane, June 19, 1784*

Engraving (coloured impression). Fox (l.) as a field preacher, an open book of hymns in his l. hand, addresses a plebeian gathering (T.Q.L.) standing below him. Sam House (r.) leans along the branch of a tree saying, *Bravo Charley*. North, *chapeau-bras*, wearing his ribbon and star, holds out a collecting-bowl to an old woman who takes money from a stocking inscribed *Charitable Fund*. Fox says: *Deluded brethren, my arguments were as refreshing as the Dew of Heavn in S<sup>t</sup> St—ns Chapel—till an Evil Minister procured a Majority in that once hallowed Temple: You all, every one of you, who prostituted your voices on this occasion are damn'd in the next World! . . . Do you wish to go to Heaven? if you do you must be charitable—hand the box round N—th, this Election can no more be supported without money than that at Covent Garden.*

A dissenting minister on the extreme l., his eyes raised sanctimoniously, says, *O What a wonderful reformation . . . [more persuasive than that of Whitfield] which has gull'd thousands of poor credulous Devils*. A pregnant courtesan looks up at Fox weeping.

For the subscription to the expenses of the scrutiny, cf. No. 6624. For Fox as preacher see No. 6661.

### 6624 THE MUMPING FOX OR REYNARD TURN'D BEGGAR.

[? J. Barrow.]

*Pub<sup>d</sup> June. 22. 1784 by E. Rich N° 55 Fleet Street*

Engraving. Fox stands directed to the l. holding a begging-box. He is dressed in his accustomed manner, but his coat, breeches, and stockings



are ragged, and his toes protrude from one shoe, which is unbuckled. He says, *My worthy Geese & Ganders, although I have every reason Imaginable To believe, that I have not one real vote in a Hundred yet if you will put your Mite into my Box I will endeavour all I can to Bother my opponents and you into the Bargain. Pray remember the poor Fox.* His box is inscribed, *Fox's Begging Box. For the Good of my Self. Let my Country be D——d.* In the background (r.) Sam House holds up the *Standard of Sedition*. Three butchers stand beside him with marrow-bones and cleavers, one shouting *Fox for ever*. Beneath the design is etched:

*Politick Reynard here in Statuquo  
Displays at once his poverty & woe  
Your kind assistance is his only plea  
That he may Stand the fatal Scrutiny  
His Wits you'll find your Pockets is to fleece  
Beware ye ganders and beware ye Geese  
The Widows mite he'll take between his Clutches  
With as much Glee as he would kiss a Dutchess.*

Fox, like Sir Cecil Wray, also depicted as a mendicant, see No. 6578, relied upon a public subscription for the expenses of the scrutiny (see No. 6553, &c.). See advertisement dated 16 June in the newspapers of that and subsequent dates; cf. p. 152. For Fox as a beggar see No. 6500, &c. For Westminster electors as geese cf. No. 5843, &c.

$8\frac{3}{4} \times 6\frac{7}{16}$  in.

## 6625 THE DEVONSHIRE AMUSEMENT.

J.M.W

*Pub<sup>d</sup> June 24. 1784. by J. Wallis N<sup>o</sup> 16 Ludgate Street.*

Engraving. A design in two compartments, the Duchess of Devonshire (l.) 'politick mad', and the Duke (r.) attending to his infant.

[1] The Duchess stands looking to the l., her hair partly loosened and streaming in the wind which blows her petticoats. She holds in her r. hand a long staff, on which is the head of Fox, and two pendant foxes' brushes; on a cross-piece is the word *Liberty*. In her r. hand is a ribbon from which hangs a large flat ribbon-trimmed hat; in her hair are ostrich feathers (cf. No. 6530). In her l. hand she holds out a print of (?) the Prince of Wales, W.L., leaning against a horse.<sup>1</sup> She is saying *A Prince should not be limited*. On the ground at her feet is a paper inscribed *Secret Influence*, and a print which is copied in reverse from No. 6520. A loosened garter hangs beneath her petticoat bearing the Cavendish motto, *Cavendo tutus*. Across the front of her bodice is a large *Fox* favour. A bird stands on a cloud above her head saying, *No Tax on Maidenheads no Wray*. It resembles a dove but may be intended for the bird (? a starling) which appears in prints of the Duchess canvassing the butchers.

For the attachment of the Prince of Wales to the Duchess see *Wraxall, Memoirs*, 1884, v. 370-2, and No. 6263.

$9\frac{7}{8} \times 7$  in.

[2] The Duke sits on a chair, his infant face downwards on his knee; he appears to be changing her napkin; clean towels hang over a line beside

<sup>1</sup> It resembles Reynolds's portrait of the Duke of Devonshire.

him; at his feet is the cradle. He is saying, *This Work does not suit my Fancy. Ah William every one must be cursed that like thee takes a Politic Mad Wife.* From his coat-pocket hangs a paper, *Letters to Married Women.* On the back of his chair is a ducal coronet. On the ground is a paper, *Your Votes are requested for C. J. Fox.* Beside the duke (l.) is a round table on which are a tea-pot and cup. On the wall are his hat and a bust portrait of himself with horns. On a shelf are pieces of pottery, including the headless figure of a woman. A curtain is draped across the upper r. corner of the design.

A newspaper paragraph alleged: 'While her Grace is busied in canvassing the Constituents, her domestic husband is employed in the nursery. . . ' *Westminster Election*, p. 234. Cf. No. 6546, &c.

$9\frac{7}{8} \times 6\frac{15}{16}$  in. Whole print,  $9\frac{7}{8} \times 14\frac{1}{4}$  in.

## 6626 THE POLITICAL BOG-HOUSE.

*Pub 24 June 1784 by E. Shirlock Drury Lane*

Engraving (coloured impression). An adaptation of No. 5539. Fox, dressed half in tartan, half in blue and buff, sits in a latrine between two circular holes, down one of which his l. leg is thrust. He says, *I have a Right to two Seates in the House, but damn me if I know how I shall get into the other however I will make a motion for the high Bailiff.* The Duchess of Devonshire approaches him (l.) holding out a purse and saying:

*Alas poor Fox I bewail your case  
Take this purse it will procure you the place.*

On the wall is a thistle growing out of a crown which is not reversed as in No. 5539.

Fox's two seats are the Orkney boroughs, see No. 6614, &c., and Westminster, from which he was excluded by the High Bailiff pending the results of a scrutiny, see No. 6553, &c. On 25 May he presented a petition to the House of Commons praying for an order to the High Bailiff for an immediate return. *Parl. Hist.*, xxiv. 843 ff.

$8\frac{3}{4} \times 11\frac{1}{8}$  in.

## 6627 PRO BONO PUBLICO THE POLITICAL CLUSTER IN TERROREM.

WD. [Dent.]

*Pub<sup>d</sup> as the Act directs by J. Brown, Rathbone Place, June 25<sup>th</sup> 1784.*

Engraving (coloured and uncoloured impressions). A conventional vine-branch ascends the l. side of the design, then turns at right angles; from it hangs a symmetrical cluster of heads or masks of Fox and his supporters with closed eyes; the stalk attaching it to the branch is inscribed *Ripe Fruit for Old Nick.* The central and largest head is that of Fox. On the l. and r. and slightly lower are the heads of North and Burke; these three are larger than the remaining heads. Between them and beneath Fox's chin are Keppel (l.), and (r.) perhaps Jack Lee. The apex of the cluster, between the stalk and Fox, is Lord Derby looking downwards. Flanking him, in profile, are Lord Stormont (l.) and Lord John Cavendish (r.). Below Stormont and above North is the Duke of Portland, in profile to the l. Below Cavendish and above Burke is an unidentified profile having



some resemblance to Carlisle. The lowest point of the cluster is the mask of Sam House. Between this and the heads of North and Burke on each side are two small profiles: below North (l.) that of Hall the apothecary, and between Hall and House the hideous profile of the Westminster Justice (? Kelly), see No. 6575, &c.; below Burke (r.) that of the Earl of Surrey, and between Surrey and House that of Powys.

On the ground at the foot of the vine-branch and beneath the cluster is a pile of objects inscribed *Trophies*. In the foreground (l.) is a pair of crutches inscribed *Patriotic Props*. In the centre of the base of the pile are (l.) a fox's brush inscribed *Euphorbium* (an allusion to the 'sneezing-bag' thrown at Fox, see No. 6426, &c.) and (r.) a mask of the faces of Fox and North inscribed *Coalition* imitated from *The Mask* by Sayers, see No. 6234. On the extreme l. is a document inscribed *Economy* (but the word scored through) 24,000*l. P<sup>r</sup> Annum*; against it lie a pair of spectacles, emblems of Burke and the meagre results of his Bill of Economical Reform (cf. No. 5657). On the extreme r. is a pestle (inscribed *Capricum, Capricum*) and mortar and another pair of spectacles, emblems of Hall the apothecary. Beside the pestle is a document inscribed *Receipt Tax*, an unpopular measure of the Coalition (see No. 6243, &c.) which was dropped by Pitt; a flag inscribed *July 27<sup>th</sup>*, a gibe at Keppel's conduct at the Battle of Ushant in 1778 (see No. 5992, &c.); a paper inscribed *American War*, a gibe at North. In the centre, lying against the fox's brush, is a document inscribed *India Bill* (see No. 6271, &c.) and an open book inscribed *Platonic Love*. The three remaining trophies, at the summit of the pile, are a weaver's shuttle inscribed *Weavers*, to insinuate that Fox had bribed Spitalfields weavers to vote for him, see No. 6575, &c.; a laurel branch, emblem of victory in the Westminster Election; and a butcher's cleaver inscribed *Westminster Election*, emblem of the butchers canvassed by the Duchess of Devonshire, see No. 6493, &c. Cf. No. 6372.

12½ × 9½ in.

## 6628 THE BABES IN THE WOOD OR COALITION RONDEAU

*Publish'd June 28, 1784, by H. Humphrey New Bond Street.*

Engraving. Fox and North stand in the pillory on a small platform supported on a post above the heads of a circle of spectators. Their heads only are confined; North is in back-view, Fox stands full-face looking to the l., his hands clasped. The spectators are T.Q.L.; Sam House is conspicuous (l.) holding a foaming tankard and saying, *Come Charly here's to the Electors of Westminster one Good Turn deserves another*. A woman in back-view holds a basket of eggs on her hip; she says, *Come Who'll buy my Plumpers Two a Penny Plumpers*. A man next her (r.) is about to throw an egg, saying, *Here goes a Plumper for Charly*.

One of many satires on the Coalition, see Nos. 6176-9, 6393, &c., and on the Westminster Election, see No. 6474, &c., and Appendix I.

12 × 8½ in.

## 6629 IDOL OF THE PEOPLE.

*London Published 28<sup>th</sup> June 1784, by G Humphrey, N<sup>o</sup> 48 Long Acre.*

Engraving. A dragon with the head of Fox (l.) breaking in pieces, crouches on a rectangular pedestal inscribed *Idol of the People* [these words forming

the title] *Vide Hist. of Bel & the Dragon*. Pitt (r.) rams a pole into the mouth of Fox saying, *Behold Whom y<sup>e</sup> Worshipd*. On the corner of the pedestal, under the dragon's outstretched neck, is a pile of balls ('pills'); another pile is on the ground. Burke and the Duchess of Devonshire stand behind the dragon watching its destruction with gestures and expressions of grief. North (r.), his back to Pitt, walks weeping away through a doorway, a handkerchief held to his eye. Beneath the design is engraved:

*This Dragon long had reigned the People's Wonder,  
But Daniel's Pills have made him burst asunder.*

A satire on the defeat of the Coalition in the general election, cf. No. 6657.

8¼ × 11 in.

**6630** THE SAD AND DARK EFFECTS OF THE TAXES OF 1784  
[? c. June 1784]

[? S. Sparrow.]

*Publish'd by S. Sparrow N<sup>o</sup> 17 Rosoman's Street Clerkenwell* [Price 6 pence<sup>1</sup>]

Engraving. A satire on the taxes on windows, coal, soap, &c. In the foreground a small cart laden with coals is drawn (r. to l.) by an ass harnessed in front of an ox. A carter stands by the ox, wearing a cap inscribed *No tax upon Caps*; he says:

*I hope we shall sheam Measter P——t  
and meak him to blush for want of more wit.*

The ass says, *The tax upon Horses is enough to make a Dumb Ass speak*. Behind the coal-cart is a woman standing outside a cottage door (r.), her hands in a wash-tub. She says:

*Is that M<sup>r</sup> P——t I wish he was nigh  
for instead of the Soap he makes me use Lie.*

A large three-storied house stands at r. angles with the cottage, it has a gabled pediment. Out of thirty-two windows all but seven have been blocked up. A visitor stands, one foot on the doorstep, pointing to a man who stands behind him, saying, *The Hon<sup>ble</sup> M<sup>r</sup> P——t desires to know whether Esq<sup>r</sup> Blockup is at home*. . . . A servant in livery at the door holds a lighted candle, saying, *I hope His Honour will excuse our darkness it is to save Taxes*. Pitt (l.) stands holding a tasselled cane and saying, *I must overlook it all for necessity has no Law*. A woman looks out of the centre window of the top floor, saying, *We have got seven windows left now so we are not in total darkness*.

Pitt's budget speech of 1784 proposed (*inter alia*) an additional tax on coals of 3s. the chaldron to raise the general duty to that paid in the Port of London, a 10s. tax on saddle- and carriage-horses, exempting those used for trade and agriculture (see No. 6672, &c.), a tax of 2s. or 6d. upon hats; to compensate for the reduction of the tea-duties he laid a window-tax on houses with seven windows and over which were rated to the house-tax, explaining that a household paying 10s. 6d. for window-tax (on a ten-windowed house) would consume 7 lb. of tea and be saved the whole duty of 7s. per lb., a net saving of 15s. 4d. *Parl. Hist.*, xxiv. 1008 ff., 1026 ff. This was known as the Commutation Tax, see No. 6634, &c.

<sup>1</sup> Added in ink.



The soap-tax had been proposed in North's budget in 1782 and accepted by the Rockingham Ministry, see No. 5968, &c. The coal-tax was given up (7 July) as it was found injurious to industry, *ibid.*, p. 1215. These taxes became a popular subject of graphic satire in the absence of other topics, cf. No. 6671 and index s.v. Taxation.

The print perhaps relates to an incident of 1785: Jenkinson blocked up a number of windows at his country house, Addiscombe Place, near Croydon, see No. 6940. For Pitt as a visitor to Jenkinson cf. No. 6801.  $8\frac{7}{8} \times 13\frac{1}{8}$  in.

**6631 PUBLIC INFLUENCE, OR A SCRAMBLE FOR CORONETS,**  
*from an Original Design by a Young Man*

*SC Fecit.* [? Collings.]

*Pub. by G. Lister* 1. July 1784.

Engraving (partly coloured). Frontispiece to the first (? the only) number of the *Court and City Magazine*<sup>1</sup> (see also No. 6632), illustrating 'The Levée: or, The Minister bestowing his Favours'. Pitt stands (r.) receiving a crowd of suppliants, on whom he is bestowing coronets; they are ugly, slovenly, and of plebeian appearance. The foremost kneels obsequiously, his hands crossed on his breast, saying, *My Wife longs to be a Lady. Without a Coronet I cannot satisfy her.* Behind him a man, wearing top-boots and walking with a crutch, holds out his hand towards Pitt saying, *This will ennoble my blood.* Pitt, holding out a viscount's coronet, says, *I make no Bargain, but I expect Gratitude.* Of the others, one (resembling Wilkes) says, *I'll thank you, even for a barony*; another, *Give me a Coronet, or I declare hostilities.* Behind stands a satisfied suppliant, wearing a baron's coronet in a swaggering attitude, hands on hips, saying, *I feel myself a Lord.* In the background three new peers in back-view wearing coronets (an earl between two barons), are walking away through a doorway. Pitt stands in front of a small round table on which are two coronets and a star. On the walls are two pictures: a profile bust-portrait of the king inscribed *Jure Divino* and a genealogical tree inscribed *Genealogy of . . .*

New peers created in May and June were Lord Lonsdale (see No. 6579) and four barons: Grey de Wilton, Sommers, Berwick, Sherborne. There were also promotions, and English titles were given to Irish and Scottish peers. For Pitt's peerages see also Nos. 6603, 7149, 7183, 7480, 7495, 7623, 8061, 8154. *Ann. Reg.*, 1784-5, pp. 212 ff.; Wraxall, *Memoirs*, 1884, iii. 351-9; A. S. Turberville, in *History*, xxi. 350 ff. (March 1937).

$7\frac{1}{4} \times 9\frac{11}{16}$  in.

**6632 THE VIOLENT ATTACK, OR THE DISCHARGE OF WATER ARTILLERY**

*SC, Fecit.* [? Collings.]

*Pub.* 1. July, 1784, by G. Lister.

Engraving (partly coloured). Plate in *The Court and City Magazine*, p. 7, see No. 6631. George III (l.) seated on a throne with Thurlow and Pitt

<sup>1</sup> The plates appear to have been the *raison d'être* of the magazine, which is 'Number 1. Price 6d. (To be continued the First of every Month)' and is 'Embellished with Two large Quarto Copper-Plates, most beautifully coloured, each of which is superior to those which are sold for One Shilling and Sixpence at any of the Printsellers shops in London . . .'

beside him, while Fox, Burke, and North squirt water at him, which is intercepted by Pitt. Fox (r.) discharges with vigour the contents of a large syringe at the king, saying, *Take this for robbing me of India* (cf. No. 6368, &c.). Pitt interposes his person and hands; he turns to the king, saying, *I am young and able to defend your M——y from their dirty Attacks*. The king says, *I require no more than my constitutional Weight in the Scale*. Thurlow, standing behind the throne, says, *Prerogative is not to be squirted away*. Burke stands on Fox's r. also discharging his syringe, saying, *Suppose we charge our Squirts with Aqua-fortis?* Behind Fox, and on the extreme r., is North, holding a syringe and saying, *Can't we storm the Treasury, my Rt. hon Friend?* The king's throne is merely a small arm-chair on the back of which is a crown. He is seated on a dais of one very low step, probably symbolic of the limitations of the prerogative.

The addresses to the king (Jan. to April 1784), see No. 6445, &c., had shown the unpopularity of the Foxite attitude to the prerogative, cf. Nos. 6380, &c., 6657.

$6\frac{15}{16} \times 9\frac{1}{8}$  in.

**6633 THE D—SS PURCHASING A BRUSH.** [1 July 1784]

Engraving. From the *Rambler's Magazine*. A chimney-sweep stands between the Duchess of Devonshire (r.) and another lady who are canvassing for Fox. The Duchess, who wears a riding-habit, puts her hand on his shoulder saying, *I'll give you thirty Guineas for your Brush*. The other, probably intended for Lady Duncannon, says, *Let her G——e have a good Brush*. The scene is Covent Garden; behind the Duchess (r.) is the back of a coach.

A satire (alleging bribery) on the canvassing of the Duchess of Devonshire for Fox, see No. 6493, &c.

$5\frac{5}{8} \times 3\frac{1}{2}$  in.

**6634 CATLAP FOR EVER, OR THE SMUGGLER'S DOWNFAL.**

[W. Dent.]

*Pub<sup>d</sup> as the Act directs, by J. Mount Oxford Road. July 9<sup>th</sup> 1784.*

Engraving. Pitt addresses a crowd of women in Leadenhall Street outside the India Office, on his measure to reduce the duty on tea in order to prevent smuggling. He stands in profile to the r. on a tea-chest, which rests on the back of Fox who lies prone. All the women except the foremost are of the poor and disreputable sort; the foremost, who is stout and whose hair is fashionably dressed, may be intended for Mrs. Hobart but more probably for a bawd. Pitt says: *Ladies, notwithstanding I secure universal approbation by reducing the price of Tea, a weed, so nourishing that it may be called the Manna of Females, I shall in good time, turn the waste Lands into Juniper grounds, that you may never be in want of a drop of Gin, to comfort your Bowels and reconcile you to the loss of Day light, Fire-light & Candle light*. Behind Pitt (l.) stands Sam House, shaking his fist and saying, *Dam your Catlap—give us Windows, Coals and Candles, or my eyes and limbs, I'll thump Your bread-basket*. Fox, whose head is close to Sam's feet, says, *Push him off, Sam, or, he'll squeeze my lights out*. The foremost woman says, *Billy for ever, Huzza!* The next, who wears a ragged apron,



says, *Bless the little Cock of Wax*. One behind says, *Give us glorious Gin and then you'll be a greater man than your Father*. The tea-chest on which he stands is inscribed with quasi-Chinese characters and the words *Bohea Tea Duty Free and East India Bill*. The *India House* (l.) is shored up by two beams inscribed *Majority* and *Prerogative* (see No. 6368, &c.). On its cornice stands a spurred game-cock saying *Cock a doodle doo*.

For Pitt's reduction of the tea-duties and substitution of a window-tax (Commutation Tax) see *Parl. Hist.*, xxiv. 1008 ff. (20 June); for the taxes on coals (withdrawn) and candles see *ibid.*, pp. 1027-9 (30 June). Sam House as a publican would naturally object to cheap tea combined with taxes on windows, coals, and candles. Pitt's India Bill was debated on 6 July, *ibid.*, pp. 1085 ff.; see *Cambridge Hist. of India*, v. 200 ff. (cf. No. 6462). For the taxes see Nos. 6630, 6649, 6671, 6672, 6773, 6778, 6781, 6794, 6800, 6914, 6940, 6962, 7083, 7339, 7386, 7389, 7480, 7670.

Reproduced, *Social England*, ed. Traill, 1904, v. 647.

$11\frac{1}{2} \times 9\frac{3}{8}$  in.

**6634** A Another impression, Mount's imprint obliterated, *Pub<sup>d</sup> July 9 1784 by H Humphrey N<sup>o</sup> 51 New Bond Street*.

**6635 PAUL BEFORE FELIX OR THE HIGH BAILIF DISCERTED**

*Pub. by S W Fores N<sup>o</sup> 3 Piccadilly July 14 1784*

Engraving. The Westminster scrutiny in process: Corbett, High Bailiff of Westminster, in the chair, seated full-face at the head of an oval table. Fox stands in the foreground (l.) declaiming, his right arm raised, fist clenched; he says: *I Pledge myself to pursue and bring this man to Answer the Mischiefs occasioned by his Timerity and his obstinacy and I will bring all the Orkneys and every friend of Charles Stuart to support me*. He wears Highland dress, tartan coat, kilt, stockings, and plaid with a sporran, to signify that he was M.P. for the Orkney boroughs, see No. 6614, &c. On the table in front of him is an open book, *Eloquence or the Art of making wrong appear right*. Next to Fox is a lawyer in wig and gown, writing on *A List of Lodgers Votes in & out of Vest—r*. Next him and on the r. hand of the High Bailiff is another man writing. On the Bailiff's l. hand two men are seated at the table, one is writing on a *List of Bawdy House Keepers in West—r* (cf. No. 6547). All four men are holding their noses. A man standing behind (l.) says, *This business stinks horribly*. A man behind on the r., with a drink-bloated profile, says, *I can smell how matters goe*. The High Bailiff, his mouth firmly closed, his eyes turned towards Fox, appears to be saying *I.I.I.am*. . . . Before him is a paper: *A political Plan from the Present M—y* [Ministry]. Beneath the design is etched: *And as he reason'd of the Electors, the Elected, and Judgment to come Felix trembled*.

Fox delivered a protest to the High Bailiff: 'Before I go upon the business of this scrutiny I do hereby solemnly protest against its legality, and reserve to myself the right of impeaching it hereafter, either in any Court of Judicature, or before a committee of the House of Commons under Mr Grenville's Act: And I hereby also declare, that I reserve to myself the right of Suing the High Bailiff for all the expences, or the double of them, which are drawn upon me by this illegal act in the appointment of this

scrutiny. C. J. Fox.' The scrutiny was conducted in the Vestry room of St. Ann's, Soho, with one counsel for the High Bailiff, two each for Fox and Wray, and three scrutineers on each side. The proceedings were public and were reported in the newspapers. *London Chronicle*, 12 June, 17 June, &c.; *Westminster Election*, 2nd ed., 1785, p. 553. For the scrutiny see also No. 6553, &c.; for lodger votes, Nos. 6492, 6557.

$7\frac{3}{4} \times 11\frac{7}{8}$  in.

**6636** THE DANCING DOGS, AS PERFORMED, AT SADLER'S WELLS, WITH UNIVERSAL APPLAUSE.

W.D. [Dent.]

*Pub<sup>d</sup> as the Act direct, by A. Aitken, Drury Lane, July 14<sup>th</sup> 1784.*

*Pub<sup>d</sup> July 14 1784 by H Humphrey N<sup>o</sup> 51 New Bond Street.*

Engraving. The Devil seated (l.) plays a fiddle to which three dogs, with the heads of Fox, Burke, and North, dance on their hind legs. Fox (l.), wearing an oriental turban and a collar inscribed *Carlo Khan*, has a fox's brush inscribed *Reform*. Burke (c.), with the body of a lean spotted dog, wears spectacles and a Jesuit's biretta (cf. No. 6026) and his own tight pig-tail queue; his collar is inscribed *S<sup>t</sup> Omer*. His thin tail is inscribed *O'Economy*. He faces Fox, his back to North, who has a fat, spotted body, wearing a lady's muslin cap; his collar inscribed *Boreas* and his tail *Virtue*. The Devil says, *I'll make you dance ye Dogs my Fiddle de dee*.

The name Carlo Khan was given to Fox by Sayers's famous print on the India Bill, see No. 6276. Fox supported Sawbridge's motion for Reform on 16 June 1784, cf. No. 6671. For the dancing dogs cf. No. 6715.

$7\frac{3}{4} \times 13\frac{5}{16}$  in.

6637-6643

A set of W.L. portraits by Sayers of members of both Houses of Parliament (cf. Nos. 6052-77, 7290-4).

**6637** [VISCOUNT STORMONT.]

JS f

*Published by Jas Bretherton 14<sup>th</sup> July 1784*

Engraving. Stormont stands, r. hand on hip, l. thrust in his waistcoat, wearing the ribbon of the Thistle and a sword.

$6\frac{15}{16} \times 4\frac{7}{16}$  in. (pl.).

**6638** [VISCOUNT KEPPEL.]

JS f

*Published y<sup>e</sup> 14<sup>th</sup> July 1784 by James Bretherton*

Engraving. Keppel in admiral's uniform, holding his hat in his r. hand, his l. hand in his waistcoat-pocket, stands full-face, looking slightly to the l.

$6\frac{15}{16} \times 4\frac{7}{16}$  in. (pl.).



**6639** [CHARLES WOLFRAN CORNWALL.]

*JS f.*

*Published 14<sup>th</sup> July 1784 by Jas Bretherton*

Engraving. Cornwall stands in his Speaker's wig and robes; his chair and a raised dais are indicated behind him. He looks to the r., holding out his hat in his l. hand. Beneath his feet are the words *Order, Order, pray Order.*  
 $6\frac{15}{16} \times 4\frac{7}{16}$  in. (pl.).

**6640** [VISCOUNT SYDNEY.]

*JS f*

*Published by Jas Bretherton 14<sup>th</sup> July 1784*

Engraving. Sydney, Pitt's Secretary of State for the Home Department, stands in profile to the l., his hat held out in his r. hand, his l. on his sword.  
 $6\frac{15}{16} \times 4\frac{7}{16}$  in. (pl.).

**6641** [JOHN LEE.]

*JS f*

*Published by Jas Bretherton 14<sup>th</sup> July 1784*

Engraving. Lee, M.P. for Clithero, stands with his arms folded, looking l. He had been Attorney-General from 19 Nov. to 26 Dec. 1783, and was noted for his remark on charters, see No. 6364.  
 $6\frac{15}{16} \times 4\frac{7}{16}$  in. (pl.).

**6642** [THOMAS POWYS]

*JS f*

*Published 14 July 1784 by Jas Bretherton*

Engraving. Powys, M.P. for Northamptonshire, stands in profile to the l. bending forward, both hands extended. The very melancholy expression in this and other prints is consistent with his practice of prefacing his speeches 'on occasions of great interest, by a copious discharge of tears, which he seemed to command at will', Wraxall, *Memoirs*, 1884, iii. 280. See No. 6413, &c.  
 $6\frac{15}{16} \times 4\frac{7}{16}$  in. (pl.).

**6643** [VISCOUNT BEAUCHAMP.]

*JS f*

*Published 14<sup>th</sup> July 1784 by Jas Bretherton*

Engraving. Francis Seymour Conway (1743-1822), M.P. for Oxford, eldest son of the Earl of Hertford, stands looking slightly over his l. shoulder, his head in profile to the l., holding a document in his r. hand, his l. hand on his hip.  
 $6\frac{15}{16} \times 4\frac{7}{16}$  in. (pl.).

**6644** [FOX, PITT AND THURLOW.<sup>1</sup>]*London Published as the Act directs July 24 1784*

Engraving. Thurlow as Balaam, riding (r. to l.) on an ass with the head of Pitt, is confronted by Fox (l.) holding a sword with a serpentine blade and the shield of Britannia. The ass says, *Am not I thy Pitt=ifull Ass; upon which thou hast ridden ever since I was thine.* Thurlow, on a larger scale than Fox and the ass, which is much overweighted, wears his Chancellor's wig and gown and holds his mace against his r. shoulder; he looks fixedly at Fox. A low and irregular stone wall forms a background.

Beneath the design is etched:

*And they came unto Balaam and said unto him, thus saith Balak the Templeite, let nothing, I pray thee, hinder thee from coming unto me, for I will promote thee unto very great honour, and I will do whatsoever thou sayest unto me: come therefore I pray thee, curse me this People.*

*Balaam rose up in the Morning and saddled his Ass, and went with the Lords of the Bed-Chamber, now the Man of the People stood in the way for an adversary against him, and when the Ass saw the Man of the People, he fell down under Balaam and Balaam's anger was kindled; and he smote the Ass with the Mace.*

The satire has little relation to the political situation. For Thurlow's part in negotiating between the king and Pitt cf. No. 7502. For hostility between Pitt and Thurlow see No. 8096, &c.; for Temple see No. 6417, &c.  $7\frac{7}{8} \times 13$  in.

**6645** BLACK-BEARD . GOING . TO . COVER*Pub<sup>d</sup> as the Act Directs by J. Brown July 24<sup>th</sup> 1784*

Engraving. The Duchess of Devonshire and Fox as a mare and a stallion. Burke (l.) as a groom holds by a halter the mare, whose head is that of the Duchess wearing ostrich feathers (cf. No. 6530). A groom, whose head is hidden behind the body of the animal, leads the stallion, which has the head of Fox in profile to the l. and a fox's brush, towards the mare. Burke says to the other groom, *She takes it kindly my Lord.*

One of many satires on the canvassing of the Duchess of Devonshire, see No. 6493, &c. Cf. an election squib, published as an advertisement, 12 Apr. 1784: 'To all canvassing Duchesses and Ladies. To Cover this Season . . . that in-famous Stallion, called Carlo Khan [see No. 6276]. . . ' *Westminster Election*, p. 103.

Similar in manner and character to No. 6646.

$6\frac{1}{2} \times 8\frac{5}{8}$  in.

**6646** THE WEST<sup>R</sup> STALLION WILL COVER THIS SEASON AT  
ONE GUINEA THE LEAP AND FIVE SHILLINGS THE GROOM.

[c. July 1784]

*I. Brown**Pub as the Act Directs by I Brown Silver S<sup>t</sup> Golden Sq<sup>re</sup>*

Engraving. A horse gallops (l. to r.) with the head of Fox and a fox's brush. On it is a tartan horse-cloth to indicate that Fox was M.P. for the Orkney boroughs, see No. 6614, &c. Behind (r.) is a brick wall on which

<sup>1</sup> Title probably cut off.



is a bill inscribed, *Discord got by Volpone, and Volpone was got by the Scotch peasant his* —.

Similar in manner and character to No. 6645.

6 × 9 $\frac{3}{4}$  in.

**6647** THE U\*\*\*\*\*'S [VICEROY] INTRODUCTION AT ST J\*\*\*'S [JAMES'S] WITH A NEW SUIT OF IRISH MANUFACTURE

[? I. Cruikshank.]

*Pub<sup>d</sup> as the Act directs by I Crookshanks No 53, Stanhope Street, Clare Market. July 26, 1784.*

Engraving. The king descends the steps of his throne to receive a tarred and feathered man who is being led towards him by Pitt. The victim, whose hands and face only are free from feathers, advances (r. to l.), his r. hand in Pitt's l. He is the Duke of Rutland, appointed Lord Lieutenant of Ireland by Pitt, 11 Feb. 1784. He says, *Is this usage, Sire, for the Representative of Majesty? You might as well have sent me to govern a Madhouse!* Pitt turns towards him, saying, *Let not your noble spirit be cast down. Your gracious Master shall revenge this insult.* The king advances with outstretched arms, saying, *My second self in this pickle! Wild Irish indeed! But my Military Hounds will soon run the frantic Devils down.* The throne is raised on a dais of three steps, from the lowest of which the king is stepping; on its seat are the orb and sceptre; the back is ornamented by two carved cherubs holding a crown. Behind, looking round a doorway, are the Prince of Wales and Fox, laughing. The Prince says, *His Plumage does not seem to sit easy on him, Charley.* Fox answers, *I honor the People for their spirit; it will teach him to keep a civil tongue in his head.*

During the spring of 1784 there was much unrest in Dublin arising from the defeat of a bill for protective duties on Irish manufactures; strike-breakers and others were tarred and feathered, see No. 6650. 'The Duke of Rutland was, on his first appearance at the theatre, hooted and insulted as if he had been a Verres. . .', Hardy, *Memoirs of the Earl of Charlemont*, 1812, ii. 146. See also Lecky, *Hist. of England*, 1887, vi. 359. For Fox and Ireland see No. 6659, &c.

8 $\frac{1}{2}$  × 12 $\frac{7}{8}$  in.

**6648** THE HONBLE CHAS<sup>S</sup> JAMES F—X RECEIVING THE FREEDOMS OF THE DIFFERENT COMPANIES & CITY OF LONDON

*Pub<sup>d</sup> 27 july 1784 by J. Parry London*

Engraving. Fox stands deprecatingly, attacked by members of City Companies. A stout liveryman of the Apothecaries' Company (r.) squirts the contents of a syringe at his forehead, while a man next him says, *This will enable you to make Motions with Ease*; behind him, on the extreme r. is a man holding a pennant inscribed *Worshipfull Company of Apothecaries*. On Fox's l. a liveryman of the Grocers' Company is kicking him, saying, *We can give you a Thousand good Reasons* [probably intended for a pun on raisins, cf. No. 6010] *for presenting [you<sup>1</sup>] this Freedom*. Behind him is a man holding a pennant inscribed *Wors<sup>d</sup> Company of Grocers*. A man standing behind Fox pokes at his l. cheek, saying, *This Sir is the Freedom of us Barbers*; behind him is a man holding a pennant inscribed *Worsh<sup>d</sup>*

<sup>1</sup> Inserted in ink.

*Company of Barbers.* On Fox's r. the Lord Mayor faces him with clenched fists, saying, *Sir I present you the Freedom of the City in this Box.* His train-bearer holds up his long furred livery gown. Behind the Mayor is a man with a stick raised to strike Fox, and also the City Mace-bearer with the mace over his shoulder. On the extreme l. are two men in the uniform of the City militia carrying muskets; one says, *We'll present him with Boxes Enough.* In the background (l.) is a man holding a pennant inscribed *Wor Comp<sup>y</sup> of Taylors* and saying *trim him till his Backside make buttons.* The attackers all wear furred livery gowns.

Fox's India Bill had made him unpopular in the City, cf. No. 6285. The Lord Mayor, 1783-4, was Robert Peckham. Cf. No. 6567.

13 × 7 $\frac{3}{4}$  in.

# 6649 THE MEETING OF PARLIAMENT.

[? c. Aug. 1784]

W.D. [Dent.]

*Sold by W Humphrey.*

Engraving. A pugilistic encounter between Fox (l.) and Pitt (r.), the former's backer being North, the latter's Pepper Arden. All four stand with clenched fists; the two combatants are stripped to the waist and blood is indicated on their fists and persons. North says, *Touch him about the Lights brother Charley—I'll warrant he'll be glad to commute with you—and I'll cool Master Pepper.* Arden, in legal wig and gown, says, *Courage Billy, zounds!—dont be afraid, use Dispatch—the Law is on your side—*

The Commutation Act was Pitt's measure for reducing the tea duties to prevent smuggling and reduce prices and in compensation to put additional duties on windows or 'lights'. *Parl. Hist.* xxv. 1374 ff. (1 Aug. 1784). See No. 6634, &c.

7 $\frac{13}{16}$  × 12 $\frac{1}{4}$  in.

# 6650 TARRING AND FEATHERING THE REWARD OF THE ENEMIES OF IRELAND

[1 Aug. 1784<sup>1</sup>]

*American Invent<sup>r</sup> Hibernia Fecit*

Engraving. From the *Hibernian Magazine*, 1784, p. 345. A man who has been stripped of all clothes (including his wig) except his breeches kneels on one knee in profile to the r. holding up his hands in supplication. Four persons are about to tar and feather him. A man holding a large brush says to him, *This will teach you Humanity for Thousands of Starving Manufacturers, driven almost to Desperation, by the United efforts of Foreign & Domestic Enemies.* A man holding a bucket inscribed *For the Enemies of Ireland* says *Anoint him well—I have tar enough for the whole tribe—Parasites, Pl—ce men Pens—onrs, mock Patriots, Paragraphers—Blackguards and all—and a Speedy Exportation to the whole—Hurra, Boys, Hurra!* Behind the victim stands a man with a bag of feathers inscribed *Real Irish Cloathing for Apostate Patriots &c. &c.* He says:

*Was not you very dull, when you took off our Wool  
To leave us so much of the leather, the leather  
It ne'er enterd your Pate, that a Sheeps-skin well beat  
Would rouse a whole Nation together, together.*

<sup>1</sup> The plate is misplaced in the B.M.L. copy of the magazine, as p. 345 occurs twice.



Behind stands a woman holding feathers; she says: *You shall be well fledg'd, Tho' I strip my old Gander for it.*

Behind the figures is a bleaching-green where linen is hung up on lines supported by posts. The adjacent buildings (r.) are evidently connected with the industry.

Opposite the plate is printed: 'The distressed Manufacturers of Ireland, being drove to Desperation by the Rejection of protecting Duties, have adopted the Example set them by their American Brethren [cf. No. 5232] of tarring and feathering such Persons as refuse to enter into a Non-importation and Non-consumption Agreement, judging that Measure the only Expedient to save this oppressed kingdom from Poverty and Wretchedness. . . .'

In 1784, a time of commercial distress, there was great disorder in Dublin on account of the rejection of proposals for protective taxes for Irish manufactures. This was supposed to have been promoted by the master manufacturers. The unrest was almost limited to Dublin. See No. 6647, &c.

$6\frac{1}{4} \times 10\frac{1}{8}$  in.

**6651 THE D—SS OF D—V—E TASTING THE FORBIDDEN FRUIT.** [1 Aug. 1784]

Engraving. From the *Rambler's Magazine*, ii. 257. The Duchess of Devonshire and Fox, as Adam and Eve wearing girdles of fig-leaves, sit side by side under a tree, embracing. North with ass's ears peeps at them from behind the tree. A serpent with the head of Burke, looking down at the pair, is coiled round the trunk.

The text, a dialogue, refers to Fox's financial help from the Cavendish family, whose money or generosity is now exhausted. The Duchess makes an 'honourable retreat' from Fox. Cf. No. 6656, a sequel.

$5\frac{9}{16} \times 3\frac{1}{2}$  in.

**6652 ENGLISH CREDULITY OR THE CHEVELERE MORRET TAKING A FRENCH LEAVE**

[? Collings.]

*Pub<sup>d</sup> Aug<sup>t</sup> 17<sup>th</sup> 1784. by W. Wells N<sup>o</sup> 132 Fleet Street.*

Engraving. A satirical representation of the unsuccessful attempt of the Chevalier de Moret to make a balloon ascent from Chelsea, 11 Aug. 1784. A balloon is exploding, and in doing so has broken in two a circular temple, which from the bells on its cornice appears to be that of Folly. From the centre of the explosion several objects recalling past hoaxes are being propelled upwards, together with a circular balloon on which is seated Moret the aeronaut, looking down exultingly and holding up a large bag inscribed *Guineas*. His balloon is inscribed *Aero Statick Diligence to Ostend in a few hours*. From the lower pole of the balloon a blast of air is discharged inscribed *Gratitude*.

Round the balloon are emblems of credulity: a paper inscribed *Stokwell Wonder*, on which are an overturned chair, table, and dishes. For this see *Narrative of the Astonishing Transactions at Stockwell*, 1772, B.M.L. 719, c. 17 (which records the manifestations of a poltergeist). The figure of a woman in a nightgown, surrounded by rays, and the words *Cock Lane*

*Ghost*; for this hoax see 'English Credulity, or the Invisible Ghost', No. 3838 (1762), and Boswell's *Johnson*, i. 406. An open book, *Trial of Elizabeth Canning*, see No. 3211, &c. A bottle from the neck of which emerges a Frenchman with a long queue resembling Moret as depicted in this print. For the Bottle Imp see Nos. 3022-7, 5245, &c. A paper on which rabbits are drawn, inscribed *Rabbit Woman*; for the hoax of Mary Tofts the Rabbit Woman, see No. 1778, &c.

The balloon explodes as it leaves a platform on which the Temple of Folly rested. Over the doorway of the temple is a cabalistic inscription, broken in half. In the lower l. corner of the design are the heads and shoulders of North and Fox, their necks on a level with the top of the platform. North, blowing a blast of air towards the balloon, says, *Boreas will give thee a Breeze*. Fox, his eyes half-closed, says, *My dear Chevelere thou art a man after mine own heart*. Beneath the design is etched:

*'Twas ever our superior cause  
A Trial by our native laws.  
Then let us if we must be bit  
Be still the dupes of British wit.*

The suggestion is that the ascent prepared by Moret was a hoax comparable to that of the Bottle Conjurer. The balloon, according to the *London Chronicle*, was constructed of coarse and porous canvas and attached to two poles; a fire was lighted beneath it but it remained stationary. The mob broke into the grounds of the Star and Garter, where the spectators who had paid for admission had been waiting patiently, and made a bonfire of the balloon, Moret being rescued from the mob by some gentlemen. This account ends, 'this celebrated Frenchman may boast of having made as many fools as any *bubble* that ever was attempted for the purpose of imposing on the credulity of poor John Bull, the famous Bottle Conjurer not excepted!', *London Chronicle*, 12 Aug. 1784. *London Magazine*, 1784, ii. 119-20.

A print of Moret's machine (exhibited at Pimlico), an ornate circular temple with bells hanging from the roof, to which a small car is attached, is reproduced, W. Lockwood Marsh, *Aeronautical Prints & Drawings*, 1924, pl. 37 and p. 20.

12½ × 9½ in.

For another English satire on Moret's fiasco see a reproduction (coloured) of an English print in Grand-Carteret et Delteil, *La Conquête de l'air*, 1910 (*hors texte*):

#### THE NEW MODE OF PICKING POCKETS

[Aug. 1784]

Engraving. A slim and foppish Frenchman stands behind a very fat, good-natured John Bull, his chin over the latter's r. shoulder, his r. hand in John's coat-pocket, his l. pointing to a little parti-coloured balloon which floats upwards (r.). He says: *Monsieur percieve you that one great Vonder 'tis one of the greatest curiosities dat ever de Worl'd did see—'twill go three thousand miles before de Sun set—and before tomorrow will be in de land where de peoples live on de air and Sunshine. dat is a great distance from London monsieur*. The balloon is inscribed: *To the People and Sun—dis Present is made by Mons<sup>r</sup> Knavette Balonist on Earth*. John Bull gazes up, saying, *Tis wondrous strange indeed—these French people are the most ingenius hands living*.



In the background (l.) is a crowd hastening *To Chelsea* (inscription on signpost). On the r. is a view of the city, showing St. Paul's and a cluster of spires and buildings inscribed: *London famed for fools Roast Beef and Plum Pudding*.

Beneath the design is the Frenchman's satyr-like head with an inscription issuing from his grinning mouth: *French men Dutch men Italians, Swedes and Hungarians if you have any Dancing Bears Monkies Camels Butterflies Beetles Lap Dogs or Baloons or any other Whims—bring them to England and by Gar you will be loved and well paid for your pains—for de English is one great pack of fools—beside John de Britain is very good temper'd if you can tell him one very good storie he will belief you and his pocket is yours*. Cf. No. 6707.

$6\frac{3}{4} \times 6\frac{1}{4}$  in.

B.M.L. 1800. a. 26.

**6653 THE RIGHT REV. VOLUNTEER B<sup>P</sup> OF D—Y**

*Publish'd as the Act directs Aug<sup>st</sup> 30<sup>th</sup> 84 and sold by R Paye N<sup>o</sup> 37  
Broad Street Gold<sup>n</sup> Square*

Stipple. A W.L. portrait of Frederick Augustus Hervey, Bishop of Derry and Earl of Bristol. His r. hand is held out in the attitude of an orator, forefinger extended, his l. hand is under his apron. His head is turned in profile to the l., his mouth open as if speaking. For this plate with additions, see No. 6654.

$6\frac{13}{16} \times 5\frac{7}{8}$  in.

A portrait (n.d.): *D<sup>r</sup> Frederick Hervey, Earl of Bristol & Bishop of Derry*, is probably the original, perhaps a copy in reverse, of No. 6653. It is etched without (apparent) satirical intention.

**6654 THE RIGHT REV. VOLUNTEER B OF D—**

*Publish'd as the Act directs Aug<sup>st</sup> 30<sup>th</sup> 84*

Stipple. The same plate as No. 6653 with additions; the publisher's name and the final 'y' of the title being erased. In the bishop's r. hand is a flaming fire-brand. On his l. shoulder sits a small winged demon holding up a paper inscribed *An Arch-Bishoprick*.

Hervey took a prominent part in the Grand Convention of Volunteers in Dublin in Nov. 1783, as a delegate from Co. Derry, see No. 6610. His attitude towards the Volunteers and Reform was regarded as seditious: Rutland wrote to Pitt, 24 July 1784, asking what measures should be taken against 'this intemperate mischievous man'. Pitt considered proceedings against him likely to do more harm than good. *Correspondence between M<sup>r</sup> Pitt and the Duke of Rutland*, 1890, p. 24. For the unrest in Ireland see Nos. 6647, 6650, 6659, 6671, 6785, 6805.

For another impression, with further additions, see No. 6662. Cf. No. 6785, &c.

Reproduced, *Social England*, ed. Traill, 1904, v. 494.

$6\frac{13}{16} \times 5\frac{7}{8}$  in.

**6655 PERDITA UPON HER LAST LEGS.**

[1 Sept. 1784]

Engraving. From the *Rambler's Magazine*, ii. 281. Mrs. Robinson (Perdita) (l.) begs from the Prince of Wales (r.) who hands her a purse.

She wears a low-cut dress in rags. They stand on the pavement of a street; behind is a high brick wall on which are play-bills headed *Jane Shore* and *Florizel and Perdita*.

For the annuity secured for Perdita see No. 6318. For her relations with the Prince see No. 5767, &c.

5¼ × 3½ in.

**6656** THE D—SS AND THE MAN OF THE PEO— IN BUFF,  
THO' NOT IN BLUE. [1 Sept. 1784]

Engraving. From the *Rambler's Magazine*, ii. 314. A sequel to No. 6651. The Duchess of Devonshire and Fox as Adam and Eve in Paradise, but wearing girdles of fig-leaves, stand hand in hand in a well-furnished room. On the wall are two portraits: a H.L. of (presumably) the Duke of Devonshire wearing horns, and a man and woman embracing on a settee. The frame of the latter is decorated with the Prince of Wales's feathers, presumably alleging a liaison between the Prince and the Duchess, cf. No. 6115. The text quotes the five lines from *Paradise Lost* beginning:

*Half her swelling breast naked met his.*

One of many satires in 1784 on the relations between Fox and the Duchess.

5⅞ × 3½ in.

**6657** HI NOSTRI REDITUS, EXPECTATIQUE TRIUMPHI!

[1784]

*Publish'd as the Act directs by J. Whitaker, Ave Maria Lane.*

Engraving. Frontispiece from *Fox's Martyrs*, 2nd edition<sup>1</sup> (B.M.L., 8133. bb 6). A tomb commemorating the fallen Ministers and their supporters; Burke writes an inscription, while Sheridan stands by as a gravedigger with a spade. The tomb is a large rectangular block surmounted by a pyramid. On the front and the r. side lengthy double-columned inscriptions are indicated, that on the front beginning with the only legible word, *Representation*. Burke, dressed as a Jesuit (cf. No. 6026), kneels in profile to the r., his graving-tool at the end of the inscription which has reached to the lower part of the second column of the face of the monument. The pyramid is supported at the corners on the heads of ex-Ministers: in the front, Fox (l.) and North (r.); behind (r.) a poorly-characterized head, probably intended for Portland. Between the heads of Fox and North are engraved the words *To the memory of the martyred senators*. Below this, across the face of the monument, is engraved: *His saltem accumulem donis et fungar inani Munere*.

Behind the monument on the r. and partly hidden by it stands Sheridan, tall and slim, his r. hand resting on a spade, his l. holding a paper inscribed *School for Scandal*. In front of his spade, on an absurdly minute scale, bones and skulls are indicated.

On the face of the pyramid, enclosed in a rectangle, is the picture of a fox, its front paws caught in a trap beneath which is a crown, as in No. 6542. A hand appears in the upper r. corner with a finger pointing to the words *GUILTY DEATH*.

The defeat of the Foxites in the elections is attributed to the designs of Fox on the prerogatives of the Crown, cf. Nos. 6276, 6380, 6671, &c.

<sup>1</sup> Reviewed in the *Gentleman's Magazine*, September 1784.



Ninety-seven persons are mentioned in the pamphlet, one or two of whom found seats elsewhere. The number of members losing their seats was generally said to be 160, most of whom were of the Coalition party.

$7\frac{1}{2} \times 4\frac{5}{8}$  in.

**6658 WAYS AND MEANS.**

[1 Oct. 1784]

Engraving. From the *Rambler's Magazine*. Fox, his r. hand in the pocket of the Duke of Devonshire, turns towards the Duchess, whose r. hand is on his shoulder. He says, *His pocket is empty, but I have found a Handful in yours*. She says, looking towards the Duke, *What signifies £60,000 to a Man of your fortune?* The Duke says, *You have half ruined me to serve that Fellow*. The scene is a street; in the background is a high wall between two houses.

One of many prints implying that the Duchess lavished money in behalf of Fox at the Westminster Election, cf. No. 6548.

$5\frac{5}{8} \times 3\frac{7}{16}$  in.

**6659 GRAND IRISH AIR BALLOON,**

W.D. [Dent.]

*Pub<sup>d</sup> as the Act directs by J. Brown Rathbone Place. Oct<sup>r</sup> 7<sup>th</sup> 1784*

Engraving (coloured impression). A boat, in which are Fox, Burke, and North, is attached by cords to a round balloon. Beneath it is an apothecary's pestle and mortar, from which ascends a cloud of the *Patriotic Gaz* with which the balloon has been filled; the mortar is inscribed *Blue & Buff Stink-pot*. A spectator stands on each side of the mortar: the Devil with the face of the Duke of Portland (l.), pointing upwards, holds a knife with which he has cut the ropes of the balloon; he says to his vis-à-vis, Hall, the Foxite apothecary, *There they go, Doctor, a nice trim*. Hall (r.) looks at the balloon through a medicine-phial used as a telescope; he answers, *Aye—they'll do it—if that blind Jade J—t—e [Justice] dont upset them*. The balloon is inscribed *Oratory*; on it (or in it) are Hibernia (l.) and Britannia (r.). Hibernia, holding her shield with a crowned harp, raises her sword to strike Britannia, who defends herself with her shield and spear. In the open boat slung from the balloon Fox sits facing the bows (l.), holding a pennant inscribed *Neck or Nothing*. A cannon, inscribed *Independence*, projects over the bows. In the centre sits Burke dressed as a Jesuit (cf. No. 6026), saying, *By J<sup>asus</sup>, it will be sublime & beautiful to pop down among the Congress*. North sits in the stern looking through his eye-glass and holding the tiller, which is attached to a rudder consisting of a large book inscribed *History of the American War*. The boat is inscribed *New flying Machine from Portland to, Derry*. Beneath the title is etched: *constructed on the same principle as the American Air Balloon, but containing more inflammable air than any hitherto invented, designed by Monsieur Le Diable and executed under his direction by Mess<sup>rs</sup> Charles and Co in order to try experiments during the parliamentary Recess*.

There were rumours, believed by the Lord Lieutenant, Rutland, that Fox and his party were fomenting if not causing the unrest in Ireland at this time. Rutland wrote to Pitt, 16 June 1784, 'Mr Fox, I am informed, says, "He shall make his harvest from Ireland . . ."' (cf. No. 6671), and

on 24 July 1784, 'I ask myself . . . , whether these factions which the Duke of Portland's administration has planted in this country may not acquire strength by placing the Bishop of Derry at the head of the Papists and all the malcontents who openly or secretly abet M<sup>r</sup> Fox and his adherents here . . . .' *Correspondence between M<sup>r</sup> Pitt and the Duke of Rutland*, 1890, pp. 22 and 26. See Nos. 6647, 6654, &c. See also No. 6812. For the 'American Air Balloon' cf. No. 6288.

11  $\frac{7}{8}$  × 8  $\frac{3}{4}$  in.

**6660 THE C—TON [CARLTON] HOUSE LEVEE.**

[1 Nov. 1784]

Engraving. From the *Rambler's Magazine*. Four men, each with a courtesan, sit round a gate-legged table on which are glasses and a wine-bottle. The Prince of Wales (l.) sits on a woman's lap; next him (r.) is a man in legal wig and bands, probably intended for Erskine. Colonel Tarleton, wearing the helmet made familiar by engravings from Reynolds's portrait, sits with a woman who is probably intended for Mrs. Robinson (Perdita), cf. No. 6116. On the extreme r. sits Fox, a woman on his lap. The king is entering through a door (l.), immediately behind which is the Prince. The room is low, with a boarded floor, and no furniture except table and chairs, but with pictures on the wall.

For Fox and the Prince see No. 6041, &c.

3  $\frac{3}{8}$  × 5  $\frac{3}{8}$  in.

**6661 MORE WAYS THAN ONE OR THE PATRIOT TURN'D PREACHER.**

[? J. Boyne.]

*Price 1<sup>s</sup> Pub<sup>d</sup> Nov<sup>r</sup> 2<sup>d</sup> 1784. by E. Todd*

Engraving. The interior of a church: Fox preaching, North as clerk sitting beneath him. Fox (r.) in a high pulpit bends forward gesticulating with an expression of unctuous melancholy; he wears a plain coat and bands. North sits in the clerk's desk immediately under the pulpit, leaning back with folded hands. Both are directed to the l. A barrier separates the pulpit from the congregation; within it in profile to the l. stands Sheridan, as pew-opener, taking a coin from a young woman whom he is ogling; she looks aside demurely. Kneeling devoutly with his elbows on the barrier, immediately opposite North, is Burke as an elderly woman in cap and cloak, wearing spectacles. In the background is a square pillar supporting two arches which are partly visible. In front of the pillar are members of the congregation. Beneath the design is etched:

*How spruce will N—th beneath thee sit!*

*With Joy officiate as thy Clark!*

*Attune the Hymn, renounce his Wit,*

*And carol like the Morning Lark!*

*To Comick Richard, ever true,*

*Be it assign'd the Curs to lash,*

*With ready Hand to ope the Pew,*

*With ready Hand to take the Cash.*



POLITICAL SATIRES 1784

*For thee, O beauteous and sublime!  
What Place of Honour wilt thou find?  
To tempt with Money were a Crime;  
Thine are the Riches of the Mind.  
Clad in a Matron's Cap and Robe,  
Thou shalt assist each wither'd Crone;  
And, as the piercing Threat shall probe,  
Be't thine to lead the choral Groan!*

*St James's Chron<sup>e</sup> Oct<sup>r</sup> 21*

A satire on the fall of the Coalition, see No. 6399, &c. For Fox as preacher see p. 152.

See Wright, *Caricature History of the Georges*, pp. 399-401, where eleven more verses are given.

10½ × 9½ in.

**6662 THE IRISH PATRIOT**

*Publish'd as the Act directs Nov<sup>r</sup> 5<sup>th</sup> 84* [name erased]

Stipple. Hervey, Bishop of Derry and Earl of Bristol. An impression from the same pl. as No. 6654, with further additions. A rectangular altar, on which the title is etched, has been placed on the ground (l.) beneath the arm holding the firebrand. The simple shading under the feet has been altered to suggest grass, &c., and in the distance on a low horizon a city in flames is faintly etched. Below the design in place of the title in Nos. 6653, 6654, is engraved:

*Of base Ingratitude possest,  
With rank Rebellion in his Breast  
Tho' rich yet poor tho' proud yet mean,  
Tho' rob'd in purest Lawn, Unclean:  
With such Hypocrisy of Heart,  
As makes astonish'd Virtue start,  
When such a Soul, the Dev'l shall fish up,  
Depend upon 't tis D——s B——p [Derry's Bishop].*

The date, 5 Nov., suggests that the satirist is chiefly moved by Hervey's advocacy of Catholic emancipation. See Lecky, *Hist. of England*, vi, 1887, p. 337.

For another No-Popery print dated 5 Nov. cf. No. 5489 A. The *Hibernian Magazine* announced, July 1784 (p. 415), that in a subscription for building a Roman Catholic chapel in Londonderry, at the head of the list was 'that illustrious friend to the civil and religious rights of all mankind, the Bishop of Derry, who gives 200l . . .'

6½ × 5½ in.

**6663 THE ORMOND STREET ALEXANDER KILLING HIS BUCEPHALUS WITH A LOOK!!!**

*Pub. as the Act directs by W. Holland, N<sup>o</sup> 66 Drury Lane Nov<sup>r</sup> 9. 1784.*

Engraving. Thurlow, the Lord Chancellor, stands holding the ears of his horse (l.) with a scowl. He wears riding-dress with bands and his

Chancellor's wig; his riding-whip and hat are on the ground. Behind (r.) four men stand together in a row watching him with amusement. They are (l. to r.) the Prince of Wales, Fox, Burke wearing a Jesuit's biretta (cf. No. 6026), and North. Trees, lightly sketched, form a background.

Beneath the title is etched the newspaper paragraph which the print illustrates:

*The C—r was taking an airing a few days ago, on horseback, near Highgate, the horse unfortunately stumbled, and had nearly thrown his rider. His Lordship, enraged at this faux pas, alighted, and, taking the beast by the ears, looked him sternly in the face: the poor affrighted horse instantly trembled every limb [sic], and fell into a violent sweat; the trembling continued so long that his lordship was obliged to mount his servant's horse, and ride back to town.—We hear that the horse is since dead!—It is a C—s misfortune; not his fault, that God should have bestowed upon him an austerity of countenance, dreadful enough to frighten man or beast to death.*

*Morning Herald, Novem<sup>r</sup> 4, 1784*

Thurlow lived at 14 Ormond Street.

A satire on his terrifying scowl, cf. *Probationary Odes*, No. xvi:

Once more, with mightier oaths, by G—d I swear;  
Bend my black brows, that keep the peers in awe,  
Shake my full-bottomed wig, and give the nod of law.

8½ × 13 in.

#### 6664 THE MINISTER'S A——

*Vide Gazeteer Nov<sup>r</sup>. II.*

[Rowlandson.]

*Pub<sup>d</sup> Nov<sup>r</sup> 25<sup>th</sup> 1784 by S. W. Fores N<sup>o</sup> 3 Piccadilly near the Hay Market*

Engraving (coloured and uncoloured impressions). A lady on horseback rides between Pitt and Wilberforce mounted on asses. The ass (l.) on the lady's r. is galloping, its rider (Wilberforce) waves his hat triumphantly towards Pitt whose ass refuses to move. A man standing behind it (r.) by a milestone inscribed *Wimbledon Common*, is about to kick the ass violently. The lady, whose horse is restive, raises her riding-switch to beat Pitt's ass.

The incident, as related in the *Gazetteer*, is that Mr. Wilberforce gave an entertainment at Wimbledon to Mr. Elliot, Miss Woodley (now Mrs. Elliot), Mr. Pitt, &c. 'In honour of the approaching nuptials much wine was drank—and the young Minister was "*praeter solitum levis*".' On the departure of Miss Woodley all wished to escort her across the common; horses could not be found, but two asses appeared, Wilberforce mounting one, Pitt the other; on Pitt's ass refusing to start, a passer-by exclaimed 'What will nobody kick the Minister's A——!' A kick from Elliot, or the dread of a kick, made the ass gallop across the common. A ballad on the subject, with the same title, was published by Fores, 26 Nov. 1784, probably to accompany this print, B.M.L., C. 20, f. 2/257. Eliot (not Elliot) married, not Miss Woodley, but (1785) Pitt's sister.

Rowlandson's drawing for this is in the Print Room (201. c. 6/52).

Grego, *Rowlandson*, i. 143.

8½ × 13½ in.



## 6665 A NEW ROAD TO RICHES.

[W. Dent.]

*Pub<sup>d</sup> as the Act directs by A. Aitken, Drury Lane Nov<sup>r</sup> 29<sup>th</sup> 1784.*

Engraving. Illustration to a sheet of etched verses. The front of a Lottery Assurance Office, the windows plastered with advertisements. Sam House stands on the doorstep, speaking to a ragged woman (r.) with an infant in her arms and a little ragged boy. Sam's breeches are ragged; in his l. hand is a paper inscribed *Policy N<sup>o</sup> 45*, his r. palm is extended to take a coin which the boy puts into it; he says to the woman, *Come, give me the money — Dam it I'll try once more*. She holds in her hand a pawn-ticket inscribed *Duplicat[e] a Coat 2 6*; she has given the half-crown to the boy to hand to Sam. Behind Sam, just inside the door, is a dog with the head and tail of a fox, looking up at a bird resembling a duck but intended for a pigeon, which flies towards him with a ticket in his mouth inscribed *N<sup>o</sup> 342*. Behind the woman is the door of a pawnbroker's shop adjoining the Lottery Office. Over the door are three balls and *Money lent*; in the side-window are the words *Purse, Pawnbroker*, and watches, a tankard, &c. On the other side of the Lottery Office (l.), perhaps belonging to it, is a door over which is *Anthony Parkes*. On the doorstep stands a lottery-office tout, grotesquely dressed and blowing a trumpet from which hangs a flag inscribed *Take Notice. A Provision for life may be gained by a 6<sup>d</sup> Chance*. In his r. hand are hand-bills inscribed *Pretty Plans*. He wears a conical hat on which is a feather inscribed *Riches Now or Never*, with a tunic and trousers ornamented with large spots.

The bills in the Lottery Office window are inscribed respectively *Solid Acres . . . ; Terra firma; An Eligible Plan . . . ; Read Judge and Compare . . . ; 20 Tickets may be gained If . . . ; Earth Balloons . . . ; An important consideration . . . ; 300 l may be gained if . . . ; No . . . at this office; . . . A Caution; Lottery Clubs; Observe the Amicable Society . . . ; A rational Mode . . . ; Affluence . . .*

6 $\frac{7}{8}$  × 9 $\frac{3}{4}$  in.

Beneath the design are verses in two columns headed by a scroll on which the title, LOTTERY CHANCES, is etched. Each end of the scroll is held by a Christ's Hospital boy holding his cap; these boys drew the tickets from the lottery wheels at the Guildhall.

*A New Song, to the Tune of Galloping dreary Dun.*

*A Lott'ry we have and each has a Chance,  
Handle the Cole's the fun,  
Tho' he shou'd fly, in a Balloon, to France.  
With a State Roundabout  
Gaming gaily,  
Tricking,  
Picking,  
Galloping, gambling to handle the Cole's the fun.*

*(The first of eleven verses.)*

The advertisements in the window of the Lottery Office are based on actual advertisements; the newspapers during the drawing of the lottery were full of Lottery Office puffs, among which those by Parkes were conspicuously alluring. His advertisements were headed 'Parkes & Riches!', and he offered the possibility of wealth from the sum of sixpence upwards.

He professed to be 'the first who conceived the possibility of giving very extended Benefits for the most trifling sums adventured . . . the eager liberality of a generous Public did way [*sic*] his Risque and amply recompensed his Talents and his 'Time'. The other names (Goodluck, Stapleton, Margray) in the cautionary verses are those of actual lottery offices, to be found in contemporary advertisements. There was an 'Amicable Society of Lottery Adventurers' as well as an 'Equitable Society . . .'.

It was a fact that during the drawing of the lottery the business of all shops used by the poorer classes in London dwindled except that of the pawnbrokers which multiplied, owing to the system of (illegal) lottery assurances by which, for very small sums, tickets were insured against being drawn as blanks. See Ashton, *History of English Lotteries*, 1893, pp. 293 ff.

Sam House, with his policy No 45 and the 'Fox-dog', gives the satire a political application. House had 'commenced politician' in 1763 'in support of Wilkes and Liberty', *Life and Political Opinions of the late Sam House* [1785], p. 15.

13 $\frac{5}{8}$  × 9 $\frac{7}{8}$  in. (pl.).

#### 6666 THE CALEDONIAN DUTCHMAN.

[1 Dec. 1784]

Engraving. From the *Rambler's Magazine*. Lord George Gordon (l.) with a drawn sword in his r. hand, l. arm outstretched, greets the Dutch Minister in a portico outside one of the doors of St. James's Palace. A plainly-dressed Dutchman, his hands in his breeches pockets, stands behind the Minister. Two Grenadiers on duty stand at attention. Gordon wears a flat hat or cap, a dark coat (over which is a sword-belt), and breeches of Dutch pattern.

Gordon had offered his services to the Dutch Minister (Baron de Lynden) to serve against the Emperor Joseph II, who had presented an ultimatum to Holland. He had also been inducing seamen and naval officers to volunteer 'to serve the United Protestant States of Holland against the King of the Romans and all their popish enemies'. On 10 Nov. he 'paraded the streets at the West end of the Town in blue and buff, a cockade and a large broad sword, suspended by a belt . . . he went singly to St James's; there meeting the Dutch Ambassador, he gave him a salute as he came down stairs from the levee, and drawing his sword laid it, with great solemnity, at the feet of the Ambassador. . . . His Excellency was, at first, greatly surprised; but after a moment's recollection, he went on without taking the smallest notice of his Lordship', *London Chronicle*, 11 Nov. and 20 Nov. 1784. (This differs slightly from the account in the *D.N.B.*) Gordon had made himself conspicuous as an advocate for Fox in the Westminster Election. For his attitude to the United Provinces cf. No. 7134.

3 $\frac{1}{4}$  × 5 $\frac{1}{16}$  in.

#### 6667 ANTICIPATION OF AN INTENDED EXHIBITION . . .

*Mark delin. Lane fecit.* [Rowlandson.]

*Publish'd Decr 10. 1784, by T. Harris, High Street, Marybone.*

Engraving. Atkinson stands in the pillory outside the Corn Exchange. He stands on a narrow platform just above the heads of the crowd; his head and hands, instead of being held in the usual vertical board, are put through



holes in a board which is almost horizontal; on its edge are the words *He that HUMBLETH himself shall be EXALTED*. A small sheaf of corn stands on each side of his head.

The crowd stands round and beneath the pillory, as well as on the roof of a coach, &c. (r.). Immediately in front of the pillory and in back view (H.L.) are rough-looking men with constables' staves. In the centre (back-view) the sheriff is indicated by his long wand. The windows and roofs of the buildings behind are also crowded. Beneath the design are the words of a song; after the title are the words, *with an Excellent New Ballad, to be sung by a High Character, to the Tune of the Vicar & Moses* (cf. No. 6130). The words, supposed to be spoken by Atkinson in the pillory, are printed in full by Grego. Below the ballad are the words: *NB. Good Allowance to those who Contract for a Quantity*.

For Atkinson see Nos. 6021, 6616, &c. After a much-delayed trial he was sentenced on 27 Nov. 1784 in the King's Bench for perjury to a year's imprisonment, to be pilloried as near as possible to the Corn Exchange in Mark Lane, and to pay a fine of £2,000—*London Chronicle*, 27–30 Nov. 1784. He was actually pilloried on 25 Nov. 1785, see No. 6838, &c.

Grego, *Rowlandson*, i. 143–4.

$10\frac{7}{16} \times 8\frac{15}{16}$  in. Pl.  $13\frac{7}{8} \times 9\frac{3}{4}$  in.

# 6668 BRITISH BALLOON, AND D—— [DEVONSHIRE] AERIAL YACHT,

[W. Dent.]

*Pub<sup>d</sup> as the Act direts [sic] by J. Brown, Rathbone Place, Dec<sup>r</sup> 13<sup>th</sup> 1784.*

Engraving. A balloon in the form of a mask of the faces of North and Fox, imitated from Sayers's print, see No. 6234, but reversed, supports a boat in which are seated the Duchess of Devonshire (l.) and the Prince of Wales (r.). On the ground below are five spectators. The mask wears a turban to indicate Carlo Khan, see No. 6276. It has ass's ears to which are attached the ropes which support the boat. In the bows of the boat, which has a man's head as a small figurehead, is a flag on which is a burlesque of the Cavendish arms: the heads of apes with horns instead of three stag's heads. At the stern is a pennant inscribed with the Cavendish motto, *Cavendo tutus*. A pair of propellers project from the sides of the boat, broader than those on Lunardi's balloon. The Duchess and the Prince embrace indecorously, leaning backwards to look up at the balloon. He says *It rises majestically*; she answers *Yes, I feel it*.

The spectators (l. to r.) are Lord John Cavendish in profile to the r. looking up through a telescope or roll of paper and saying *His H——, no doubt, being a lover of the Science, will make some curious Experiments*. The Duke of Devonshire stands in profile to the r. facing a Frenchman; he puts his hand to his forehead, saying, *Looking up has made my Fore-head ake confoundedly*. He wears the ribbon of the Garter. The Frenchman, a *petit-maitre* in ruffled shirt and high toupet-wig with a large bag, laughs and points upwards, saying, *Ha, ha, ha, why—it is our way in France*. Miss Farren, her arms folded, turns her head in profile to the r. to speak to Lord Derby, from whose forehead sprout stag's antlers (indicating the liaison of Lady Derby with the Duke of Dorset) inscribed *Platonic Love*

and *Maid of the Oaks*, the former indicating his relations with Miss Farren, the other the play by Burgoyne written for the *Fête Champêtre* given at The Oaks in Kent on the marriage of Lord Derby in 1774 (cf. Nos. 5587, 7623). Derby looks through a telescope, saying, *She's a beautiful vessel, indeed,—she seems to move at a great rate on the Equinoctial Line*. Miss Farren answers, *Aye, my dear Lord, when shall we take a flight from our Platonic Box and jog together in the Milky-way*.

Beneath the title is etched:

*Desired for conveying the high Fliers of Fashion over the Channel, from Dover to Calais, and in which, it being snug, easy and convenient, the enterprising Pair may safely make the Grand Experiment: Che sara sara*

*Ye Masters of Packets! ye poor silly loons!  
Sell your boats and get Blanchard to make you Balloons,  
For our fair modern Witches, no longer aquatic,  
Will never more cross but in boats Aerostatic.*

A satire on Blanchard's second ascent in England, Dec. 1784, from 'the Rhedarium', Park Lane. The Prince of Wales, the Duke and Duchess of Devonshire, and a large party of their friends were present, the Duchess and the ladies wearing blue and buff ribbons, Fox's colours; the two last cords were held by the Duchess and another lady. The boat was guided by wings or propeller, and the two aeronauts, Blanchard and Jefferies, carried flags. The Duchess of Devonshire let off a small balloon with a blue and orange cockade as a signal for the cutting of the cords. She had, it was said, taken a hundred tickets for her friends, *London Chronicle*, 30 Nov.—2 Dec. For the Duchess of Devonshire and the Prince of Wales see Wraxall, *Memoirs*, 1884, v. 371–2, and No. 6115, &c. For Eliza Farren and Lord Derby, see No. 5901 and index.

Reproduction, Bruel, No. 103.

11 $\frac{3}{8}$  × 9 $\frac{1}{16}$  in.

## 6669 THE GOOD SHEPHERD OR CAMBRIA'S DELIGHT.

*W<sup>m</sup> Jones invent'*

*Published by H Humphrey New Bond Street 13<sup>th</sup> Dec' 1784 Price One Shilling*

Engraving. The interior of a church, probably the Cathedral of St. Asaph, showing one ruinous wall, with an inverted Gothic window. Shipley, Dean of St. Asaph, stands (l.) on a large book inscribed *Law of Libel Vol. 1.*, holding a firebrand inscribed *Dialogue between . . .* against a rough map (l.) of *North Wales* indicated by cracks on the plaster wall, the places marked being *S<sup>t</sup> Asaph* and *Chester*. Above the dean are the winged heads of two cherubs. On the window is a large medallion with a profile head drawn so that it appears to be that of a devil with horns, while if turned upside down it is the head of Shipley wearing the hat of a dean (cf. No. 7617, &c.). Round it is inscribed, *Ecclesia perversa tenet faciem diaboli*. On the wall to the r. of the window are two profile bust-portraits facing each other, inscribed *Doctor Sacheverell* (l.) and *Cæsar Borgia* (r.). Between and above them is a bishop's mitre. Beneath them is a shelf of books: *Law of Libels II* and *Law of Libels III*, standing upright; leaning against them are two volumes of *Sermons*. Beneath is a torn paper inscribed, *The Jurors for our Lord the King upon their Oaths present That . . . Sedi-*



tious. In the centre, beneath the window, are the two halves of a pillory, irregularly across one another, showing the holes for head and hands.

William (afterwards Sir William) Jones (hence the artist's name) published in 1782 a political tract of radical tone, *The Principles of Government, in a Dialogue between a Gentleman and a Farmer*. Shipley brought it to the notice of a County Committee for Flint, who gave it a vote of approbation, and he also ordered it to be translated into Welsh, but abandoned the project on hearing that its contents might be misinterpreted. He was violently attacked at a county meeting, and therefore had a few copies of the pamphlet printed with a preface in his own defence. The Treasury declined to prosecute, but Shipley was indicted for libel at Wrexham Sessions in April 1783. After a protracted prosecution, in which the arguments in the King's Bench (15 Nov. 1784, &c.) turned on the function of the jury in a libel case, the judgement was arrested (22 Nov. 1784) and proceedings set aside. Howell's *State Trials*, xxi. 847-1046. The legal question raised in the trial was decided by Fox's Libel Act of 1792. See No. 6670. The medallion is copied from the Pope-Devil medals of the sixteenth century; see F. P. Barnard, *Satirical and Controversial Medals of the Reformation*, 1927, no. 42, &c.

$6\frac{7}{16} \times 7\frac{1}{2}$  in.

# 6670 THE TRIUMPH OF TURBULENCE OR MOTHER CAMBRIA POSSESSED.

23 & 24 Dec<sup>r</sup> 1784<sup>1</sup>

Sold at N<sup>o</sup> 227 Strand, London.

Engraving, with roulette shading. Shipley, Dean of St. Asaph, is drawn (r. to l.) in a small four-wheeled chaise by six goats with bells (indicating folly) on their horns. He sits complacently, displaying the leg on which is a shackle with a short length of chain. The goats are prancing, the near leader stands on his hind legs. Behind the chaise (r.) is a large pillar surmounted by a ball inscribed *Mansfield* and, below, *Seditious perhaps Treasonable*. In front is a small open pillory. In the foreground (l.) is 'Mother Cambria', wearing a fool's cap and bells; she stands in profile to the l. holding a baton on which is a small head of the dean; one foot rests on a crown, with the other she is kicking a cap of *Liberty*, which is in the air, reversed. By it are the words: *Liperty is her foot-pall now*; by the crown: *Tamm Kingss & Crouns*. A winged demon applies a pair of bellows to her ear. The chaise is crossing a barren plain with mountains in the distance. In the upper l. corner of the design four men in clerical dress stand round a bonfire which is beside a church; two wave their hats, one holding up a laurel wreath, while a figure is suspended head-downwards above the flames. This scene is inscribed *Spiritual pastimes*.

Across the print is engraved:

*I've escap'd with my Ears & from Newgate you find;  
And as to my honour, that's left far behind;  
Which all the World knows, but Welch Goats, whom I blind.*

This appears to satirize the rejoicings on Shipley's return to St. Asaph through Shrewsbury, Wrexham, and Ruthin after the abandonment of the prosecution for libel which had lasted nearly two years, see No. 6669.

$7 \times 10\frac{5}{16}$  in.

<sup>1</sup> Miss Banks has written 'pb.

Feb: 8. 1785'.

**6671 THE WHIG CLUB, OR THE STATE OF THE BLUE AND BUFF COUNCIL,***W.D. [Dent.]**Pub<sup>d</sup> as the Act directs, by J. Brown, Rathbone Place, Dec<sup>r</sup> 24<sup>th</sup> 1784.*

Engraving. Fox in the chair (centre), with three leading Whigs on each side of him; all are seated as if in a latrine. All wear enormous wigs (indicating that they are Whigs) resembling those worn by the Speaker and by judges. After the title are the words *Most heartily Inscribed to the Worshipful Company of Barbers*. . . . In the centre foreground is their secretary, a demon, wearing a similar wig and seated on a chamber-pot inscribed *S<sup>t</sup> Albans*. He holds a pen in his r. hand; with his l. he holds his nose. He is seated before a headsman's block inscribed *K. Charles's Pillow*, on which he is writing a *Plan of Operations for 1785*. Beside him are an axe, a newspaper inscribed *Morn<sup>g</sup> Herald*, and an open book, *History of the Commonwealth*. He says:

*My Sirs, you'll shite great things I think,  
You make such an infernal stink.*

Labels issuing from the mouths of the members of the club are numbered. 1<sup>st</sup> is the Earl of Surrey, on the extreme r. saying, *Say, what's to be done, pray tell our Secretary—Scratch*. Next him is Burke, 2<sup>d</sup>, holding a paper inscribed *Oeconomy*, indicating his Bill of Economical Reform (cf. No. 5657, &c.); he says, *India and Irish affairs will make—a good batch*. Next, and on Fox's l. hand is North, 3<sup>d</sup>, holding a paper inscribed *Reform*. He says:

*Commutations & Furies shall be my Tale,  
Such subjects—by straining hard—must sure avail.*

North vigorously opposed, 16 June 1784, Sawbridge's motion for a reform of Parliament which Fox, of course, supported. *Parl. Hist.* xxiv. 975 ff. Wraxall, *Memoirs*, 1884, iii. 424. Cf. No. 6636. The Commutation tax was attacked by the Opposition, cf. Nos. 6630, 6634, &c.

Fox, 4<sup>th</sup>, seated in a raised arm-chair, with a H.L. portrait of Cromwell behind his head, holds a paper inscribed *Prerogative*; his face is contorted and he says:

*Reform & Scrutiny shall not be forgot,  
No, no, I'll strain to give it them smoaking hot.*

On his r. sits Keppel, 5<sup>th</sup>, saying:

*To get them out I'll strain as I have strain'd before,  
Tho', dear Coz. they are as frightful as a Lee Shore.*

One of many gibes at Keppel for his conduct at the Battle of Ushant, 27 July 1778, see No. 5992, &c.

Next, 6<sup>th</sup>, is Lord Derby, saying:

*We shan't get in, I fear, tho' we do our best,*

Powys, 7<sup>th</sup>, on the extreme l., responds:

*No, we too compleatly did beshit our Nest.*

A satire on the bankruptcy of the Whigs after the general election, cf. Nos. 6657, 6673, 6674, 6770, 6790, 6791. For Fox as Cromwell see No. 6380, &c. For Fox and Reform see No. 6636, and Ireland see No. 6659. For the Scrutiny see No. 6553, &c. The Whig Club was formed in 1780 at the time of the Westminster Committee of Correspondence, and in con-



nexion with the adoption of Fox as candidate for Westminster (see Nos. 5650, 5675, &c.), cf. also No. 8140. For India cf. No. 6915.  
 $8\frac{1}{2} \times 13\frac{3}{8}$  in.

**6672 HOW TO AVOID THE HORSE DUTY.**

*IN f et sculp 1784<sup>1</sup> [Nixon.]*

Engraving. A stout farmer rides (l. to r.) past an inn on a cow. The cow befouls and tramples on a paper inscribed *Tax on Ho[rses]*. The farmer looks triumphantly over his r. shoulder at a group of spectators standing at the door of the inn, and snaps his fingers, saying, *Pitt be D——d*. A basket containing poultry hangs from the saddle. Part of the inn is on the l. of the design, its sign is a stout man holding a foaming tankard gazing at three sacks, inscribed *Joe Jolly 1784* (a '7' appears to have been etched over the '4'). Five amused spectators stand by the door; from a window above two men applaud the farmer.

Pitt's budget of 1784 imposed an annual tax of 10s. on saddle- and carriage-horses, exempting those used for trade and agriculture; see Nos. 6630, 6914.

On 27 Nov. 1784 one Jonathan Thatcher rode his cow to and from the market of Stockport in protest against the horse-tax, Chambers, *Book of Days*, ii. 627, where there is a copy of a similar print.

$6\frac{5}{8} \times 8\frac{3}{4}$  in.

**6673 THE SCREECH-OWL AND THE ASS, A TALE** [c. 1784<sup>2</sup>]

Engraving (coloured and uncoloured impressions). Heading to a printed broadside. Fox, with the body of an owl, flies off (r.) with money-bags slung round his neck and across his back. North, with the body of an ass, stands on the ground looking up at him, his Garter ribbon across his body. He says, *Consider F—x the Coalition*. Fox says, *I have all that ee'r my heart could wish on*. Four of his five bags are inscribed: *For the Woman of the People* (Fox and Perdita had been called 'The Man and Woman of the People', see No. 6117; during the Westminster Election the Duchess of Devonshire had been called 'the Woman of the People'); *M<sup>r</sup> Faro £20,000*; *An Independence*; *For M<sup>r</sup> E-O £10,000*. For the game of E.O. see No. 5928, &c.; for Fox's faro bank at Brooks's see No. 5972. On the ground between North and Fox is a round ointment-box inscribed *Fox's lungs for hoarseness* and a larger pot inscribed *Ointment of Transformation*.

The explanatory text relates the fable of the Screech-owl and the Ass as told by Apuleius or Lucian, and applies it to the coalition between Fox and North: the woman of Thessaly is a witch or the spirit of sedition; she transformed herself into a screech-owl by rubbing herself with the ointment of Popularity. An observer watched the transformation and tried to imitate it, but using by mistake the ointment of Folly instead of that of Popularity became an ass. Popularity has changed Fox into a screech-owl (sedition) and Folly has made North an ass. For the defeat of the Coalition in the general election cf. No. 6671, &c.

$7\frac{5}{8} \times 12$  in. (pl.). Broadside,  $17\frac{3}{8} \times 12\frac{3}{4}$  in.

<sup>1</sup> Note by E. Hawkins 'Pub. 1 Jan. 1791', cf. alteration of date on print from 1784 to 1787.

<sup>2</sup> Miss Banks has written 'about the year 1786 or before'.

**6674 MOTHER SHIPTON'S PROPHECY**

[c. 1784]

Engraving. Fox stands (l.) with a melancholy expression, taking from Mother Shipton a long wand which she puts into his hand. She leans towards him, supported on a stick held in her l. hand, and says:

*Long have I view'd thy troubled Soul  
Fear not for thou shal't yet controul  
And be Great Britains chief —  
England will sink without thy aid  
Take this good Wand be not afraid  
And guard its pudding & its beef*

Behind her (r.) is a temple, *Sacred to Liberty*; Britannia reclines on its domed roof, holding the staff and cap of Liberty.

A Foxite satire significant of the completeness of the defeat of the Coalition in 1784, cf. No. 6671, &c.

11½ × 8½ in.

**6675 INSIGNIA VILLAE DE PRETON.**

[? 1784]

[? J. Cruikshank.]

Engraving (coloured and uncoloured impressions). A burlesque coat of arms for the borough of Preston relating to a contested election. On the escutcheon is a lamb with a banner. In place of supporters are: (l. or dexter) the mayor holding a long staff; he says, *I am Mayor & my will is law*; on the r. (sinister) a woman with straw in her hair puts one foot on the back of a lean man with horns on his forehead, who is on his hands and knees at her feet, in profile to the l. He holds a mace; a label issuing from his mouth forms a support to the escutcheon: *P—rk—r made me a Cuckold. F—k—n my Sergeant usurps my power. From horns, a Sullen wife & Mayor tremendous Angels & Ministers of grace defend us.* The woman holds a chamber-pot inscribed *B—g—ne*; she says, pointing to the figure which serves as crest, *I wish to eat the Child I am pregnant with sooner than B—g—ne should be elected member for P—st—n.* The crest is a H.L. figure of Folly wearing a fool's cap and holding a scourge in one hand, a bell in the other; he says: *See Gods Judgment in me through my Mothers rash wish.*

Burgoyne was M.P. for Preston from 1768 till his death in 1792, being returned on Lord Derby's interest. In 1784 the return was petitioned against on the ground that the mayor and bailiffs had arbitrarily admitted a number of unqualified voters. He was found duly elected, 22 Apr. 1785. Oldfield, *Representative History of Great Britain*, 1816, iv. 95–6. See also W. Dobson, *Hist. of the Parliamentary Representation of Preston*, 1856. In 1784 the defeated candidates were Ralph Clayton and M. A. Taylor; in 1790 there was no contest.

7½ × 9⅞ in.



1784

# PERSONAL AND SOCIAL SATIRES

6676-6688

Series of *Tête-à-tête* Portraits

**6676** N° XXXIV. MRS B—LES.

N° XXXV. THE JUVENILE ORATOR.

*London, Publish'd by A. Hamilton Junr Fleet Street Jan<sup>r</sup> 1; 1784.*

Engraving. *Town and Country Magazine*, xv. 625. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of George Augustus North (1757-1802), son of Lord North. His maiden speech is here said to have been the laconic seconding of Fox's motion for his East India Bill. (See *Parl. Hist.* xxiii. 1208.) He is here called M.P. for one of the Cinque Ports; he was actually M.P. for Harwich 1778-84, returned for Wootton Bassett in 1784. (He was a prominent supporter of Fox in the Westminster Election, and was styled Colonel as Colonel of the Cinque Port Volunteers.) Mrs. Bowles is said to be his mistress. She was Miss D—v—s, daughter of an eminent wine-merchant who became bankrupt; being destitute she became the mistress of Lord B— who on his marriage arranged a marriage between her and his butler, for whom he obtained a genteel place in the Customs. On her husband's death she appealed to Lord North for assistance and met his son.

Ovals,  $2\frac{3}{4} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**6677** N° XXXVII. THE MENTAL CHARMER.

N° XXXVIII. THE STENTORIAN PREACHER.

*London, Publish'd by A. Hamilton Junr Fleet Street, Jan<sup>r</sup> 16; 1784.*

Engraving. *Town and Country Magazine*, xv. 681. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a preacher whose chapel is crowded with a fashionable congregation on account of his family connexions, and who, though he has not published his sermons, is noted for his attack on Wesley in conjunction with Toplady. Evidently Rowland Hill (1744-1833), brother of Sir Richard Hill, M.P., who preached at Surrey Chapel, built for him in 1783. The portrait confirms the identification. He is here said to have been expelled from an Oxford college before being ordained, whence he graduated B.A. at Cambridge and was refused ordination on account of his irregular preaching. Mrs. S. is the daughter of an eminent distiller and widow of a Colonel S.; she is constantly in his company, though in spite of slander their intimacy is probably platonic.

Ovals,  $2\frac{11}{16} \times 2\frac{1}{2}$  in.;  $2\frac{11}{16} \times 2$  in.

B.M.L., P.P. 5442 b.

**6678** N° II. MISS ST—NS—N.

N° III. THE BLOOMSBURY YOUTH.

*London, Publish'd by A. Hamilton Junr Fleet Street, Feb<sup>r</sup> 1. 1784.*

Engraving. *Town and Country Magazine*, xvi. 9. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of

CATALOGUE OF POLITICAL AND PERSONAL SATIRES

Francis Russell, fifth Duke of Bedford (1765-1802), who had been initiated by some of his Westminster schoolfellows into the fashionable brothels of King's Place. Miss Stevenson is the daughter of an eminent physician who found herself penniless on his death, was seduced and deserted, and is now protected by the Duke.

Ovals,  $2\frac{5}{8} \times 2$  in.

B.M.L., P.P. 5442 b.

**6679** N° IV. THE PLEASANT M<sup>RS</sup> G—LE.

N° V. THE FRENCH BUCK.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street, March 1; 1784.*

Engraving. *Town and Country Magazine*, xvi. 65. Two bust portraits in oval frames. They illustrate 'Histories of the Tête-à-Tête . . .'. An account of the Duc de Chartres, his admiration of England and his adoption of the dress of an English buck. See No. 6822.

'The well known M<sup>rs</sup> G—e, near Portland-place', called the gentle G—e, is the daughter of an eminent merchant; she was about to marry a Colonel G. when her father became bankrupt; she has since had protectors who have been succeeded by the French Buck.

Ovals,  $2\frac{5}{8} \times 2$  in.

B.M.L., P.P. 5442 b.

**6680** N° VII. THE ALLURING MISS W—TS—N.

N° VIII. THE ACCOMPLISHED COURTIER.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street, Apr<sup>l</sup> 1; 1784.*

Engraving. *Town and Country Magazine*, xvi. 121. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of James, seventh Earl of Salisbury (see No. 6115), Lord Chamberlain, who in manners and dress is a complete contrast to his father 'Lord Jehu', see No. 5138. Some of the 'first-rate demi-reps' have been associated with him. Miss W. is the younger of two sisters living in Portman Street, known as the '*vis-a-vis W—ts—ns*', from their elegant carriage, celebrated courtesans who have amassed a fortune, and have eclipsed Perdita, the Bird of Paradise (Mrs. Mahon), and the other 'high-plumed impures'.

Ovals,  $2\frac{11}{16} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**6681** N° X. THE DELECTABLE MISS WH—RT—N.

N° XI. THE VIGILANT SECRETARY.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street May 1; 1784.*

Engraving. *Town and Country Magazine*, xvi. 177. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Thomas Townshend (1733-1800), cr. Baron Sydney 1783, Pitt's Secretary of State for the Home Department. Miss Wharton, the daughter of an eminent apothecary who died insolvent, was induced by her milliner under threat of imprisonment for debt to become the mistress, first of a French marquis, then of the D. of Q. (Queensberry). She was delivered from the milliner-procuress by Sydney. Identified by H. Bleackley as Juliet Wharton.

Ovals,  $2\frac{5}{8} \times 2\frac{1}{16}$  in.

B.M.L., P.P. 5442 b.



**6682** N° XIII. MISS B—SH—P.

## N° XIV. THE RATIONAL GALLANT.

*London, Publish'd by A. Hamilton Junr Fleet Street 1 June 1784.*

Engraving. *Town and Country Magazine*, xvi. 233. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of George John, second Earl Spencer (1758-1834), brother of the Duchess of Devonshire. Miss Bishop is said to be the natural daughter of a baronet and a chambermaid at an inn on the Bath road; having eloped from school with Lord B., who deluded her by a mock marriage ceremony, she was deserted and fell into the hands of Mrs. Windsor of King's Place (see No. 6260) from whom she was delivered by Lord Spencer.

Ovals,  $2\frac{5}{8} \times 2$  in. B.M.L., P.P. 5442 b.

**6683** N° XVI. MISS F—D—G.

## N° XVII. THE PLIANT POLITICIAN.

*London, Publish'd by A. Hamilton Junr Fleet Street July 1, 1784.*

Engraving. *Town and Country Magazine*, xvi. 289. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of an elderly Irish peer, a M.P. with a seat in Essex, who has held lucrative posts in England and Ireland. He is probably Lord Nugent, of Gosfield Hall, near Braintree; see volume v. Miss F. is identified by H. Bleackley as Fanny Fielding.

Ovals,  $2\frac{5}{8} \times 2$  in. B.M.L., P.P. 5442 b.

**6684** N° XIX. THE AMIABLE MISS H—F—X.

## N° XX. THE VEHEMENT SECRETARY.

*London. Publish'd by A. Hamilton Junr Fleet Street, Aug<sup>t</sup> 1; 1784.*

Engraving. *Town and Country Magazine*, xvi. 345. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of William Eden (1744-1814), afterwards first Lord Auckland. His gallantries, it is said, would fill a volume. Miss H. is the illegitimate daughter of a distinguished peer, who having been seduced became a much-toasted courtesan. The Secretary has furnished a house for her in Marylebone. She is identified by H. Bleackley as Eliza Halifax.

Ovals,  $2\frac{5}{8} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.

**6685** N° XXII. THE ACCOMPLISHED MISS PH—L—PS.

## N° XXIII. THE GENEROUS GALLANT.

*London, Publish'd by A. Hamilton, Junr Fleet Street, Sep<sup>r</sup> 1; 1784.*

Engraving. *Town and Country Magazine*, xvi. 401. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a 'near relation' of the author of the bill 'to prevent bribery and corruption at elections'; he is probably William Wyndham Grenville (1759-1834). 'Charlotte Ph—ps' is the daughter of an eminent musician, left destitute on his death; after having been deserted by two protectors she met the Generous Gallant who settled £200 a year on her. Identified by H. Bleackley as Charlotte Phillips.

Ovals,  $2\frac{5}{8} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.

**6686** N° XXV. MISS LUCY P—RS—NS.

## N° XXVI. THE AMOROUS BARONET.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street Oct<sup>r</sup> 1; 1784.*

Engraving. *Town and Country Magazine*, xvi. 457. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. The successor to a 'new created baronet' who amassed a fortune as contractor in Germany in the Seven Years War; he is M.P. for a county; his chief interest is in horse-racing. Perhaps Sir George Amyand (1748-1819), who took the name of Cornwall on his marriage. Son of George Amyand, cr. baronet in 1764, a member of the London banking firm of Amyand, Staples and Mercer. Cornwall was M.P. for Herefordshire, 1774-1796; G. E. C., *Baronetage*, v. 130. Miss Parsons, the daughter of a Nottinghamshire farmer, was seduced and endeavoured to become a fashionable courtesan. The baronet now makes her an allowance.

Ovals,  $2\frac{5}{8} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.**6687** N° XXVIII. MISS AMB—SE.

## N° XXIX. THE APPROVED CANDIDATE.

*London, Publish'd by A. Hamilton, Jun<sup>r</sup> Fleet Street, Nov<sup>r</sup> 1, 1784.*

Engraving. *Town and Country Magazine*, xvi. 513. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Admiral Lord Hood, M.P. for Westminster and styled 'Approved Candidate' because, in spite of the Scrutiny (see No. 6553, &c.), there is no doubt of his majority,<sup>1</sup> and Miss Ambrose, daughter of a celebrated *friseur*, who was seduced, entered a brothel, and was glad to escape from it by accepting Lord Hood's proposals.

Ovals,  $2\frac{5}{8} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.**6688** N° XXXI. M<sup>RS</sup> R—SS.

## N° XXXII. THE AERIAL TRAVELLER.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street Dec<sup>r</sup> 1; 1784.*

Engraving. *Town and Country Magazine*, xvi. 569. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Vincenzo Lunardi, who made the first balloon ascent in England, see No. 6858. Since his ascent ladies have vied with each other in their attentions to him, but he does not desert Mrs. R., the widow of a Captain Ross.

Ovals,  $2\frac{5}{8} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.**6689** [LAIRD ROBERTSON, JOHN DOW & JAMES DUFF COMMONLY CALLED BAILLIE DUFF] [1784]

[Kay.]

Engraving. Three H.L. figures. James Robertson of Kincaigie (l.), in profile to the l., wearing a Highland bonnet, holds up a stick with a carved top representing a man's head in profile. The centre figure is John Dhu or Dow, in military uniform, turning his head in profile to the r. to speak

<sup>1</sup> Identified by H. Blackley as Lord Rodney.



to a man wearing a wig and cocked hat who puts both hands on Dhu's l. shoulder.

They are three well-known Edinburgh characters: Robertson, 'the daft highland laird', Dhu, a strong and fierce corporal of the Town-Guard, and 'daft Jamie Duff', known as Baillie Duff, who assumed an imitation of the dress and insignia of the city magistrates. See No. 6696.

Title from MS. index. 'Collection', No. 5.

$3\frac{1}{8} \times 4\frac{3}{16}$  in.

# 6689 A THREE EDIN<sup>R</sup> BUCKS

K 1784

A later impression with title, signature, date, and inscriptions. Robertson says, *We're a' Fool folk*; Dhu says to Duff, *What do you say, Sir*; Duff answers *Do di do my Chain*, referring to the brass civic chain which he habitually wore. Kay, No. II.

$3\frac{3}{16} \times 4\frac{1}{4}$  in.

# 6690 [MR JAMES THOMSON GROCER, FOLLOWING MISS CRAWFORD]

K. fec<sup>t</sup>

1784

Engraving. A lady wearing a riding-habit and a large hat trimmed with feathers, walks l. to r., a cane in her r. hand, her profile partly concealed by her hat. Just behind her a man, his arms dangling, is regarding her with an anxious scowl. They walk on the pavement of a street; a stone wall forms a background.

Thomson, a wealthy Edinburgh grocer and a widower, was anxious for a well-connected wife. He paid attentions (unsuccessfully) to a daughter of Sir Hew Crawford of Jordanhill. Kay is said to have observed this scene on Calton-Hill on the day of the ascent of Tytler's balloon (27 Aug. 1784). The print caused great excitement and the lady's brother threatened to cudgel Kay, who thereupon re-issued the plate, exaggerating the lady's hat, and also issued No. 6691.

'Collection', No. 11. Kay, No. XLVI, where the grocer is called Alexander Thomson.

$4 \times 2\frac{5}{8}$  in.

# 6691 RETALIATION; OR THE CUDGELLER CAUGHT [1784]

Kay fec<sup>t</sup>

Engraving. A stout porter (l.) holds by the lapel the waistcoat of Captain Crawford, a dapper little man who crouches on the ground, holding up his hands in alarm, his hat and stick beside him. His sister, see No. 6690, stands in profile to the l., her stick raised in her r. hand. She is dressed as in No. 6690, but the hat, though smaller, has a larger erection of ostrich feathers. Behind Crawford, another lady, Miss Hay of Mountblairy, dressed in a more feminine manner, stands full-face holding up her arms and screaming.

An imaginary scene etched in retaliation for Crawford's threat, see No. 6690.

'Collection' No. 12; Kay, No. XLVII.

$5\frac{1}{4} \times 4\frac{1}{16}$  in.

**6692** [HUGO ARNOT AND GINGERBREAD JOCK.][*I. Kay* 1784<sup>1</sup>]

Engraving. Arnot, grotesquely tall and thin, in profile to the r., holding a long cane, puts a coin into the proffered hat of a beggar who stands (r.) full-face.

Arnot (see No. 6698), who had a nervous antipathy to beggars, is ironically depicted as giving alms to a well-known Edinburgh beggar, John Duncan, once a seller of gingerbread.

'Collection', No. 21. Kay, No. VIII.

5 × 3 $\frac{3}{4}$  in.

**6693** [THE MARQUIS OF GRAHAM AND THE EARL OF BUCHAN.]*K. Fec.* 1784

Engraving. Two officers in Highland dress stand back to back in profile; in the background and on a minute scale is sketched a body of Highland soldiers carrying muskets. One (r.) looks up waving his sword; the other looks down resting his hands on the hilt of his drawn sword.

They are depicted as they appeared when recruiting for a volunteer body, the Caledonian Band, raised in 1783 for defence against the French. Before the commissions arrived preliminaries of peace had been signed and the Band was converted into a body of Freemasons (cf. No. 7022). The Marquis of Graham (l.) (see Wraxall, *Memoirs*, 1884, iii. 385-7) had been elected colonel, and Lord Buchan (see *D.N.B.*) lieutenant-colonel. Their martial attitude contrasts with the actual status of the corps.

'Collection', No. 23. Kay, No. CXVI.

3 $\frac{3}{8}$  × 2 $\frac{1}{2}$  in.

**6694** CONTEMPLATION.*K. fec.*

1784

Engraving. Lord Monboddo, seated full-face, writing at a small rectangular table. His l. forefinger supports his cheek, his elbow resting on the table. On the wall behind his head is a picture: eight naked children, all with tails, hold hands and dance in a circle. The room has a boarded floor and a curtainless window (r.).

A satire on Monboddo's *Of the Origin and Progress of Language*, 6 vols. (1773-92), in which he studied man as one of the animals and maintained that the ourang-outang was a class of the human species, see No. 7205.

'Collection', No. 39. Kay, No. VI.

5 $\frac{1}{4}$  × 4 in.

**6695** COURTSHIP. [1784]*K fec.*

Engraving. A caricature of two heads facing each other in profile. The man (r.) laughs with gaping mouth, the woman, whose profile is grotesque with long nose and underhung jaw projecting beyond the tip of her nose, smiles broadly; each appears much pleased with the other.

<sup>1</sup> Signature to Kay only.



This caricature was presented by Kay to his second wife while he was courting her; it is suggested that the man is intended for Kay.

'Collection', No. 41. Kay, No. LX.

$2\frac{3}{4} \times 4\frac{1}{8}$  in.

**6696 JOHN DOW SOLDIER OF THE CITY=GUARD EDIN<sup>R</sup>**

*I Crookshanks Sc<sup>t</sup>*

*Publ<sup>d</sup> as the Act directs Jun 1 1784*

Engraving. H.L. portrait of John Dhu or Dow in uniform and wearing a cocked hat. He is seated and holds a glass, resting his elbow on a table. He holds a Lochaber axe. He scowls; his face is blotched with the effects of drink. Beneath the title is etched:

*And faithfully he toomed his Glass & Whisky was his kirk ay.*

Dhu was a favourite subject of John Kay, cf. No. 6689.

$4\frac{1}{2} \times 3\frac{3}{4}$  in.

**6697 PRIMÆ LINÆ**

[c. 1784]

*Edinburgh J. C. del [Cruikshank].*

Aquatint. Dr. William Cullen (1710-90) walks r. to l., his head bent forward at a right angle with his back, his r. hand thrust under his waistcoat, his l. arm hanging by his side. Behind are the houses of an Edinburgh street; in a gap between two houses Arthur's Seat appears.

The leading professor of the Edinburgh School of Medicine for many years. An etching by Kay dated 1784 depicts Cullen walking in a similar attitude (Kay, No. CIII).

$6\frac{3}{8} \times 4\frac{1}{8}$  in.

**6698 A SCOTCH BREEZE, SCENE NEW BRIDGE EDINBURGH.**

[? I. Cruikshank.]

*Published as the Act Directs Jan<sup>y</sup> 1784*

Aquatint (coloured and uncoloured impressions). A tall and very thin man is being blown by a gust of wind; he holds on his hat with his r. hand; in his l. is a cane. Behind him two chairmen with a sedan-chair are struggling with the wind; its occupant appears to be emerging through the window. In the background is the Castle.

A satire on Hugo Arnot (1749-86), author of the *History of Edinburgh*, who opposed local taxation and is said to have retarded for ten years the building of the South Bridge in Edinburgh. The subject of several caricature-portraits by Kay, see No. 6692 and *B.M. Cat. of Engr. Br. Portraits*. Similar in manner to No. 6697.

$6\frac{1}{2} \times 4\frac{1}{4}$  in.

**6699 LOVE IN A COFFIN**

[Gillray.]

*London, Pub<sup>d</sup> Dec<sup>r</sup> 30<sup>th</sup> 1784. by T. Trotter*

Engraving. A lady lies in a stone coffin, her charming feathered head resting on a skull. The coffin, a stone sarcophagus inscribed *Hic jacet stella*

*cæta*, | *In spec [sic] resurrectionis Carnis*, is supported on stone masonry. A young man steps into the r. end of the coffin, on which rests the lady's foot, his l. foot poised on a stone on the ground, inscribed, *Sic iter ad astra*. He bends forward, raising her l. hand to his lips. The grace and charm of the pair is in contrast with two macabre figures who stand on the extreme l. and r.: A man (l.) stiffly erect, as if wearing grave-clothes, his fiercely staring eyeballs turned sideways upon the coffin; on the r. a naked and emaciated figure holding a broken spear, with a skull-like head resembling that of Death in No. 7083, but wreathed with roses and laughing broadly, holds his sides. On the l. droop the branches of a weeping willow; on them stands a Cupid aiming his bow at the lady. In the foreground (l.) is a skull which looks up, saying, *Alas, poor Yorick*. Beside it, and at the feet of the grim watcher, is a dilapidated tombstone decorated with a skull in profile and inscribed: *To this Compection we must come at last*. Behind are trees and the ruins of massive stone buildings, with a pyramid (r.), the apex of which is broken away.

This scandal is the subject of several prints showing that the scene is among ruins in Ireland, the persons concerned a 'Lady C' and an Irish volunteer (as lover or husband), suggesting the Charlemont family. See Nos. 8246-8.

$9\frac{1}{4} \times 13\frac{3}{8}$  in.

## 6700 AN ENGLISH BALLOON 1784

[P. Sandby.<sup>1</sup>]

*Publish'd as the Act directs 1784 Price 2. 6.*

Aquatint. A companion print to Nos. 6701, 6702, 6703. A balloon in the form of a grinning face wearing a fool's cap across which is etched:

*An English Balloon [the title]*

1784

*When the World is all Mad, it is sure the best rule  
To go smooth with the current in playing the Fool  
'Tis a lesson in practice by simple John Bull  
O the Mad Folks of Old England &c.  
I wish some wise Doctor wou'd point it out plain  
How the Gas or Mad Merc'ry enters the Brain  
Then I wish he wou'd cure it, but fear it's vain  
O the Mad Folks of Old England &c.*

Asses' ears project from the cap, and on the front, above the inscription, are two figures facing each other in profile: a clown (l.) and Punch blowing soap-bubbles (r.). The balloon or head is suspended between two platforms on a rope slung from masts supported by pulleys; a flag flies from one of them (r.). 'Inflammable air' or gas is being pumped into the balloon by two large bellows, one on each platform, worked by men using levers. On each platform are well-dressed spectators; through the space between the platforms a crowd of more distant spectators is seen; behind them is the façade of Bethlehem Hospital (Bedlam). Behind each platform is a group of trees. Flames appear to issue from the back of the balloon.

A satire on Lunardi's ascent from the Artillery Ground on 15 Sept. 1784. On one platform (l.) are ladies, two wearing enormous calash-hoods, with

<sup>1</sup> From the Sandby Bequest.



one of whom a man, probably Lunardi, is shaking hands. A very stout woman in a riding-habit is seated. A man standing behind holding a speaking-trumpet gives orders. A lady ascends to the platform by a ladder. On the other platform, besides some very stout gentlemen, is a young man using a speaking-trumpet with a small dog under his arm; probably Biggin, see No. 6706. A cat and dog were taken up.

Verses are etched on the vertical front of each platform in the lower r. and l. corners of the print:

(l.) *Close to those Walls where Folly holds her throne  
And laughs to think Monroe would take it down  
It once was a rule, when a Wit playd the Fool  
To give him a Cap with a bell  
When Philosophers wise on Air Bubbles rise  
It surely would fit them as well  
Toll loll &c*

(r.) *All that on Folly Frenzy could beget  
Fruits of dull Head and Sooterkins of Wit. Popes Dunc[iad]  
Cam, and Isis, no more be proud of your Store  
In Classics, and Arts, take no trouble  
Quit your Logic and Greek, if for Fortune you seek  
Lunardi will shew you his Bubble  
Toll de roll.*

See Lunardi's *Account of the First Aërial Voyage in England*, 1784. There are in the Print Room an etching (coloured) by J. J. Brewer of the ascent from the Artillery Ground, and a plate published by Fores, 23 Sept. 1784, of 'The Enterprizing Lunardi's Grand Air Balloon'. For others satire on balloon ascents see Nos. 6333, &c., and index. See also prints in Banks Collection, i, ff. 20-30 (B.M.L. 1890. e. 15); Kay, Nos. XXXVI, XXXVIII.

$9\frac{1}{16} \times 13\frac{1}{16}$  in.

**6700** A An earlier state, without publication-line and without the two four-line verses, the couplets only being etched on the platforms.

Reproduced, Bruel, No. 103. Banks Collection, i, fo. 45. B.M.L. 1890. e. 15.

**6701** JOHN BUL-LOONS ASSES DISTANCED BY THE GANZAS  
OR LARGE GEESE OF DOMINGO GONSALES IN A VOYAGE  
TO THE WORLD IN THE MOON. [c. 1784]

[P. Sandby.]

Aquatint. A companion print to Nos. 6700, 6702, 6703. A procession accompanies a cart taking a deflated balloon and aeronauts to their point of departure. In the sky is a figure seated in a chariot drawn by a flock of geese. The cart is drawn (r. to l.) by six asses. The balloon is in the form of a fool's cap with large ears, as in No. 6704. On it is inscribed *Caelum ipsum Petimus Stultitia* (cf. No. 6702). In the car of the balloon are two men, seated, with a dog (? Blanchard and Sheldon). Four men stand in it, two waving flags (one decorated with a skull and cross-bones), the others their hats. The procession is headed (l.) by a man on horseback with a speaking-trumpet, apparently giving directions. Three men follow on

clumsy, decrepit horses holding poles to which ribbons are attached (a *P* on the flank of a horse may stand for Paul Sandby); next, a boy on an ass beating a pair of drums leads a party of musicians, with marrow-bone and cleaver, tambourine, fiddle, &c. Next are the asses drawing the cart accompanied by a body of men carrying trophies on poles; these include a coat and a pair of breeches. Spectators stand or walk on both sides of the procession; they include a woman with two children, three Highlanders taking snuff, a Jew with his show-case under his arm talking to a stout citizen, and two chimney-sweeps.

The background appears to be drawn with topographical precision. A high paling encloses the grounds of a large building. At right angles to this, and to the road along which the procession is passing, is an avenue of trees. On the r. is a detached brick building, *The Union Coffee House*.

Probably a satire on Sheldon's balloon (see No. 6702). The title derives from *The Man in the Moone; or a Discourse of a Voyage thither*, by D. Gon-sales, by Godwin, bishop of Hereford, 1638.

Cf. a French print of a balloon drawn by asses, *Moyen infaillible de diriger les Ballons* (1787), reproduced, Grand-Carteret et Delteil, *La Conquête de l'air*, 1910, p. 40.

Reproduced, W. Lockwood Marsh, *Aeronautical Prints and Drawings*, 1924, pl. 47.

9 × 13 in.

## 6702 CAELUM IPSUM PETIMUS STULTITIA<sup>1</sup>

[1784]

[P. Sandby.]

Aquatint. A companion print to Nos. 6700, 6701, 6703. An enormous balloon not completely inflated rests on a platform suspended between two masts; it is exploding, flames and thick clouds of smoke pour from a crease in its contour, a number of men with faggots on their backs run from the balloon, others are on the platform, which is covered by a large cloth or net which hangs in folds. In the air (l.), as if having sprung from the exploding part of the balloon, is a small balloon in the form of a head, identical with that in No. 6704, with the same inscription and passenger. From it streams, in place of a rope, the tail of a kite.

This evidently represents the bursting of Keegan's balloon in the garden of Foley House. A circle of posts with a rope keeps the spectators, who are fashionably dressed, from the balloon. Two men inside the barrier (r.), probably Blanchard and Sheldon, who was to be pilot (see No. 6703) run towards the balloon shouting directions through speaking-trumpets. In the foreground is one of the small balloons which were commonly sent up on the occasion of an ascent, cf. No. 6668. In the background are trees. A number of spectators watch from the top of the high garden-wall (l.).<sup>2</sup> Behind are houses, evidently those in or near Portland Place. Sheldon's projected ascent ended in disaster on 25 Sept. 1784. He attempted to fill a balloon more than three times the size of Lunardi's by heated or rarefied air produced by a furnace suspended below the balloon. The balloon was supported on two masts and on a platform; it burst while it was being filled. See *London Chronicle*, Sept. 24, 28, 29. Except for the contour of

<sup>1</sup> Probably a pun on Foley (House).

<sup>2</sup> Foley House was noted for its extremely high wall. *Town and Country Magazine*, xvi. 625.



the balloon which appears to burlesque human posteriors, and for the little balloon in the shape of a fool's head, this is probably a realistic rendering of the scene, see No. 6703.

8 $\frac{7}{8}$  × 13 in.

## 6703 ALL ON FIRE—OR THE DOCTORS DISAPPOINTED

[? P. Sandby.]

*London Published Oct 20 1784 by E Wyatt N<sup>o</sup> 360 Oxford Street.*

Aquatint. A companion print to Nos. 6700, 6701, 6702. A realistic view of the bursting of Keegan's balloon in the gardens of Foley House. The balloon, supported on two masts, is burning. Spectators stand in the foreground behind a rope; two men, one wearing a short jacket and trousers, the other in ordinary dress with top-boots, shout directions through speaking-trumpets. They are numbered 1 and 2, referring to a marginal note: 1 *The Principal Figure* 2 *Companion to ditto* (see No. 6702). They are safely behind the rope and are addressing men who are attempting to deal with the conflagration. Beneath the title is etched, *A View taken in Lord Foleys Garden Sep. 29. 1784*. In the background are the houses of Portland Place, with other buildings (r.) to the NE. of it.

Captain Edward Thompson, R.N., writes in his diary under 27 Sept. 1784: 'Mr Sheldon, a man of surgical ability, but an arrant Quixot in air-balloon bubbles . . . obtained Lord Folley's garden to exhibit his airy nonsense in. The country was deserted to attend this matter. The balloon was of canvass and filled with straw and smoke, and four gentlemen Daedali to ascend.' *Cornhill Magazine*, vol. 17 (1868), p. 639. See No. 6702.

Reproduced, W. Lockwood Marsh, *Aeronautical Prints and Drawings*, 1924, pl. 46; Bruel, No. 129.

Banks Collection, i, fo. 37. B.M.L. 1890. e. 15.

9 $\frac{11}{16}$  × 13 $\frac{3}{8}$  in.

## 6704 THE ENGLISH BALLOON 1784.

[P. Sandby.]

Aquatint, heading to etched verses. A balloon in the form of a face with ears and wearing a fool's cap, as in No. 6701, is rising from the ground. On the front of the cap is the title of the print. An aeronaut stands in the circular basket manipulating a pair of wings and leaning over to look at the ground. A coiling rope hangs from the balloon. The balloon is tilted and the face looks down grinning at the crowd which is standing on rooftops. A dome (probably St. Paul's) and spire are visible. The figures, though minute and slightly sketched, are well characterized. Two shout through speaking-trumpets. Beneath is etched:

*Since air Ballooning is the Ton among the Higher Folk*

*A Middle Class may take it up and Turn it to a Joke.*

*And a joking we will go &c*

*By Complaisance and French Balloons, Gay Gallias Flighty Sons*

*Next year 'mongst other pretty Toys, may Smuggle over Nuns*

*And a joking we will go &c*

CATALOGUE OF POLITICAL AND PERSONAL SATIRES

*Then Justice P—— [? Pitt] may take it up, as matter of Great weight  
Or lay a New and Heavy Tax on ev'ry Thing thats Light  
And a joking &c*

*Pray drop your jokes ye naughty Men some pretty Ladies say  
For Modesty can't bear a joke, but in a Middle way,  
And a joking &c*

*Yet in a joke a Tale to tell may fill them with surprise  
If Men find Gas for their Balloons, in time they'd Quick arise  
And a joking we will go*

*The Graces now may take the Ball, let them the Point Discuss  
Who with their pretty Lilly Hands have strok'd Lunardi's Puss  
And a joking we will go*

*How Vain Philosophers will Prate, how Vain is all our Trouble  
This World like Keegans Huge Balloon is nothing but a Bubble.*

See Nos. 6702, 6703. This same balloon floats in the air in No. 6702.  
 $3\frac{1}{2} \times 5\frac{5}{16}$ ;  $9\frac{5}{16} \times 6\frac{3}{8}$  in. (pl.).

**6705 THE NEW MAIL CARRIERS, OR MONTGOLFIER AND KATTERFELTO TAKING AN AIRING IN BALLOONS.**

[1 Jan. 1784]

Engraving. From the *Rambler's Magazine*. In the upper part of the print are two spheres each encircled by a belt or gallery; on one (l.) stands Katerfelto, on the other (r.) Montgolfier. They address each other, hat in hand: Katerfelto says, *Monsieur Montgolfier let us be reconciled*; Montgolfier answers, *Let us fly up to de Sun Mr Katerfelto*. On the top of Katerfelto's balloon stands his black cat, apparently surrounded by kittens; on the other sits an ape playing the fiddle. The devil holding a broom flies between the two balloons. In the lower part of the print are the heads and shoulders of spectators, who stand looking up and pointing. Labels from the mouths of four of them are inscribed *Wonderful! wonderful!* (cf. No. 6162); *How soon can they get to heaven?*; *These balloons are to carry the mails*; *There's the devil to pay in the Air*.

For other prints inspired by Montgolfier's ascents in 1783 and for the quack Katerfelto see volume v (index).

$6\frac{1}{8} \times 3\frac{11}{16}$  in.

**6706 LOVE IN A BALLOON.**

[1 Nov. 1784]

Engraving. From the *Rambler's Magazine*. A balloon just above the ridge of a roof on which are spectators. It has a rectangular cage or basket in which stand Lunardi and a lady embracing. Lunardi (r.) says, *Ah Madame it rises Majestically*; she answers, *I feel it does Signor*. A man seated on the roof says, *Damme he's no Italian but a man every Inch of him*. The balloon is striped and covered with a net. A pair of 'oars' or wings is attached to the basket. In the distance (r.) is St. Paul's.

One of many satires on the balloon ascents of Lunardi and others. Mrs. Sage (with Biggin) was to have accompanied Lunardi (see No. 6700) but the weight was too great.

$9\frac{3}{4} \times 3\frac{7}{16}$  in.



**6707 CHEVALIER HUMGRUFFIER AND THE MARQUIS DE GULL MAKING AN EXCURSION TO THE MOON IN THEIR NEW AERIAL VEHICLE.**

*Published as the Act directs, Feb<sup>y</sup> 20<sup>th</sup> 1784, by J. Basire, N<sup>o</sup> 16, St John's Lane, Clerkenwell.*

Engraving. Well-dressed spectators gaze upwards at a round balloon decorated with suns, crescent moons, and stars. It supports an open boat with a sail and rudder in which two Frenchmen sit facing each other. One (l.) holds an umbrella, the other bends towards him gesticulating. Beneath the boat hangs a rectangular cage containing three birds.

One of many satires on balloon ascents, here combined with ridicule of the foppish Frenchman (cf. p. 166).

7 $\frac{3}{4}$  × 5 $\frac{3}{4}$  in.

Banks Collection, i, fo. 44. B.M.L. 1890. e. 15.

**6708 THE AIR BALLOON.**

*Printed for & Sold by Carington Bowles N<sup>o</sup> 69 in St Paul's Church Yard, London. Published as the Act directs, 1 April 1784*

Engraving (coloured impression). Spectators, slightly caricatured, stand in a circle watching a monk falling head first from a shallow, open boat attached to a round balloon. A French flag flies from each end of the boat. Beneath the title is engraved:

*Here Old Father Paul,  
Gets a terrible fall,  
From a Balloon as it mounted in Air;  
Ah! Montgolfier says he,  
You have fairly gull'd me,  
So in future be call'd Men—gull—fair.*

One of many satires on balloon ascents. For Montgolfier see Nos. 6333, 6334 (1783). For Father Paul (in Sheridan's *Duenna*) cf. Nos. 3780-2.

9 $\frac{9}{16}$  × 6 $\frac{1}{2}$  in.

Banks Collection, i, fo. 48. B.M.L. 1890. e. 15.

**6709 THE BATTLE OF THE BALLOONS.**

*Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in St Pauls Church Yard, London. Published as the Act directs 16 Dec<sup>r</sup> 1784.*

Engraving. Two French balloons (l.) fight two English balloons (r.). The two centre balloons are small compared with the two exterior ones on the r. and l. From the French balloons hang shallow, open boats, from the sides of which cannon project; rectangular cages are suspended from the English balloons. All have a sail attached to the cage or boat, and a flag, French or British. In each are three men, one being a navigator, and one with a musket; the third appears to be firing one of the cannon. In the larger English balloon the man with a musket speaks through a trumpet. Beneath the design is engraved:

*Behold an odd Fight, two odd Nations between,  
Such odd fighting as this was never yet seen;  
But such fights will be common (as Duncce to feel Rod)  
In the Year of One Thousand eight Hundred and odd.*

For other anticipations of aerial warfare see Nos. 6435, &c., 6710.

5 $\frac{11}{16}$  × 9 $\frac{7}{16}$  in.

Banks Collection, i, fo. 48. B.M.L. 1890. e. 15.

## 6710 [THE GRAND BRITISH BALLOON.]

*Published Dec<sup>r</sup> 14<sup>th</sup>, 1784, by J. Wallis, N<sup>o</sup> 16, Ludgate Street, London.*

Engraving. An elaborate and fantastic military (or naval) balloon, to which is attached a ship and other appendages, with letters referring to explanatory notes which are missing but have been supplied from an altered re-issue of 24 Feb. 1798 entitled 'The Grand Republican Balloon . . . '.

The balloon is round and is crossed horizontally and diagonally by exterior galleries. On its summit stands the British lion, crowned and holding an admiral's flag. Round the equator of the balloon is a carved projecting gallery on which are tents and one or two men whose minute size shows the large scale of the balloon. A single larger tent (r.) is 'A Tent for the Inspector of the Cordage'; a row of smaller tents (l.), 'Tents for the Aerial Navigators and Pumpers'. A feathered wing projects from each side of the balloon: 'small wings for Ornament'. On the centre of the upper half of the balloon is a royal crown, with above it 2440 (cf. Mercier, *L'An 2440, rêve, s'il en fût jamais*, 1772) and below it G.R. A platform supported on a carved bracket, a 'Gallery for mounting Guard', projects in profile from the central gallery (l.); it is crowded with men, one of whom looks through a telescope. A lantern on a vertical post is erected at the point of junction of this platform with the balloon; it is 'The Light House'. Attached to this platform by ropes is 'A small Balloon to serve as a Boat'; it resembles Lunardi's balloon and in its basket is a man. In large letters across the balloon below the gallery are the words *Pro Bono Publico*. 'Pipes to let out the Inflammable Air' project from the centre of the lower half of the balloon and also in profile to the l.; below the latter is a platform on which are men; the pipes emit smoke.

The balloon is connected with the ship beneath by stout and elaborate cordage on pulleys, including two pairs of triple 'Rope Ladders to which the Ship is fastened'; and also by a large cylinder or pipe which enters the balloon at its lowest point, this is 'The Grand Aerostatic Pipe'. The ship is elaborate and fantastic, its bows (r.), projecting in a spike, terminate in a sail; on this spike 'A Cannon for Signals' is being fixed. Behind it, let into the bows, are organ-pipes; they have been removed from the 1798 reissue. Below is a row of large windows; they are 'Ordinances and Coffee Houses'. On the deck of the ship are elaborate buildings: at the stern (l.) is a building with a steeple, a turret, a bell under a pent-house, and a baroque façade; it resembles a church, but in the republican version of 1798 is 'The Hospital'. Beside it is a platform supporting a gigantic telescope which projects beyond the stern of the balloon. Three men stand by it, one looking through it, another holding a flag. They are 'Aerial Officers on the look out'. The roof of a smaller building in the bows is 'The General's House'. To the deck of the ship (r.) is attached a large sail, the upper part of which is attached to the balloon by cords and pulleys. In the side of the ship is a row of rectangular apertures, open, through each of which projects the muzzle of a gun. Below is a row of tall windows, each with a pediment, 'Apartments for Officers'. A large and ornate projection from the stern, on which is a small building with a round tower, is 'The Helm', the building being 'The Lodge of the Helm-Keeper'.

Below the keel of the ship and attached to it by ropes and pulleys are three other elaborate appendages. In the centre hangs a large cask, one end of which is approached by a gangway or rope-ladder from the ship.



This is 'Grand Magazine of Combustibles'. On the l. is a cage, resembling that of a parrot, but with two floors, both crowded with people; on the lower floor there is also a tent. A broad gangway, crowded with people, connects it with the ship. A small rectangular building beside the cage is approached by a rope-ladder from the gangway. The cage, gangway, &c., have all been removed from the 1798 plate and are therefore unexplained.<sup>1</sup> From the bows of the ship is suspended a cottage-shaped building, also approached by a gangway on which are figures; this is 'The Water Closet'. The summit of a rocky mountain is sketched in the lower r. corner of the design. For anticipations of aerial warfare see Nos. 6435, &c., 6799.

This print was the basis of a jest or hoax by Étienne Gaspard Robertson (i.e. fils de Robert), Belgian physician and aeronaut (1763-1837). He circulated widely a pamphlet, *La Minerve, Vaisseau aérien, destiné aux Découvertes et proposé à toutes les Académies de l'Europe par le Professeur Robertson*, Vienna 1804, reprinted Paris 1820, the plate of 'La Minerve' being an adaptation of a French copy of No. 6710 (see below) with the addition of a descending parachute. The cage is transformed into a circular pavilion for 'dames curieuses'. In this he professed to be able to circumnavigate the globe in a few days. The interior contained laboratory, lecture-hall, theatre, &c. J. Grand-Carteret et L. Delteil, *La Conquête de l'air vue par l'image*, 1910, pp. 151-5 (reproduction).

A copy was published at Berne in 1784 ('B. A. Dunker inv. et del.'). The initials G.R. are removed, the crown modified, and the British lion replaced by the Gallic cock.

A similar version, pub. à Paris chez Pithou, is reproduced, Bruel, No. 203.

Another version, reversed and altered, was published 'A Lyon chez Joubert rue Merciere'. The lion is replaced by a cock holding a banner inscribed 2440. The crown and G.R. are replaced by an escutcheon of Folly with cap and bells (cf. No. 6700, &c.). Reproduction, Grand-Carteret, op. cit., p. 152; also of No. 6710, p. 151.

13 $\frac{7}{8}$  × 10 $\frac{7}{8}$  in.

## 6711 LORD MAYOR'S DAY, OR, FILLING THE GLUTTON'S BALLOON.

W.D. [Dent.]

*Pub<sup>d</sup> as the Act directs by J. Brown, Rathbone Place, Nov<sup>r</sup> 9<sup>th</sup> 1784<sup>2</sup>*  
Engraving (coloured impression). A very fat alderman in a furred livery gown and tie-wig, with a very protruding stomach, is being fed with turtle soup, &c. He is seated in an armchair on a small dais inscribed, "*Fair round Belly with good capon lin'd*", *Shakespear*. A lean French cook (l.), with a very long queue and ruffled shirt, stands in profile to the r. holding out a tureen inscribed *Turtle*; he says, *By gar, if de paunch vos not as thick as de head he vos burst*. Another cook puts soup into the Alderman's mouth with a spoon. At their feet are five empty dishes and a sauce-boat. Behind the alderman (r.) approach two waiters, one bringing an ice-pudding, the other a bottle of *Champaign* and a glass; he says, *By Got, his worship to fill de Belly will empty My Lor's cellar*. At their feet are three empty plates

<sup>1</sup> In a French version they are explained as 'Filles de bonne volonté dans leur Hôtel garni'.

<sup>2</sup> The date appears to have been altered in ink from 1784 to 1785, perhaps for reissue on the following Lord Mayor's Day.

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and six empty wine-bottles inscribed *Champaign, Hock, Burgundy, Claret*. Above the alderman's head is inscribed: *O ye Cooks! what havock Gluttony makes among your Works*.

On each side of the title is an escutcheon, one (l.) with the City arms, the other (r.) with a turtle. Beneath the title twelve lines of verse are etched, beginning:

*First in Glutton's list stands K—tch—n  
His appetite is ev'r itching;  
With Turtle stiff, and solid haunch,  
The hungry Cit Balloons his paunch;*

Henry Kitchen, or Kitchen, of the Curriers' Company, Alderman of Farringdon Within, was a favourite butt of Dent, see Nos. 6260, 6314. He was elected alderman in 1779, died 5 Feb. 1786. Beaven, *Aldermen of London*, ii. 136.

$7\frac{1}{4} \times 12\frac{1}{8}$  in.

### 6712 MELPOMENE.

[Gillray.]

*Pub<sup>d</sup> Dec<sup>r</sup> 6<sup>th</sup> 1784, by J. Ridgeway N<sup>o</sup> 196 Piccadilly London.*

Aquatint. Design in an oval. Mrs. Siddons stands on the stage, her head turned in profile to the l., her l. hand outstretched to take a heavy purse which hangs on a pitchfork emerging from clouds. To take it she has dropped a dagger which falls to the ground. In her l. hand is a cup whose contents she is pouring on the ground. The panniers of her dress fly backwards revealing two bulging pockets, one full of guineas, the other of notes or cheques inscribed £1000, £300, &c. She is saying:

*Famish'd & spent relieving others woe,  
Your poor devoted Suppliant only begs,  
This morsel for to buy a bit of Bread.*

The black clouds of smoke from which the pitchfork projects rise in a pillar of cloud from the pit of the theatre where flames are indicated, from which come the words *Encore! Encore!* In the background a temple of Fame on a mountain-top is collapsing, the pillars shattered; the figure of Fame falls backward, dropping his trumpet.

Mrs. Siddons had an undeserved reputation for stinginess, see *D.N.B.* Cf. No. 7716.

Grego, *Gillray*, p. 68. Reproduced, Paston, pl. lxxiii.

$13 \times 9\frac{1}{2}$  in.

### 6713 VELUTI IN SPECULUM

*Violante inven: Felix fecit* [? Townshend.]

*Publish'd as the Act directs 26 April 1784 by E. D Achery St James's Str<sup>t</sup>.*

Engraving. The proscenium of a small theatre is suggested by an archway over which is the accustomed motto, forming the title. On the front of the stage a very fat lady (l.) and a thin man (r.) in Elizabethan or early Stuart



dress advance to meet each other with outstretched hands. Beneath the design is etched:

*Fore Gad that Caecilia's a charming young Woman!  
Were you Miss Larolles at the Play at Ham-Common?*

The figures are identified in a contemporary hand as Mrs. Hobart and Mr. Bradshaw. Mrs. Hobart had a villa on Ham Common which she called *Sans Souci*, where she gave fêtes and amateur theatricals. Walpole, *Letters*, xii. 26, 365; xv. 1, 117. Miss Larolles, a character in Fanny Burney's *Cecilia*, is a young and lively lady to be impersonated by the fat Mrs. Hobart. Cf. No. 7737.

The manner resembles that of drawings by Townshend.

10 $\frac{1}{16}$  × 8 $\frac{1}{16}$  in.

## 6714 THE PLATONIC LOVERS.

*Designed by Fashion. Exec<sup>d</sup> by Folly.*

W.D. [Dent.]

*Pub<sup>d</sup> as the Act directs by J. Cattermoul Oxford Street, March 29<sup>th</sup>  
1784.*

Etching. The box of a theatre seen from the front. Lord Derby l. and Miss Farren r. sit facing each other in profile, their heads close together, both smiling. He sits on the back bench leaning forward, she sits on the front bench turning round towards him. She holds a fan on which is a profile head of an old crone inscribed *Diana*, with some resemblance to her own sharp features; on each side of it is a leafless tree. Her hair is elaborately dressed with feathers and ringlets in the fashion of c. 1777. Round her tightly-laced waist is a narrow belt inscribed *Cestus*, evidently representing the girdle of chastity. In the opposite corner of the box (l.), her back turned to the lovers, is a woman wearing a cloak and hood. The box is decorated with emblems of the relations between Lord Derby and Miss Farren: two heads decorate the sides of the box, one of Lord Derby (l.), with satyr's ears, a beard, and stag's horns, one inscribed *Dorset*, looking with a grin towards the couple in the box. On the opposite side is a similar head, with satyr's ears and small horns sprouting from his forehead; he looks with a grin at the lovers and is perhaps intended for the Duke of Dorset. A bird is perched above the centre of the box; it leans towards the lovers saying *Cuckoo*. Beneath the centre of the box, at the central point of a carved festoon of leaves, a pig and a cat face each other, each with its fore-paws on the other's shoulder.

Beneath the title is etched, *A Scene, in the green Boxes between Lord Doodle and Miss Tittup, with her Mamma at an humble distance*. Below this are the thoughts of Miss Farren: *What a charming life I lead to what I did—my Lord likes me—and I like my Lord*. Miss Tittup in Garrick's *Bon Ton* was one of Miss Farren's first London parts. Lady Derby had a liaison with the Duke of Dorset from 1778. Her husband refused to divorce her, being determined to prevent their marriage. G.E.C., *Complete Peerage*. On her death in 1797 he married Miss Farren. See No. 5901.

9 $\frac{1}{2}$  × 8 $\frac{7}{8}$  in. (pl.).

**6715 THE DOWNFALL OF TASTE & GENIUS OR THE WORLD  
AS IT GOES.** [c. 1784]

S.C. *fec<sup>t</sup>* [Collings.]

*Pub<sup>d</sup>* by W. Humphrey 227 Strand.

Engraving. Men, women, and animals rush r. to l.: figures representing modern follies pursue others representing Truth, Art, &c. A hooded female figure (l.) holding a serpent, representing Faction or Discord, holds up a cracked mirror which she appears to have taken from Truth who runs beside her. Behind them are three female figures: Painting, holding a palette and brushes, lies on the ground, about to be trampled on by a pig with a collar inscribed *Learned Pig*; on one side of her is Sculpture, a young woman with a mallet and chisel half-seated on the ground, and on the other Music, prostrate, with a lyre and laurel wreath beside her. The pursuers are mountebanks and performing animals, the foremost being the Learned Pig. Beside it is a monkey riding a large dog and holding a flag inscribed *Gen<sup>l</sup> Jacko*; another monkey in military uniform is bounding forward. An equestrian performer rides a horse standing on one leg. A harlequin, with his club, a Mother Shipton, and a fashionably dressed man waving his hat march forward. With them are other performing animals: a hare beating a drum, a dog in legal wig and gown, and another dog dressed as a woman. Open on the ground lie *Shakespeares Plays* and *Popes Works*. A H.L. statue of a woman on a terminal pillar has three pairs of breasts; a man wearing cap and bells is sprinkling her high-piled hair with powder; above her head is the word *Nature*. In the upper r. corner of the print part of an ascending balloon is visible, its car inscribed *Lunardi*, while the aeronaut waves a flag with three fleurs-de-lis (see No. 6700).

Behind the figures are four battered columns, on each of which is a statue. *Fame* (l.) holds two broken trumpets; *Wisdom*, holding a shield and spear, is decapitated, her owl perches on her neck; *Justice* holds her sword and scales, both broken; *Virtue* is a man with a wooden leg supported on a crutch, holding out his hat as if begging. In the background are sketched two ruined temples, each on a hill: [*Tem*]ple *Fame* and Temple *Virtue*.

A satire on the taste and amusements of the day. General Jackoo or Jacko, 'the astonishing monkey from the fair of St Germain's Paris', performed at Astley's during the summer season of 1784. See play-bills in Banks Collection, i, ff. 72, 74, 77; B.M.L. 1890. e. 15. Two troupes of performing dogs, 'from France and Italy', were much advertised attractions at Astley's and Sadler's Wells in the summer of 1785. *Ut supra* and ff. 75, 76, and No. 7214. For the Learned Pig see No. 6857, &c. The equestrian performer and the Harlequin and his companions probably satirize performances at Astley's Amphitheatre and the Royal Circus, at both of which, besides feats of horsemanship, there were pantomimes, that at Astley's being (1784) *Harlequin Emperor of the Moon*. At Drury Lane *Harlequin Junior*, or, *the Magic Cestus* was part of the bill, and at Covent Garden there was a new farce, *Aerostation, or the Templars Stratagem*. Newspaper advertisements, Oct., Nov., &c., 1784.

For the association of balloon ascents with these 'follies', cf. No. 6333, &c., and balloon prints *passim*.

$8\frac{13}{16} \times 12\frac{7}{8}$  in.



**6716 LA POLITESSE FRANÇOISE, OR THE ENGLISH LADIES  
PETITION TO HIS EXCELLENCY THE MUSHROOM AM-  
BASSADOR**

[Rowlandson.]

*Pub<sup>d</sup> May 4<sup>th</sup> 1784 by H. Humphrey Bond Street*

Engraving. A French *petit-maitre* stands *chapeau-bras* (l.), in profile to the l., bending forward, his l. hand in his breeches pocket, his r. hand raised. Behind him are five ladies on their knees, making gestures of supplication. He wears bag-wig, laced suit, and sword. The ladies, who are young and pretty, wear feathered hats or feathers in their hair. He says, *parbleu Mesdames vous n'y viendrez pas*. Beneath the title is etched:

*With clasped hands and bended knees  
They humbly sought the Count to please  
And beg'd admission to his house  
Not that for him they care'd a louse  
But wish'd within his walls to shine  
And shew those charms they think divine  
His Ex beheld these Belles unmov'd  
His A——e their impudence reproved  
Cannaille he said shoud ne'er come there  
∞ rumped them with a pet en l'air.*

The French ambassador was Comte d'Adhémar.

Grego, Rowlandson, i. 147.

5 $\frac{5}{8}$  × 9 $\frac{7}{16}$  in.

**6717 MONEY LENDERS.**

[Rowlandson.]

*Pub<sup>d</sup> Novem<sup>r</sup> 8<sup>th</sup> 1784 by W. Humphrey N<sup>o</sup> 227 Strand*

Engraving. A young man (l.) in riding dress, faces two money-lenders (r.); all are seated beside a table on which is a coffee-pot, cup, &c. He leans back in a nonchalant attitude, his riding-whip in his r. hand, his l. held out towards the usurers. Although the likeness is not pronounced, the star on his coat, together with his youth, indicate the Prince of Wales. Both usurers are gnarled and elderly, one, with the beard and profile of a Jew, is reading a large deed with pendent seals. The other, wearing a bag-wig and holding his hat on his knee, looks towards the deed with a satisfied expression.

The first of many satires on the Prince's debts, cf. No. 6965, &c.

Grego, Rowlandson, i. 148. Reproduced, Fuchs, *Die Juden in der Karikatur*, 1921, p. 46.

8 $\frac{3}{4}$  × 12 $\frac{5}{8}$  in.

**6718 A NEW INSECT.**

[? Rowlandson.]

*Pub as the Act directs, 12<sup>th</sup> May. 1784. by a Lover of Natural History.*

Engraving (coloured and uncoloured impressions). A slim man, standing, *chapeau-bras*, in profile to the r. He is fashionably dressed in a high-collared

coat cut back to form tails, and shirt frill; his shoes have very large buckles. His hair is in a queue resembling that worn by the Macaronies c. 1772 but smaller and attached to the back of his head instead of falling on his shoulders. Beneath the title is etched, *These Species of Insects, of late are become exceeding numerous, (like the Green Louse, when first brought to Amsterdam, from a single one, has proceeded such Swarms as to be of alarming Consequence) their Colours are various, & cast their Coats like the Camelion, sometimes to ten different Shades of a day, it is difficult to distinguish the Male of these Reptiles from the Female, as the Voice & Manner approaches nearer to the Feminine than Masculine. Liquor they are peculiarly fond of, and when in a State of Inebriation are so troublesome, that it requires a stout Cane to keep them from stinging you. They are in being all the Year round, are chiefly to be found in the Boxes of the Theatres, Publick Gardens, Concerts, &c. You may hear them long before they come to View, by a shrill squeak of Dem me, Gad Zounds, Blood & Thunder, D—m'd Boar & such Phrases. The celebrated Linneus attributes their Generation to the Putrified Essence of Lavender, Bergamot, Marchalle Powder, Violets, Pomatums, Snuff, Grease &c. &c. Although their first Appearance has a terrible Aspect, they are as harmless and inoffensive, when sober, as New Born Babes.*

*A Buckling of this Species, differs from a Buck, much in the same manner as a Hornet to a Wasp.*

Endorsed in an old hand 'Futador, a Jew Musician', evidently Charles Furtado, pianoforte player and composer. Eitner, *Lexikon der Musiker*, 1901.<sup>1</sup> See Nos. 7413, 7439. The dress resembles that of Topham, a leader of fashion, cf. No. 6854, &c., and shows an early instance of the sparrow-tail coat, which became fashionable in 1786, see No. 7021. The title seems to have been applied to foppish specialists in dress, cf. No. 7021 and verses called *The Shoe-Tie*, by T. Nicholls (a poetaster fl. c. 1790-1823), which are 'incrimed to Alexander Guppy Esq. commonly called the New Insect'. He is alleged to have introduced recent fashions (1789) in men's dress, e.g.

I gave the coat its present shape,

Made small the tail, and stretch'd the cape.

*Public Advertiser*, 9 Oct. 1789.

11  $\frac{3}{8}$  × 7  $\frac{1}{4}$  in. (clipped).

## 6719 A SKETCH FROM NATURE

*T. Rowlandson Invenit*

*Engrav'd by W. P. Carey*

*London Publishd June 24. 1784 by I. R. Smith N° 83 Oxford Street.*

Stipple. A brothel scene. The fat bawd (l.) leans back in an arm-chair in a drunken sleep; the contents of a glass in her r. hand pour over a dog; a bottle on the ground at her feet spills its contents. There are three couples of revellers, the three women all pretty; one puts her arms round the neck of a man who waves his hat in one hand while with the other he pours the contents of a punch-bowl on to the sleeping woman's head. Another sits on the knee of a very young military officer while she snatches off the wig of the third man (r.), old and ugly, who is dallying with the third young woman. The room is lit by a candle-sconce on the wall (l.).

Grego, *Rowlandson*, i. 145. Reproduced, Jensen, *Karikatur-Album*, i. 153.

12 × 15  $\frac{13}{16}$  in.

<sup>1</sup> Information from Mr. Rubens.



**6720** 1784, OR, THE FASHIONS OF THE DAY*H. Repton inv<sup>t</sup> [Rowlandson f.]**Pub. 24 July 1784 by E: Bull Ludgate Hill.*

Engraving. A park scene, crowded with men and women fashionably dressed. The central figure is a short fat lady, with a very wide hooped petticoat elaborately frilled. On each side of her are two ladies, young and elegant, one with a parasol, the other (? the Duchess of Devonshire) with a fan. Some of the men are dressed in the manner often considered characteristic of the plainer dressing introduced after the French Revolution: high-collared coat, round hat, tight breeches, and half-boots. One man only has sword, bag-wig, and *chapeau-bras*; one is in regimentals.

Grego, *Rowlandson*, i. 147. Reproduced, Paston, pl. xxxiii.

$7\frac{7}{8} \times 12$  in.

**6721** VICAR AND MOSES.*[Rowlandson.]**Pub<sup>d</sup> August 8<sup>th</sup> 1784 by H. Humphrey N 18 New Bond Street*

Engraving. Illustration to the song of this title which is engraved on the same sheet but from a separate plate. A lean clerk leads (r. to l.) a fat vicar whose hand, holding a tobacco-box, is thrust through the clerk's l. arm. The vicar wears hat, gown, and bands; in his l. hand is a long tobacco-pipe. The clerk holds up a lantern in his r. hand, in his l. is an open book; he looks round at the vicar with a vacuous smile. Behind (l.) is a village church; three women in mourning weeds stand beside it, holding up their hands in distressed surprise. The clerk, having come to fetch the vicar to bury an infant, stayed to drink till past midnight, when both staggered out to go to the church.

This is imitated from No. 6130, though drawn with much more ability and spirit. Beneath is the song, *The Original Words* by G. A. Stevens Esq.; it is a different version from that of Nos. 6130, 3771, which are those of the printed broadside *The Vicar and Moses* in *Roxburghe Ballads*, iii. 313, attributed to Stevens in the B.M. Catalogue.

In the penultimate verse are the lines:

*The Taste of the Times,  
Will relish our Rhymes,  
When the ridicule runs on a Parson.*

For the great popularity of prints of *The Vicar and Moses* see No. 6130. The subject was also represented in pottery: the Vicar in the pulpit, Moses in the desk below.

Grego, *Rowlandson*, i. 147-8.

$9\frac{1}{2} \times 9$  in.

**6722** BOOKSELLER & AUTHOR*H. Wigstead delin<sup>t</sup> S. Alken fecit [? Rowlandson.]**Publish<sup>d</sup> Sep<sup>r</sup> 25, 1784 by I. R. Smith N<sup>o</sup> 83 Oxford Street.*

Engraving (coloured impression). Interior of a book-lined room, probably the back-shop of the bookseller who is also a publisher. The bookseller,

a stout man, with a pen behind his ear, his spectacles on his forehead, stands with his hands behind his coat-tails, looking down superciliously at an open book or manuscript which the author holds out. The author, lean, deprecating, and nervous, wears a bag-wig and ruffled shirt and stands in a half-crouching attitude with his hat under his arm. Another manuscript protrudes from his coat-pocket. A clergyman in hat and riding-boots stands with his back to the other two, reading near-sightedly a book which he has taken down from a shelf. On the extreme r. is a door with glass panels partly concealed by a curtain; this probably leads to the front shop. Next the door, l., is a sloping desk with writing-materials. Piles of heavy volumes lie on the floor, r. and l. A set of library steps stands against the wall (l.).

Sketch in Royal Library, Windsor, reproduced, Oppé, *Rowlandson*, 1923, pl. 8. (A rat-trap takes the place of the pile of books on the r.) Wigstead exhibited a drawing, *Poet and Bookseller*, at the R.A. 1784. Oppé, *op. cit.*, p. 10.

Grego, *Rowlandson*, i. 148-9.

$14\frac{5}{8} \times 10\frac{7}{8}$  in.

### 6723 NEW INVENTED ELASTIC BREECHES.

J. Nixon fecit 1784 [Rowlandson.]

Pub<sup>d</sup> Nov<sup>r</sup> 1. 1784 by W Humphrey N<sup>o</sup> 227 Strand.

Engraving. The interior of a breeches-maker's shop or workroom. Two men standing, one on a chair, the other on a stool, are attempting to pull up the very tight breeches of a stout man, who is lifted from the ground by their efforts. A stout woman enters from the r. holding a pair of breeches under her arm. On the wall is a placard: *Ramskin, Elastic Spring Breeches Maker They set close to the Hips and never alter their Shape which Thousands can Testify Likewise a large & curious assortment of Breeches Balls Straps Boot Garters &c &c &c*. Breeches and straps hang on the wall (r.). The room is raftered and very scantily furnished.

A satire on the fashion for close-fitting leather breeches. Southey writes retrospectively of this fashion: 'when a gentleman was in labour of a new pair of breeches, all his strength was required to force himself into them, and all the assistant-operators, to draw them on . . .'. *Letters from England by Espriella*, 1807, ii. 328.

The drawing for this, incised for transfer to the plate, is in the Print Room (201. c. 6/45).

Grego, *Rowlandson*, i. 148. Cf. *ibid.*, ii. 236.

$8\frac{3}{4} \times 12\frac{1}{2}$  in.

6 A Another version, reversed, coloured impression:

J. Nixon inv<sup>t</sup> Rowlandson Scul. Imprint perhaps cut off.

'Caricatures', ix. 57.

### 6724 THE HISTORIAN ANIMATING THE MIND OF A YOUNG PAINTER.

Rowlandson 1784

Engraving. The interior of an artist's studio. The painter sits with his back to his easel, looking intently towards the historian, an elderly man



of pedantic appearance, seated in an arm-chair (l.) reading from a paper held in his l. hand, his r. hand extended to emphasize his words. The young man rests his r. elbow on the sloping top of a drawing-table in front of the casement window. In his r. hand is a charcoal-holder, its end in his mouth. His l. hand supports on his knee a portfolio. Behind the easel and beside the fireplace is the artist's wife (r.) holding a naked infant on her knee, both well suited to serve as models for a history-painter. On the easel is a canvas on which a classical subject is sketched. Sketches are pinned on the wall above the chimney-piece on which are a candlestick, bottles, &c. Above the historian's head (l.) is a bust on a bracket. At the artist's feet are his palette and brushes. A cat sleeps beside the woman's chair. The painter wears fashionably-cut clothes negligently arranged; his hair is dishevelled. Cf. No. 6862.

Grego, *Rowlandson*, i. 150. Reproduced, Paston, pl. cvi.

$7\frac{1}{2} \times 10\frac{3}{8}$  in.

## 6725 BILLINGSGATE

*Rowlandson 1784*

Engraving. A sketch of fish-wives with their baskets ranged on the pavement (l.); behind are the masts and sails of vessels in Billingsgate dock. Facing them is an irate customer with a gouty leg, a fish-wife (r.) fastens a flat fish to his wig, while a small urchin tugs at his coat-tails. He clenches his fist and waves his stick, shouting with indignation. Of the women opposite, one holds out a fish towards him, shouting, another laughs with hands on hips, a third lies on the ground drunkenly vomiting, the contents of her basket spilling. Behind stands a woman drinking from a bottle. All are gross and fat, their breasts bare.

$4\frac{1}{2} \times 6\frac{3}{4}$  in. (pl.).

## 6726 [A FARRIER'S SHED.]

*H. Bunbury del. 84*

*H Bunbury Esq<sup>r</sup> Delin<sup>t</sup>. W. Dickinson Excudit*

*London, Publish'd Oct<sup>r</sup> 1<sup>st</sup> 1784 by W. Dickinson.*

Stipple. A road-side scene; two horsemen stand by their horses outside a farrier's shed (l.). One horse is held by a youth, the farrier stands beside it arguing with the rider who stands with his whip under his arm. The second (r.) stands behind, beside his horse's head (its body being cut off by the r. margin of the print), looking gloomily down at his watch. The shed is an open stone building with a pent-house roof; a farrier's hand and arm are just visible within it. Behind is a church tower among trees, its clock pointing to 8 o'clock. A sign-post (r.) points *To Liverpool xv Miles*. In the foreground (l.) lies a dog.

Reproduced, C. Veth, *Comic Art in England*, 1930, p. XVI.

$7\frac{9}{16} \times 5\frac{15}{16}$  in.

## 6727 A CAMP SCENE

*H. W. Bunbury Esq<sup>r</sup> Del<sup>t</sup>.*

*C. White, Sculpt<sup>r</sup>.*

*Publish<sup>d</sup> June the 25<sup>th</sup> 1784 by C. White, Stafford Row Pimlico.*

Stipple. Three visitors regard with amusement a soldier who acts as barber. A soldier sits (l.) outside a tent, his hair lank and undressed, his

chin lathered, a cloth round his neck. The barber stands flourishing a razor; he is in full regimentals, wearing a busby, with intrenching tools (a spade and axe) thrust through his belt. Facing him in profile to the l. stands a lady with a man in riding-dress on each side of her; one points, the others raise their hands in amused surprise. A grinning black boy in livery, wearing a turban and carrying a riding-whip, stands behind them. A sentry stands on duty beside the tent with his musket across his shoulder. Another soldier stands on the extreme r., his hands crossed on his breast. A row of tents, backed by trees and the contour of a hill, forms a background. In the middle distance an officer with another soldier appears to be inspecting the camp.

One of many camp scenes which were popular subjects of pictorial satire between 1778 and 1782. Cf. No. 5523, &c.

10 $\frac{7}{16}$  × 15 $\frac{1}{8}$  in.

**6728 SUMMERS EVENING**

*J. P. De Louthembourg Pinx<sup>t</sup>, Etched by Tho<sup>s</sup> Letton, V. M. Picot Sculp<sup>t</sup>,*

*London, Pub<sup>d</sup> April 11, 1784 by V. M. Picot, N<sup>o</sup> 471 Strand,*

Engraving (coloured and uncoloured impressions). A landscape with figures, showing citizens driving and walking on the outskirts of London, probably on Sunday. In the foreground (l.) is a family group: man, wife, three children, and two dogs; the stout man carries his hat and wig, and mops his head. Two young butchers with a bulldog watch a high gig with two horses, driven recklessly by a stout citizen with a courtesan seated beside him. The gig passes a stage-coach driving in the opposite direction; coachman and inside and outside passengers turn to look at it, as do the humble occupants of the basket behind the coach. In the distance carriages of various sorts disappear in a cloud of dust; one man drives with his arm round a woman's waist. In the background (r.) are cottages with a pot-house or kiln.

Cf. No. 6143, a similar subject by Bunbury.

Reissued, 1 Mar. 1794, by C. Knight.

15 $\frac{1}{4}$  × 20 $\frac{3}{8}$  in.

**6729 A CAUTION TO THE PUBLICK.**

*Published as the Act Directs, May 7<sup>th</sup> 1784 by C. L. Hannell Great Bandy Leg Walk, Borough.*

Engraving. A man (l.) stands holding a cheque or bill in his hand. He wears a nosegay and riding-boots, and holds a walking-stick. He looks towards a man on a smaller scale (r.) holding two rolls of cloth or silk, stockings, and a watch, who says, *M<sup>r</sup> Wells—ff. Enquired for you S<sup>r</sup>.* The other answers, *He be D——d, We never mean to Pay.*

5 $\frac{13}{16}$  × 5 in.

**6730 THE COUNTRY POLITICIANS.**

[Gillray.]

*Publish'd Jan<sup>y</sup> 11 1784, 227 Strand London by W. Humphrey*

Engraving. Three men, squire, barber, and parson, seated round a circular table, the squire reading aloud from the *Daily Advertiser*. He sits in



profile to the r. wearing pince-nez and dressed in the manner of twenty years earlier: wide hat, full curled wig, and coat with wide cuffs. The barber faces him, listening intently, his pipe in his r. hand; his wig is awry. Beside him is a pile of wig-boxes surmounted by a barber's bowl. The stout parson sits full face on the farther side of the table smoking, a wine-glass in his r. hand. A punch-bowl and glasses are on the table. Above the design is engraved:

*The Parson, Barber & the Squire,  
Three Social Souls who News admire.*

A reissue of a print published 2 Mar. 1777 by W. Richardson, Strand; it is generally accepted as Gillray's first etching.

4 × 6 $\frac{7}{16}$  in.

### 6731 ORPHEUS AND EURIDYCE.

*Pub<sup>d</sup> as the Act directs Jan<sup>y</sup> 16 1784 by H Humphrey N<sup>o</sup> 51 New Bond Street*

Engraving. A companion print to No. 6732. Orpheus (r.), an elderly fiddler with a wooden leg, is being pushed out of Hades by a demon, while another clutches Eurydice, a shrewish-looking woman, round the waist, dragging her in the opposite direction. At the feet of Orpheus is an open music-book with the words *If ere that Cruel Tyrant Love*; his bow is under the demon's foot. He passes under a rocky arch in front of which monstrous creatures writhe and point.

In the background are Pluto and Proserpine seated on a throne laughing at the separation. Attendant demons stand round the throne; behind (r.) are small figures undergoing various torments: Ixion on the wheel; Sisyphus rolling his stone up a mountain; Tantalus standing in a stream; Prometheus on a mountain attacked by the eagle. Skulls and bones lie in the foreground (l.).

8 $\frac{1}{2}$  × 11 in.

### 6732 PERSEUS AND ANDROMEDA.

*Pub<sup>d</sup> as the Act Directs Jan<sup>y</sup> 16 1784 by H Humphrey N<sup>o</sup> 51 New Bond street*

Engraving. A companion print to No. 6731. Andromeda, a fat woman wearing a cap, is shackled by the wrists to a rock (r.) by the edge of the sea. She screams at the approach of a cat-like monster with a scaly tail which swims towards her. Perseus (l.), an elderly man wearing jack-boots, rides through the air on an ass; he is armed with a spit which he raises to strike the monster. Across the water in the distance spectators wave their hats and cheer; they are in the dress of the period.

8 $\frac{1}{2}$  × 11 $\frac{3}{16}$  in.

### 6733 THE LITTLE MARKET WOMAN

*Publish'd Nov<sup>r</sup> 25. 1784, by J. Wallis, N<sup>o</sup> 16, Ludgate Street.*

Engraving (coloured impression). Illustration to an engraved song. A woman asleep on a bank, her straw hat and basket of eggs beside her. Her petticoat has been cut off at the knee, showing the top of a gartered

stocking. A pedlar (r.), his pack on his back, walks off, holding the piece of petticoat, looking round with his finger to his nose.

Beneath, to the tune, *Round about the Maypole, &c.*, are the words of the familiar nursery rhyme, beginning:

*There was a little Woman as I heard tell,*

and ending,

*Lord have mercy on me, surely 'tis not I.*

8½ in. diam.

**6734 THE THESPIAN CONGRESS, OR THE SIDDONSES OF THE BARN.** [1 June 1784]

Engraving. From the *Rambler's Magazine*. The interior of a barn, filled with strolling players. A man (l.), dressed only in breeches, shoes, and stockings, stands looking at a woman who is ironing a shirt on a table; he says, *Iron my shirt in an instant*. A girl on the extreme l. is twisting his pigtail queue. Two men wearing hats stand behind the table, saying, *Tis woman that seduces all mankind* and *Brother w'are both in the wrong*. A stout woman attempts to pull on a pair of breeches, saying, *My breeches are too small*. A woman holding an open book looks over her l. shoulder to say *Button the Lady's breeches*; she appears to be addressing a man dressed as a military officer who holds an open book, saying, *Let us take the road*. On the extreme r. a woman seated by a table is saying *And he so pleas'd me*. On the wall a play-bill is stuck up, *Beggars Opera . . . Filch. . .* On a pile of hay or straw are properties: a crown, sceptre, trumpet, &c.

3½ × 6½ in.

**6735 LADY SQUAB TAKING A RIDE.** [1 July 1784]

Engraving. From the *Rambler's Magazine*. A short, stout lady rides in profile to the l. under some trees. She wears a small feather-trimmed hat and a riding-habit. Her seat is awkward and stooping. In the distance is a man on horseback.

5½ × 3½ in.

**6736-6744**

Plates to *The Wit's Magazine*, vol. i (copy in Print Room, 1\* a.1)

**6736 THE TEMPLE OF MIRTH.**

*Stothard del.*

*Blake sculp.*

*Published as the Act directs, by Harrison & Co. Feb'y 1. 1784.*

Engraving. Frontispiece to *The Wit's Magazine*, i. 1784. The interior of the temple, Mirth seated on a raised seat holding a book; she wears classical draperies and her hair is wreathed with vine leaves. On each side of her is a row of worshippers: on the l. men hold their sides with laughter, one lies on the floor; on the r. men and women jest together coyly, a lady looks at a man from behind her fan. Behind Mirth are two pictures, one (l.) of Don Quixote with Sancho Panza and Rozinante, the other (r.) Falstaff standing with shield and sword. On each of the two side walls are three busts in niches; on the r. are *Vol[taire]* and *Stern[e]*.

6¾ × 9 in.



**6737 TYTHE IN KIND; OR THE SOW'S REVENGE.**

*Collings del.*

*Blake sculp.*

*Publish'd as the Act directs, by Harrison & Co March 1. 1784.*

Engraving. *The Wit's Magazine*, i. 41. Illustration to verses (p. 71 f.) with the same title. A sow takes in its teeth the coat-tails of a fat parson who lies face downward on the stones of the sty. From his pocket projects a *Tything Table*. Three small pigs scamper about the sty. A yokel in a smock-frock enters with a raised club to release the parson. Another with a pitchfork leans over the low paling with a grin; a small boy much amused looks over; a woman with a child in her arms watches with amusement.

The parson, dissatisfied at the young pig offered by 'Hodge', has entered the sty in order to choose the best of the litter. One of many satires on tithes, cf. No. 6209, &c.

$6\frac{3}{8} \times 8\frac{1}{2}$  in.

**6738 THE DISCOMFITED DUELLISTS.**

*Collings del.*

*Blake sculp.*

*Published as the Act directs, by Harrison & Co April 1, 1784.*

Engraving. *The Wit's Magazine*, i. 81. Illustration to 'A Preservative against Duelling', pp. 89-92. The interior of a coffee-house. Two young men in regimentals stand near the fireplace (l.); one, whose broken sword lies on the ground, is being threatened with a hot poker held to his nose by a man in riding-dress, who holds the lapel of his coat. The other with his sword attacks from behind the man with the poker, but is held back by a customer and a waiter. Two bystanders hold up their hands in alarm. A parson seated at a table holding a newspaper watches the fray. Behind is the bar, within which stands a young woman much alarmed. Over its arched alcove is inscribed *Orgeat, Jellies &c.*; glasses, bottles, &c., are ranged on shelves. On the wall is a map inscribed *Pacific Ocean*. A wall-clock points to 1.30. In the background (l.) is a glass door of the coffee-house; by it stands a waiter with a coffee-pot; a customer raises his stick threateningly as if to strike him.

Two young ensigns have insulted the company, and especially the young woman in the bar, by the grossness of their talk. On being reproved they demanded satisfaction; an altercation arose, swords were drawn, and the man making the reproof defended himself with a red-hot poker.

$6\frac{1}{8} \times 8\frac{5}{16}$  in.

**6739 THE BLIND BEGGARS HATS.**

*Collings del.*

*Blake sculp.*

*Published as the Act directs, by Harrison & Co May 1. 1784.*

Engraving. *The Wit's Magazine*, i. 123. Illustration to verses by Holcroft with the same title, pp. 151-3, said to be taken from *L'Utile col Dolce*, published at Florence 'with the approbation of the archbishop'. A scene in a Florentine street or piazza in front of a Gothic shrine (l.) in which is a Virgin and child. Two blind beggars, each with a dog, are fighting. A well-dressed man walks off with their hats, looking at them over his shoulder with a smile. Spectators look from a window and a door.

A penniless man of ancient family prays regularly to the Virgin for relief.

On one occasion he hears two blind beggars at her shrine boasting of the wealth concealed in their hats; he thereupon runs away with the hats, confesses to a prelate, who approves, but insists on taking a major share of the spoil.

$6\frac{9}{16} \times 8\frac{3}{8}$  in.

## 6740 MAY-DAY IN LONDON.

*Collings del.* *Blake sculp.*

*Publish'd as the Act directs by Harrison & Co June 1. 1784.*

Engraving. From *The Wit's Magazine*, i. 161. Illustration to verses, 'May Day . . . By M<sup>r</sup> Collings', p. 191. Milkmaids with their 'garlands' and little chimney-sweepers dance to a fiddle played by a man with one leg. There are two 'garlands' or pyramids of plate arranged with greenery, ribbons, &c. One (l.) is surmounted by an urn with a streamer attached to it. It was carried by two chairmen, who have put it down while one drains a tankard; the other has removed his wig to mop his forehead. The other (r.), surmounted by a short brush, is on the head of a milkmaid. Other milkmaids dance; one holds out her hand to receive a coin from a woman in a doorway over which is inscribed *Original Shaving Shop A Room for Ladies*. A projecting lantern or sign is inscribed *Shave for a Penny. Gentlemen Dispatched in a moment*. A child leans out of the window over the door holding a rattle, a woman stands behind. Other spectators look from adjacent windows. The little 'climbing boys' are dressed up and dancing, beating their brushes on their shovels. All wear wigs, two have laced hats. One, a mere infant, is dressed chiefly in a large wig and vandyked paper frills. The street is *Milk Street*; over a shop window is *Peter Pi . . . Pewterer*. Play-bills are posted on the wall: *Theatre Royal Drury Lane . . . Jovial Crew . . . May Day and Pantheon . . . Concert*.

The shop of the 'penny-barber' shows that this is a poor neighbourhood; the milkmaids' display is less elaborate than that described by J. T. Smith, as seen by him in 1771, and their customers, before whose doors they dance, are less opulent. See *Nollekens and his Times*, 1905, pp. 19-21. In the picture of milkmaids on May Day by Hayman at Vauxhall, described by Smith (op. cit.), the fiddler was wooden-legged as in this print.

Reproduced, *Johnson's England*, ed. A. S. Turberville, i. 174.

$6\frac{1}{4} \times 8\frac{1}{4}$  in.

## 6741 THE CITIZEN AT VAUXHALL.

*Collings del.* *Smith Sculp.*

*Published as the Act directs, by Harrison & Co July 1. 1784.*

Engraving. *The Wit's Magazine*, i. 201. Illustration to 'Humourous Description of a Citizen and his family at Vauxhall' which is transcribed without acknowledgement from the essay of Colman and Thornton in *The Connoisseur* (May 10, 1755). A scene outside the orchestra at Vauxhall. A stout woman puts a handkerchief round her husband's neck to protect him from the night air. Her daughter holds her fan to her face and looks towards a beau in the middle distance who inspects her through his glass. A waiter walks off (r.) with glasses and a bottle. There are other figures. The background shows the orchestra (l.), with two musicians, and the



organ; on the r. are trees, and the 'covered walk'; two men sit at a table with a bowl of punch. Cf. Nos. 6900, 6901.

6×8 in.

**6742 GILPIN GOING FARTHER THAN HE INTENDED.**

*Collings del.*

*Smith sculp.*

*Published as the Act directs by Harrison & Co August 1. 1784.*

Engraving. *The Wit's Magazine*, i. 241. Illustration to Cowper's famous ballad printed on pp. 271-3, probably transcribed from the *Public Advertiser*. Gilpin gallops (r. to l.) past 'The Bell' at Edmonton to the astonishment of spectators standing in the doorway, and of two old gaffers on a seat outside the inn door. Mrs. Gilpin looks from a window, not a balcony; two other heads are at the window. He is without hat and wig, his cloak streams out behind him, and two broken bottles hang from his belt. A dog barks, a pig runs away, a boy waves his hat. The inn is a large one with sash windows and outside shutters. On its signboard, beneath the bell, is the word *Roberts*. A waiter is arranging a trestle-table in the road (l.).

See also No. 6886, &c.

Reproduced, *Print Collectors' Quarterly*, July 1936, p. 172.

6½×7¼ in.

**6743 THE BATTLE OF UMBRELLAS.**

*Collings del.*

*Thomas Sculp.*

*Published as the Act Directs, by Harrison & Co N° 18. Paternoster Row. Sep' 1. 1784.*

Engraving. *The Wit's Magazine*, i. 281. Illustration to an article with the same title, pp. 286-8. A scene in St. James's Park during a sudden squall of rain. A number of people with umbrellas; some hold them open, others attempt to open them, in face of difficulties caused by the crowd and the wind. In the background are trees, Westminster Abbey, and the spire of St. Margaret's.

6½×8 in.

**6744 THE PATIENT'S PAROXYSM; OR, THE DOCTOR OUT-WITTED.**

*Published as the Act directs, by Harrison & Co Oct' 1. 1784.*

Engraving. *The Wit's Magazine*, i. 321. Illustration to verses with the same title, p. 351. The interior of an inn bedroom, showing a large four-post bed with check curtains. A fat doctor, seated on the foot of the bed, is being forced to drink from a large pot held by a man wearing a check dressing-gown, nightcap, and slippers. A chambermaid leaning on her broom, a waiter, and a coachman stand within the open door (r.), watching with amusement. Standing on a recessed window-seat (l.) are medicine bottles and pill-boxes.

A trick played upon a doctor notorious for over-prescribing and for unwanted visits: a visitor to the inn feigns illness, and forces the doctor to drink a compound of all his draughts and prescriptions.

5¾×8¼ in.

**6745 A SUNDAY ORDINARY AT HIGHGATE.**

*Published as the Act directs, by Harrison & Co. Nov<sup>r</sup> 1. 1784.*

Engraving. *The Wit's Magazine*, i. 361.<sup>1</sup> Illustration to an article, with the same title, p. 368. Men and women seated on benches on each side of a dinner-table. A waiter hands a foaming tankard of beer to a woman with a child on her lap, who looks at the child so that the beer is about to fall. The waiter, looking at the woman, lets the gravy from a dish which he holds in his l. hand pour over another diner, 'the greatest beau in the company'. A man (r.) turns round to look at the disaster; a large greyhound puts his head on the table and, the text explains, devours the contents of his plate. The others, though amused, do not cease eating; one man gnaws a bone held in both hands. In the foreground a dog and cat quarrel over a bone. The room is neatly furnished: three framed pictures hang on the wall, and ornaments are ranged on the chimney-piece. The price of the ordinary was 1s. 6d.

The humours of a Sunday dinner in the inns near London were a common subject of satire. Cf. *Johnson's England*, 1933, i. 192-3, and No. 6885.

6×8½ in.

**6746 THE DOG.**

*Published as the Act directs, by Harrison & C<sup>o</sup> Dec<sup>r</sup> 1. 1784.*

Engraving. *The Wit's Magazine*, i. 401. Illustration to verses with the same title, by W. Whitehead, pp. 431-3. A lady wearing a feathered hat falls to the ground from the back of a dog on which she has tried to ride. A maidservant with a broom, and a servant-lad look grinning round the door (l.). The carpet, wallpaper, an ornate chair, &c., show that the room is well furnished. See No. 7093.

5¾×7½ in.

**6747-6758**

A set of prints (n.d.) after Dighton, bound together, all with the imprint of William Allen (as No. 6747). The costume is that of c. 1784. (298\*. a. 7.)

**6747 THE LADS OF THE VILLAGE.**

*Twelve Elegant and Humorous Prints of Rural Scenes, adorned with Comic Figures. By Robert Dighton. 1.*

*Dublin Printed for Will<sup>m</sup> Allen, N<sup>o</sup> 32 Dame Street,*

Engraving. Two boys play at single-stick outside an inn-door (l.). A wagoner and a stable-boy (r.) watch the contest. A soldier and a young woman seated on a bench against the inn flirt rompingly. A soldier beats a drum. On the r. is a thatched stable or barn with the back of a carriage. In the background is a church-spire among trees. Over the inn-door is inscribed *Guttle Downs Home Brew'd*; in the doorway stands a yokel scratching his head.

5¾×9½ in.

<sup>1</sup> Frontispiece to vol. ii in B.M.L. copy.



**6748 A HOLIDAY DIVERSION. 2**

Engraving. Spectators (r.), who from their dress appear to be 'cits', watch a sack-race with great amusement: five women close together (l.), two of whom have fallen; a dog barks at them. On the r. is a small, rustic inn, with a signboard of a horse's head. In the foreground an elegant milk-maid carrying a pail talks with a military officer. In the background are trees and a small cottage.

$5\frac{5}{8} \times 9\frac{13}{16}$  in.

**6749 RURAL FELICITY. 3**

Engraving. In front of an inn (l.) three young women and two boys, holding hands, dance round a maypole. The inn has the sign of the plough and harrow; a stout man stands in the door, grinning and capering and holding up a foaming tankard. A man in riding-dress and a fashionably dressed lady stand together (l.) watching the dance. In the background (r.) are small cottages and low hills.

$5\frac{3}{4} \times 9\frac{13}{16}$  in.

**6750 THE GIPSEYS PROPHECY. 4**

Engraving. A gipsy woman (r.) takes the hand of a young woman, who listens with pleasure; another young woman pushes back a young man so that he shall not hear the prophecy. Another young man and young woman complete the group. Behind (r.) are two other gipsy women, one smoking a pipe.

$5\frac{11}{16} \times 9\frac{7}{8}$  in.

**6751 THE DANCING MASTER AND HIS PUPIL. 5**

Engraving. A rough-looking man (l.) with a club holds the chain of a dancing bear, while another man (r.) plays the fiddle. On the bear's shoulders sits a monkey wearing a hat. Amused spectators are grouped in a semicircle. On the l. a boy holds back a dog eager to rush at the bear. The scene is outside a rustic-looking inn (l.). On the extreme r. is a knock-kneed pot-boy carrying a number of pots slung across his shoulder. In the background are trees with a spire and a country house.

$5\frac{9}{16} \times 9\frac{7}{8}$  in.

**6752 THE ENTHUSIASTIC ORATOR. 6**

Engraving. A minister stands on a bench under a tree, arms held up, a handkerchief in his r. hand, preaching to a small circle of devout old women and artisans. Two boy chimney-sweeps riding on the same donkey approach from the r. and point derisively at the preacher. The scene is rural, with bushes and grass, but in the distance is the dome of St. Paul's.

$5\frac{5}{8} \times 9\frac{15}{16}$  in.

**6753 THE TARS RECREATION. 7**

Engraving. A scene outside an inn (r.), from which a very fat and jovial woman is bringing a large punch-bowl; over the door is *Good Entertainment for Man and Horse The Widow Tap-tub*. Against the house is a table at

which sit or stand two sailors with two young women; on it is a large sirloin of beef and a tankard. They watch a young woman dancing alone; a sailor stands behind her with folded arms. A man with a wooden leg seated on a stool (l.) plays the fiddle. In the background is the sea with two ships. A large flag flies from the inn, and a bird is in a wicker cage which hangs against the wall.

$5\frac{5}{8} \times 9\frac{3}{4}$  in.

#### 6754 AN EVENING WALK. 8

Engraving. Men and women walk beside a line of trees outside a park wall, probably that of St. James's Park. On the extreme r. is a sentry-box; a soldier on guard buys something from a boy with a basket. A young woman tries to sell a rose to an elderly military officer on crutches, who grins through an eye-glass. Behind (l.) is another sentry-box with a sentry.

$5\frac{5}{8} \times 9\frac{13}{16}$  in.

#### 6755 SUMMER AMUSEMENT. 9

Engraving. The interior of a tea-garden. People are playing bat, trap, and ball; a waiter runs (l. to r.) holding a round tray with tea-things and a kettle. Three smartly-dressed people stand in conversation on the extreme r. In the background is the wall, almost concealed by trees, a small summer-house or gazebo to which leads a flight of steps, and a row of alcoves for tea-drinking, in one of which a man and woman are seated. Cf. *Johnson's England*, i. 189 ff.; Wroth, *London Tea Gardens of the Eighteenth Century*, *passim*.

$5\frac{11}{16} \times 9\frac{13}{16}$  in.

#### 6756 WINTER AMUSEMENT. 10

Engraving. Men skating, probably in one of the London parks. Among them are a Dutchman smoking a pipe, his hands in the pockets of his baggy breeches, and a small boy. A man has fallen on his back. A man sits on a stool on the ice to have skates put on. Behind, spectators stand or walk beside the ice. In the background are a paling and bare trees, the smaller ones surrounded by railings.

$5\frac{5}{8} \times 9\frac{7}{8}$  in.

#### 6757 THE TOWER HILL ESCULAPIUS. 11

Engraving. A quack doctor advances to the edge of his platform, smiling down at his scanty audience. He wears a laced suit and sword and holds up a medicine-phial. The doctor's boy, beside his master, stoops forward, hat in hand, to offer handbills. Behind, three patients sit in a row, the most prominent being a man with a crutch. The most interested spectators are a chimney-sweeper's boy and a carter in a smock-frock. A 'cit' and his stout wife walk away, looking over their shoulders. On a post at the corner of the platform is the sign *Doctor Van Cheatall*. In the background is the Tower of London. For the quack doctor cf. No. 8183.

$5\frac{11}{16} \times 9\frac{3}{4}$  in.



**6758 THE RETURN FROM MARGATE.** 12

Engraving. A scene in the small courtyard of a London inn, at which a stage-coach has just arrived. A stout lady is getting out of the coach, larger in scale than the other figures; the coachman is taking game, &c., from the box. A short stout 'cit' yawns and stretches. Another man looks sourly at his watch; packages lie on the ground, including a hamper directed to *Alderman Guttle*. A smiling waiter (r.) invites the company to enter the inn. Through the folding gates of the yard is seen a street with a distant church.

For Margate as the cits' watering-place, cf. Nos. 5049, 7096, 7744, 7755.  $5\frac{1}{2} \times 9\frac{13}{16}$  in.

**6759 THE COUNTRY TOOTH-DRAWER.**

[c. 1784]

[After Dighton.]

510. *Printed for & Sold by Bowles & Carver, N<sup>o</sup> 69 in St Pauls Church Yard, London.*

Mezzotint (coloured impression). A companion print to No. 6760. The interior of a farrier's smithy. A country woman sits on a low stool, while a farrier pulls at her tooth with a pair of pincers which he grasps in both hands. He presses one foot on her outstretched leg while a grinning assistant holds her head in both hands. A third man stands behind, also grinning and holding a stick above his head; one eye is bandaged. All three wear leather aprons. The wretched woman holds the tooth-drawer's left sleeve with one hand, his nose with the other; her eyes are closed. A boy (r.) flourishes a broom. Behind (l.) is the lighted forge. An anvil, horse-shoes, and farrier's tools are in the foreground. A grinning face looks in through a wide-open window (r.); on the sill is a large tankard. Thatched buildings and trees are seen through the window. Cf. Nos. 8051, 8052.

$12\frac{3}{4} \times 9\frac{13}{16}$  in. *Caricatures*, i. 178.

**6760 THE LONDON DENTIST.**

[After Dighton.]

511. *Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in St Pauls Church Yard, London.*

*Published as the Act directs* [date erased, c. 1784].

Mezzotint (coloured impression). A companion print to No. 6759. The interior of a well-furnished room. The dentist stands in front of a middle-aged woman seated in a chair (l.); he holds her forehead with one hand, with the other he applies a small instrument to her mouth. She grasps a glove in her gloved l. hand. A black boy in livery stands behind the dentist (r.) holding an open case of instruments; he looks round grinning with a finger in his mouth. A young woman stands clasping her hands and looking with an expression of horrified concern at the operation. The dentist wears a bag-wig. A cat arches its back and miaows.

Through a draped sash-window is a gateway to a quadrangle, in front of which a sentry is marching; another sentry's head is visible, indicating

St. James's Palace. On the wall is a bird in a cage and an oval landscape. Below it is a settee on which is a guitar. The floor is carpeted. Cf. No. 7766.

12 $\frac{3}{4}$  × 9 $\frac{7}{8}$  in. 'Caricatures', i. 179.

# 6761 THE FRENCHMAN IN DISTRESS.

After Dighton.]

515. *Printed for & Sold by Bowles & Carver, N<sup>o</sup> 69 in St Paul's Church Yard, London. Published as the Act directs* [date erased, 1784].

Mezzotint. A street scene; a stout hackney coachman seizes by the collar a tall, lean French barber, who deprecatingly holds out an empty pocket. The barber is fashionably dressed with ruffled shirt; a comb and scissors project from his waistcoat pocket; other tools of his trade have fallen to the ground. The coachman wears a round hat in which are two tickets, one 102 N, showing the number of his coach; there are holes in his coat, waistcoat, and stocking. Behind him (l.) is his coach. On the opposite side of the road (r.) are two amused spectators: a sailor wearing a round hat and striped trousers, and a fat oyster-woman holding a little girl on one arm; a knife hangs from her waist, and behind her on a bench is a basket of oysters. They stand outside an alehouse, indicated by the sign of chequers and the words *London Porter* on the shutter of an open sash-window, from which two men are leaning; the dial of a clock inside the room shows that it is five o'clock. Large brick houses receding in perspective complete the background. Beneath the title is engraved:

*Pay me my Fare and be damn'd to you.  
Me ad only von Sixpence pon my Honare.*

One of many satires on the popular theme of the beggarly French fop. 12 $\frac{3}{8}$  × 9 $\frac{7}{8}$  in. 'Caricatures', i. 24.

# 6762 THE FIRST INTERVIEW, OR HAPPINESS SACRIFISED TO RICHES.

516. *Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in St Pauls Church Yard, London*

*Published as the Act directs* [date erased, 1784].

Mezzotint (coloured impression). The interior of a well-furnished room. A young woman turns aside with a gesture of disgust from a young man of simian appearance who is grinning sheepishly. Her father stands behind her with outstretched arms, pleading desperately for her acceptance of the man. The suitor, holding his hat in both hands, turns away from the lady with an imbecile grin, but is being pushed towards her by a third man, probably his father. Through two sash-windows (l.) appear houses and the steeple of a church. Between them is an oval mirror in a carved frame. A landscape hangs on the other wall (r.). The floor is carpeted.

12 $\frac{7}{8}$  × 9 $\frac{7}{8}$  in. 'Caricatures', i. 136.



**6763 THE RETURN FROM A MASQUERADE—A MORNING SCENE.**

517. *Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in S<sup>t</sup> Pauls Church Yard, London.*

*Published as the Act directs* [date erased, 1784].

Mezzotint (coloured impression). Two grinning chairmen, walking diagonally r. to l. towards the spectator, carry a sedan-chair, from the side window of which hang the head and shoulders of a lady, asleep or drunk, her l. arm hanging down outside the chair. She is dressed as a shepherdess, a garland of flowers in her hair; in her r. hand is a crook which also projects through the window. Beside the chair (r.) walks a little grinning chimney-sweep, very broad and short, with soot-bag and brush, but with a striped turban or cloth on his head and holding up a smiling mask. The chair is crossing an open space or wide street, probably Covent Garden, with houses in the background.

A chimney-sweeper was a not unusual character at a masquerade, and it was sometimes said that real sweeps, butchers, &c., posing as masks, visited masquerades.

12 $\frac{3}{4}$  × 9 $\frac{13}{16}$  in.

'Caricatures', i. 206.

**LIFE AND DEATH CONTRASTED—OR, AN ESSAY ON WOMAN.**  
(518)

See No. 3793 [1784]

Also an uncoloured impression.

**DEATH AND LIFE CONTRASTED—OR, AN ESSAY ON MAN.** (519)

See No. 3792 [1784]

Emblems of licentiousness include a volume of *The Rambler's Magazine*, which began in 1783. Also an uncoloured impression.

Similar subjects (n.d.), with a cautionary intent, with the imprint of Bowles and Carver, are:

**THE TREE OF LIFE**, an altered version of a print by J. Pace after I. Doleman. 'Caricatures', iii. 51.

**HIEROGLYPHICKS OF THE NATURAL MAN.** *J. Bakewell inv<sup>t</sup>.*  
Ibid., p. 52.

**HIEROGLYPHICKS OF A CHRISTIAN.** *J. Bakewell inv<sup>t</sup>.* Ibid., p. 53.

Cf. also Nos. 6903, 6908.

**6764 A ST JAMES'S BEAUTY.**

520. *Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in S<sup>t</sup> Pauls Church Yard, London. Publish'd as the Act directs* [date erased, 1784].

Mezzotint. A companion print to No. 6765. A lady seated on the end of a sofa looks out of a window through which is seen a building resembling an inner courtyard of St. James's Palace. Her r. elbow rests on a small circular table on which is an inkstand with a pen; she holds up a rose. She

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wears a feathered hat, a muslin fichu, frilled muslin apron, and a sash over a voluminous draped skirt. The wallpaper and the window-curtains are striped, as is the material which covers the sofa. Behind her is a bureau-bookcase, with books behind glass doors and partly concealed by a curtain. The floor is completely covered by a patterned carpet.

She is probably intended for an inmate of one of the fashionable houses of ill fame in King's Place, cf. No. 6547, &c. See also Nos. 6866, 8198.

Reproduced, *Social England*, ed. Traill, 1904, v. 483.

A coloured impression in 'Caricatures', i. 106.

12 $\frac{7}{8}$  × 10 in.

### 6765 A ST GILES'S BEAUTY.

521. *Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in St Pauls Church Yard, London. Publish'd as the Act directs* [date erased, 1784].

Mezzotint (coloured and uncoloured impressions). A companion print to No. 6764. A smiling and buxom young prostitute is seated, full-face, one arm across the back of her chair, the other leaning on a small table on which are a bottle, a glass, and bread. Her hair falls on her shoulders; she holds one end of a kerchief exposing her breast. The room is slatternly, the ceiling is broken, and there is a hole in the floor. The walls are stencilled or papered. Torn bed-curtains hang against the wall over a mattress which is propped against it. On the floor is a bunch of flowers in a chamber-pot. A broadside on the wall is headed by a print of a Tyburn crowd surrounding four bodies hanging from a gallows. Through an open sash-window with broken panes the roofs of houses are seen; behind them is a church steeple.

12 $\frac{7}{8}$  × 9 $\frac{7}{8}$  in.

'Caricatures', i. 107.

### 6766 THE STAY-MAKER TAKING A PLEASING CIRCUM-FERENCE.

522. *Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in St Pauls Church Yard, London*

*Published as the Act directs* [date erased, 1784].

Mezzotint (coloured impression). A companion print to No. 6767. A lady stands in frilled petticoat and chemise which reveals the full contours of her bust, while the staymaker (l.), young and fashionably dressed, kneels on one knee holding his yard-measure round her waist, gazing at her amorously. Her r. hand is on his shoulder. On a chair (l.) is a pair of stays. On the ground (r.) is his hat with more stays tied together by a handkerchief.

The room is fashionably furnished with a draped blind half-concealing a window (l.). The wall is papered, the floor carpeted; against a wall is a striped settee over which hangs an oval mirror in an ornate carved frame, with two cupids supporting garlands.

12 $\frac{7}{8}$  × 9 $\frac{7}{8}$  in.

'Caricatures', i. 184.



**6767 THE FASHIONABLE SHOE-MAKER TRYING ON AN ITALIAN SLIPPER.**

523. *Printed for & Sold by Bowles & Carver, N<sup>o</sup> 69 in St Paul's Church Yard, London.*

*Published as the Act directs* [date erased, 1784].

Mezzotint (coloured impression). A companion print to No. 6766. A young woman wearing hat, lace-trimmed mantle, and gloves sits, her r. leg resting on the knee of a young man (l.) who kneels on one knee placing a slipper on her foot. He is dressed in the height of the fashion in a cutaway coat and a high swathed neckcloth; she looks coyly at him, he gazes ardently at her. On the floor is the other slipper and the shoe, unbuckled, which she has taken off. Her muff is on a table beside her (r.).

The room is fashionably furnished. Striped curtains drape the window (l.) through which trees are seen. The wall is papered and the floor carpeted. An elaborate chimney-piece partly visible (r.) is decorated by an urn flanked by a pyramid on a rectangular base.

12 $\frac{3}{4}$  × 9 $\frac{1}{4}$  in. 'Caricatures', i. 185.

IN PLACE. EN EMPLOI (539).

See No. 3772 [1784]

OUT OF PLACE. HORS D'EMPLOI (540).

See No. 3773 [1784]

**6768 LABOUR IN VAIN—OR, FATTY IN DISTRESS** [1784]

[After Dighton.]

541. *Printed for & sold by Carington Bowles N<sup>o</sup> 69 in St Pauls Church Yard, London.*

*Published as the Act directs* [date erased].

Mezzotint (coloured and uncoloured impressions). The fat woman of No. 6138 struggles to get through posts which frame an opening in a low wooden rail or barrier in St. George's Fields. A beau (r.), almost identical with the man who is pulling her through in No. 6138, leans on one elbow on the near side of the rail. Behind him, on the farther side of the rail, a fat citizen looks at her through a single eyeglass. She holds a closed fan in her r. hand. A spaniel barks at her. In the middle distance (l.) two men are laughing together; one carries on his head a large corded trunk. In the distance are the buildings of *Saint George's Spa*, the name engraved on the façade. A large tree (r.) extends its branches across the upper part of the design. In the distance (r.) are trees behind a ramshackle paling, extending to the buildings of the 'Spa'.

This was the 'Dog and Duck', a place of entertainment which by this time was on the down-grade towards the disrepute which led to its suppression. See W. Wroth, *London Pleasure Gardens*, 1896, pp. 271 ff. (reproduction).

13 × 10 in. Crace Collection, Portfolio XXXV, No. 35. 'Caricatures', i. 54.

## 6769 THE PIT DOOR. LA PORTE DU PARTERRE.

[After Dighton.]

542. Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in S<sup>t</sup> Pauls Church Yard, London.*Publish'd as the Act directs* [date erased, 9 Nov. 1784<sup>1</sup>]

Mezzotint (coloured impression). A struggling crowd, partly within and partly without the pit door, a spiked gateway, of Drury Lane Theatre. Men, respectably dressed but of plebeian appearance, stand in the foreground on the outskirts of the crowd or fight their way in, some with sticks. There are a few women; one who has fainted but is in an erect position owing to the crowd, is being revived with smelling-salts. A man is vomiting. In the foreground two lady's hats, the ribbons partly torn off, lie on the ground with shoes and the broken fragments of a shoe-buckle. In the background two ladies and a man are passing through a narrow door into the theatre itself; through the doorway is seen a section of an upper gallery and boxes below it, both crowded. On the exterior wall, above the heads of the crowd, is a play-bill, *By Command of their Majesties. At the Theatre Royal Drury Lane this present Thursday Oct 21 1784 The Grecian Daughter . . . Euphrasia M<sup>rs</sup> Siddons. To which will be added The Devil to Pay.* followed by words in small type among which *Sir John Lovelace M<sup>r</sup> King* is just legible. *Tomorrow the Tragedy of Hamlet Hamlet by M<sup>r</sup> Kemble.*

The crowd for a performance by Mrs. Siddons of one of her famous parts (cf. No. 6126) was especially great, but there were many complaints of the overcrowding at the London theatres.

Reproduced, *Johnson's England*, ed. A. S. Turberville, ii. 178.

12 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.

'Caricatures', i. 41.

<sup>1</sup> Impression exhibited at Burlington Fine Arts Club, 1932.



1785

## POLITICAL SATIRES

### 6770 THE FALL OF ACHILLES.

[Rowlandson.]

*Pub<sup>d</sup> Jan<sup>y</sup> 7. 1785 by G. Wallis Ludgate Hill.*

Engraving. Pitt puts the Coalition to flight. He stands on the l., having just discharged an arrow from his bow, which pierces Fox (r.) in the Achilles tendon. He says:

*Thus do I strive with heart and hand  
To drive Sedition from the Land.*

Fox, prostrate and massive, supports himself on his hands to look at Pitt, saying:

*There is nought but a place or a pension that will ease  
The Strain that I've got in my tendon Achilles*

Burke, behind Fox, rushes away from Pitt, his arms outstretched in terror, saying:

*Before thy Arrows Pitt, I fly  
O D—n that word prolixity*

North, between Burke and Pitt, also in flight but holding a sword and shield, says:

*This curs'd eternal Coalition  
Has brought us to a rare Condition*

Pitt has a quiver with arrows slung across his shoulder; he, North, and Burke wear contemporary dress; Fox wears a tunic, greaves, and sandals.

Burke was reprov'd by Pitt on 30 July 1784 for his prolixity in bringing forward a motion for papers on the conduct of Hastings: 'if the hon. gentleman went on in that manner, making motions for which there were no parliamentary grounds, there would be no end to it.' *Parl. Hist.* xxiv. 1264. Burke again spoke at length; on rising a third time he was shouted down and was told by W. W. Grenville that his pressing 'himself so frequently on the House' was 'contrary to all rule, and if tolerated, there was an end of all debate'. *Ibid.*, pp. 1271-2. Cf. Nos. 6776, 6788. Fox actually strained his Achilles tendon about this time, *Parl. Hist.* xxv. 6 (4 Feb.). For the consequences of the Coalition to the Whigs cf. Nos. 6671, 6790, &c.

Grego, *Rowlandson*, i. 152.

8½ × 13½ in.

### 6771 (FOX) SINGING A SONG TO THE P—E OF W—L—S.

[? J. Barrow.]

*Pub<sup>d</sup> Jan<sup>y</sup> 1785 by J. Barrow, Red Lion Bull Stairs Surry side  
Black Friars Bridge.*

Engraving. A fox represents the first word of the title. Fox (l.) and the Prince of Wales (r.) sit opposite each other playing cards at a circular table.

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Each holds a wine-glass; on the table are guineas, cards, and a bottle. The Prince asks, *Fox, are not you the Shuffler?* Fox sings (the words in a label issuing from his mouth):

1

*Tho' matters at present go cross in the Realm,  
You will one day be K—g Sir, and I at the helm;  
So let us be jovial, drink, gamble and sing,  
Nor regard it a straw, tho' we're not yet the thing.  
Tol-de-rol, Tol, Tol, Tol-de-rol.*

2

*The proverb informs us, Each dog has his day,  
So those that oppose us, this Fate must obey,  
But time's on our side Sir, and now on the wing,  
To make me a Statesman and you Sir the K—g.  
Tol-de-rol, Tol, Tol, Tol-de-rol.*

3

*In vain are harangues, I as well may be dumb,  
And let motions alone, till our day Sir, is come.  
Then Thurlow & Pitt, from their State we will fling,  
They may go below stairs Sir, so we are the thing.  
Tol-de-rol, Tol, Tol, Tol-de-rol.*

4

*Thus seated in state Sir, we'll fill all our Soul,  
At the Fountain of Venus, at Bacchus's bowl,  
In all that we please Sir, we'll take a full swing  
For who's to controul a Prime Statesman and King?  
Tol-de-rol, Tol, Tol, Tol-de-rol.*

An indication of the completeness of Pitt's victory in 1784 (cf. No. 6671, &c.). For the relations between Fox and the Prince cf. Nos. 6237, 6401, &c. For the Regency crisis, when this prophecy seemed on the point of fulfilment, see No. 7377, &c. Cf. No. 6795.  
8 $\frac{5}{16}$  × 12 $\frac{7}{8}$  in.

## 6772 PART THE FIRST — — — — — AS IT IS.

### THE GAMBLERS.

*Pub<sup>d</sup> Jan<sup>y</sup> 9. 1785—by S. W. Fores N<sup>o</sup> 3 Piccadilly*

Engraving (partly coloured). A companion print to No. 6779. Three men are seated on a settee behind a circular gaming-table, on which are cards, a dice-box, and guineas. On the l. is the Prince of Wales, a dice-box in his l. hand; with the r. he points to the star on his coat, saying, *Who sets a thousand on This?* The man on the l., perhaps Sheridan, answers, stretching out his r. arm to the Prince, *I say done—at it for a thousand.* Fox, who sits between them, holds out his r. hand covertly to Sheridan and takes from him a pair of dice, saying, *Give me the cog'd dies and I'll nick him.*

One of many satires on the evil influence of Fox on the Prince of Wales, cf. Nos. 6237, 6401, &c. See also No. 6774.

8 $\frac{7}{8}$  × 12 $\frac{5}{8}$  in.



## 6773 THE MEETING OF PARLIAMENT.

[W. Dent.]

*Pub<sup>d</sup> as the Act directs, by J. Brown, Rathbone Place, Jan<sup>y</sup> 22<sup>d</sup> 1785.*

Engraving. Pitt and Fox, stripped to the waist, face one another in a pugilistic encounter: Pitt (r.), tall and slim, Fox (l.), slightly shorter but far stouter. The backers are North behind Fox, and Pepper Arden, the Attorney-General, behind Pitt. North says, *Touch him about the Lights, Brother Charley—I'll warrant he'll be glad to commute with you—and I'll cool Master Pepper.* Arden says, *Courage Billy, zounds! dont be afraid, use Dispatch—the Law is on your side.*

The print anticipates the opening of the session on 25 Jan. Its especial application is perhaps to the Westminster Scrutiny, see No. 6553, &c. For Arden, see Wraxall, *Memoirs*, 1884, iii. 179, 204 ff., &c. 'Lights' and 'Commute' are punning allusions to the Commutation Tax, see No. 6634, &c.

7 $\frac{15}{16}$  × 12 $\frac{3}{16}$  in.

## 6774 CHARLEY DIE.

*London Pub<sup>d</sup> Jan<sup>y</sup> 27<sup>th</sup> 1785, by W George 227 Strand*

Engraving. Design in an oval. A H.L. portrait of Fox, leaning back with an inscrutable expression, similar to that in No. 6772 by the same artist. His r. hand, holding a dice-box, is raised above his head. Below the title is engraved:

*Seven is the Main: Seven!  
Who sets Charley any more money?*

Before the publication-line is, —*Billy Sly* [? Pitt], *in a few days—*, but see No. 6778, a companion print by the same artist.

One of several satires implying, as on his resignation in 1782, that Fox's only resource is the gaming-table; see No. 6804, a reissue of No. 6015. 5 $\frac{15}{16}$  × 5 in.

## 6775 WESTMINSTER SCHOOL.

OR—DR BUSBY SETTling ACCOUNTS WITH MASTER-BILLY AND HIS PLAYMATES.

[Gillray.]

*Pub<sup>d</sup> Feb<sup>y</sup> 4<sup>th</sup> 1785, by J. Ridgeway, Piccadilly*

Engraving. Fox as Dr. Busby birches Pitt and his supporters in a lofty hall with stone walls. Fox (l.) sits under a statue of Justice which is in an alcove above his head, a birch-rod in her r. hand, in the l., her scales evenly balanced. Pitt lies across Fox's knee, his posteriors scarred; he says, *O pardon me & I'll promise you on my honor that I will Honestly & boldly endeavour a reform!*" Fox, his birch-rod raised to smite, says, *That's all Twaddle!—so here's for your India Task! there! there! there! & there's for blocking up the old Womens Windows & making them drink Tea in the dark!—there! there! & there's for — O I've a a a hundred accounts to settle—there! there! there! there! there! there.* Those who have been already chastised are borne off (r.), a sea of heads, on the backs of the Foxite party.

The last three only are characterized: Robinson is carried off on North's back; he is identified by the rats which leap from his rolled-up coat, cf. No. 6427, &c. Sheridan (identified by the *School for Scandal* which protrudes from his pocket) carries off Sir Richard Hill, identified by two papers projecting from his coat: *Bible Joke* and *Rochester Sermon* (see *The Rolliad*, No. III, *Probationary Odes*, No. IV). Next, Burke carries off Richard Atkinson ('the minor Kinson' of *The Rolliad*, No. VIII), from whose pocket projects *Rum Contr[act]*. Beneath the title is engraved:

"*Illustrious Bums, might merit more regard;  
Ah! Bums too tender for a stroke so hard*"

*Vide Rolliad.* See No. 6816.

(A parody of the lines on the Treasury bench:

'No sattin covering decks th'unsightly boards;  
No velvet cushion holds the youthful Lords,  
And claims illustrious Tails such small regard?  
Ah! Tails too tender for a seat so hard.'

With the gloss,

'Alas! that flesh, so late by pedants scarr'd  
Sore from the rod, should suffer seats so hard.')

A propagandist print issued by the publisher of *The Rolliad*, and misrepresenting the actual state of politics, but cf. No. 6818. For the allusions to the windows and tea, see No. 6634, &c. For 'twaddle', a new word, cf. No. 6958.

Grego, *Gillray*, p. 73. Reprinted, *G. W. G.*, 1830.

12 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.

## 6776 THE ORATORS JOURNEY.

*Pub<sup>d</sup> Feb<sup>y</sup> the 7 1785 by S. W. Fores N<sup>o</sup> 3. Piccadilly.*

Engraving. Fox and Burke ride (r. to l.) a galloping horse beside a milestone inscribed *1 Mile to Perdition*. Between them sits Mrs. Siddons, whom Burke holds round the waist. Fox holds the reins and lashes the horse, turning round to say, *No Prolixity B——ke. Here's no procrastination*. Burke says, *Now we'll show the Mahratta's something Sublime and beautiful*. Mrs. Siddons, as Lady Macbeth, holds a dagger in her r. hand, a bowl in the l., saying, *That which hath made them drunk, hath made me bold*. Behind them, r., pointing to the r., is a signpost, *To Popularity*.

For Burke's prolixity cf. No. 6770. Mrs. Siddons played Lady Macbeth for the first time in London at her benefit, 2 Feb. 1785, Drury Lane. Genest, vi. 336-7.

10 $\frac{5}{8}$  × 14 $\frac{3}{8}$  in.

## 6777 THE OLD HEN AND CHICKEN OF THE LAW.

[W. Dent.]

*See the Debate on the Westminster Scrutiny in the Papers of Thursday the 10<sup>th</sup> of Feb<sup>y</sup> 1785*

Engraving. Pitt, as a game-cock with a human head, stands guard at the door of the Treasury (l.), which is inscribed *Cock Pit Barn Door*. He says,



*Cock a doodle do.* In the foreground a large hen with the head and wig of Sir Lloyd Kenyon, Master of the Rolls, faces in profile a small man, Michael Angelo Taylor, who holds his hat deprecatingly. Kenyon says, *Chicken!—nay, you was less than a chick, quite addled in the shell, when you turned tail to the T—s—y Cock and his crums of comfort.* Taylor says, *Dear Master, permit me to explain—my meaning was good—when I said that I was a mere chicken of the Law—* At his feet is a paper inscribed *New Species of Poultry by Master Biddy.* Two game-cocks with human heads in profile to the l. stand (r.) watching the conversation; one is Jack Lee, Attorney-General under the Coalition, the other James Mansfield, his Solicitor-General. Mansfield says, *Dont you think, honest Jack, that we can make a tough Pullet of him?* Lee answers, *Impossible!—he's worse than an ill-roasted egg, d—d on one and not worth a curse the other side.* Round the Treasury door (l.) seven chickens with human profiles wearing legal wigs are pecking at guineas.

Michael Angelo Taylor, M.P. for Poole, then a Pittite, voted against Pitt on the Westminster Scrutiny, saying apologetically (9 Feb. 1785) that 'he was young—he was but, what he might call himself, a *chicken* in the profession'. Sheridan ridiculed the remark, saying, 'Perhaps it would have been as well . . . that the chicken had not left the barn door of the Treasury . . .'. Lee and Kenyon also spoke. *Parl. Hist.* xxv. 42, 47, &c. Taylor was ridiculed as 'the Chick of Law' in the *Probationary Odes* and the nickname stuck to him for life. He soon went over to the Opposition. For the Westminster Scrutiny see No. 6553, &c.

$7\frac{1}{2} \times 11\frac{1}{2}$  in.

## 6778 HONEST BILLY.

*Pub<sup>b</sup> Feb<sup>r</sup> 18. 1785 by S W Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). Design in an oval. H.L. portrait of Pitt in the House of Commons, standing at the table on which are books and two documents inscribed *Parliamentary Reform* and *Commutation Act*. Three shadowy seated figures watch him: Fox (l.) says, *Oh that I had him at Brooks's! I'd Reform him.* Next, a man wearing a hat says, *If I had him at Deal I'd soon Smuggle him—Oh that poor Charley had continued in, He'd never suppress our trade.* The third says, *He has made a Bankrupt of me. Oh that I could Adulterate.* (The smuggled tea had been much adulterated.) Above the design is etched, *Save, oh Save my Country!!! My Fathers' dying words I never can forget.*

The print anticipates Pitt's motion for Parliamentary Reform, on 18 Apr., but his intention was well known, especially through a circular letter of Wyville to the Reform Committees on 27 Dec. 1784. The measures for suppressing smuggling and for the reduction of the tea-duties (so reducing the profits of smuggling and adulteration), the loss to be supplied by the 'Commutation Tax', an additional duty on windows, had been passed in 1784, see No. 6634, &c. A companion print to No. 6774.

$5\frac{15}{16} \times 5\frac{1}{16}$  in.

## 6779 PART THE SECOND. AS IT OUGHT TO BE.

*London Pub<sup>d</sup> Feb<sup>r</sup> 27 1785 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (uncoloured and partly coloured impressions). A sequel to No. 6772. The Prince (l.) has risen from the settee, the table is overturned,

and holding a poker in his hand he drives Fox and (?) Sheridan from the room. Dice-boxes and cards lie on the floor. He says, *Out, ye ungrateful Villains! And never dare to enter here again.* Fox (r.) turns his head to say, *Forgive me this once. And I'll be your slave for ever—If your H—ss discards me, What will become of me?* The other says, *I say off—He's nicked us Charley.*

$8\frac{7}{8} \times 12\frac{1}{4}$  in.

**6780** PAR NOBILE [fratrum].

[Feb. 1785<sup>1</sup>]

Aquatint. A silhouette of two profiles facing each other. On the r. is Wilkes; on the l. the devil, horned and bearded, grins at his brother.

$4\frac{1}{4} \times 6$  in. (pl.).

**6781** THE MINISTER KNOCKING OUT BRITANNIA'S DAY-LIGHTS.

[1 Mar. 1785]

Engraving. From the *Rambler's Magazine*. Britannia is attacked by Pitt who strikes her in the face. She is supported by Fox (r.), who holds her l. arm. Behind Pitt (l.) stands Thurlow, who appears to be restraining him. On the extreme l. is another spectator. Britannia's shield and spear are on the ground, and Pitt's l. foot is on the shield. In the background are houses and the pavement of a street.

An attack on the Commutation Tax, by which the tax on windows was increased to compensate for a reduction on the tax on tea, see No. 6634, &c.

$4\frac{15}{16} \times 3\frac{3}{16}$  in.

**6782** THE SPARTAN BOY.

[1 Mar. 1785]

Engraving. Pl. to the *Hibernian Magazine*, 1785, p. 57, but this impression appears to have been issued separately. Design in an oval. H.L. portrait of the Prince of Wales, in profile to the r., wearing a hat. His hands are crossed on his breast, hugging a fox whose head protrudes from under his r. arm. The fox says, *I shall get through at Last.*

The accompanying text relates the tale of the Spartan boy who concealed a stolen fox until he was bitten to death, and explains that the subject of the print is not Spartan in character, but rather resembles Prince Hal; the resemblance consists in his 'holding a wiley and insidious Fox near his heart . . . and in persisting to keep him till he gnaws his vitals, and brings him to destruction'. For Fox and the Prince cf. No. 6401, &c.

$4 \times 2\frac{5}{8}$  in.

**6783** THE DEFEAT OF THE HIGH & MIGHTY BAILLISSIMO CORBETTINO . . .

[Rowlandson.]

*Pub<sup>d</sup> by W Humphry near Temple Bar Strand. 7<sup>th</sup> March 1785.*

Engraving (coloured and uncoloured impressions). A scene in the Vestry Room of St. Martin's, Westminster, symbolizing the defeat of the Government on the Scrutiny on 3 Mar., when Sawbridge carried by 38 his motion that the High Bailiff be forthwith ordered to make his return. Fox (l.) and Wray (r.) are fighting; Wray's sword is broken and he shrinks

<sup>1</sup> So dated by Miss Banks.



back from Fox, who threatens him with the sword of *Justice*. Fox's shield is inscribed *Majority 38*, Wray's is inscribed *Ingratitude*. A flying cherub holds over Fox's head a laurel wreath, and a scroll inscribed, *It is Ordered that Thomas Corbett. Esq<sup>r</sup> do immediately Return*—. From his mouth issues the word *Victory*. Fox says, *The Wrath of my Indignation is kindled and I will pursue them with a mighty hand and outstretched Arm until Justice is done to those who have so nobly supported me*. Wray says, *My Knees wax feeble and I sink beneath the weight of my own Apostacy*—. He steps back across the prostrate body of Corbett, the High Bailiff, who says, *my Conscience is now at peace*. Wray's counsel in the Scrutiny are fleeing to the r. in confusion. Three of them say, respectively: *Nor Law nor Conscience nor the aid of Potent Ministers can 'ere support this Contest 'gainst such a Chief; Help! Help! Our Chief is fallen! O Conscience support me—*, and, *Our support is gone and we are fallen into a Pitt, yea even into a Deep Pitt*—. Fox's counsel advance behind him from the l. in triumph. The foremost raises a book inscribed *Truth*; three others hold rolled documents inscribed respectively, *Law*, *Eloquence*, and *Perseverance*. On the walls of the room are notices: *At a Vestry holden in and for the Parish of St Martin in the Fields — It is ordered that the Parish Officers be Vigilant in apprehending all Vagabonds in this Parish*. A placard purporting to be a transcript of the creed begins, *I believe in Murphy the Assessor Almighty maker of good and bad V—* [votes] *visible & invisible and. . . from thence shall come to Judge the quick & the [dea]d* — Next to this is a *List of bad votes Jn<sup>o</sup> Hale Esq<sup>r</sup> J. Matthias Sen<sup>r</sup> J. Matthias J. . .*

After the title is etched: *and his famed Cecilian Forces on the Plains of St Martin on Thursday the 3<sup>rd</sup> day of February 1785 by the Champion of the People and his chosen Band, after a smart Skirmish which lasted a considerable time, in which many Men were lost on both sides. But their great Ally at length losing ground, Desertions took place and notwithstanding their vast superiority in Numbers and weight of Metal at the first onset, they decreased apace, altho' often rallied by the ablest Men in Command, till at length the Forces gave way in all quarters & they were totally overthrown. This Print is dedicated to the Electors of the City & Liberty of Westminster who have so nobly stood forth and supported their Champion upon this trying occasion by — An Independent Elector.*

At this time the Scrutiny was completed only in the parish of St. Ann's, Soho, and was proceeding in St. Martin's (Wray had expected greater success in St. Margaret and St. John's); many bad votes were detected on both sides, the relative positions remaining unaltered. The court was dilatory and incompetent, the proceedings very expensive, and it was estimated that two more years would be needed for completion. For the High Bailiff's conscience, cf. Sheridan's speech on 8 Feb., *Parl. Hist.* xxv. 48, 50. Arthur Murphy had been appointed assessor in succession to Francis Hargrave who had resigned. Garrow and Philips were counsel for Fox, Rouse and Morgan for Wray. On 4 Mar. the High Bailiff made the return, the unqualified votes having been deducted: Hood 6588, Fox 6126, Wray 5895. On 3 Mar. there were illuminations in Westminster. *Westminster Election*, 2nd ed., 1785, pp. 539 ff. *Parl. Hist.* xxv. 1–146. For the Scrutiny see Nos. 6553, &c.

Grego, Rowlandson, i. 153–4. Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 287; Manchée, *Westminster City Fathers*, 1924, p. 18.

$8\frac{3}{16} \times 13\frac{1}{8}$  in.

## 6784 CICERO IN CATILINAM

JS f [Sayers].

*Published 17<sup>th</sup> March 1785 by Tho<sup>s</sup> Cornell Bruton Street*

Engraving. A scene in the House of Commons. Pitt stands by the table in back view, r. arm held out, his head turned to address Fox. Fox (r.) and North are seated on the front Opposition bench; Fox, wearing his hat and holding a stick, bites his fingers and turns his head away from Pitt, looking sulky and abashed. North, his forehead puckered in a frown, conceals his face behind a paper on which he is writing. The Speaker, Cornwall, stands (l.) in profile to the r.; below him the Clerks of the House, John Hatsell, Clerk (l.), and John Ley, Clerk Assistant (r.), are seated at the table. Beneath the title is etched:

*"Quousque tandem abutere, Catilina, patientia nostra? quamdiu etiam"  
"furor iste tuus nos eludet? &c &c".*

Perhaps an allusion to the dispute between Pitt and Fox on 9 Mar., in a debate on the Scrutiny, when Pitt accused Fox of 'speaking of the recently elected House with the most insolent contempt and invective', and was restrained by the Speaker from quoting the words of another member spoken in a former debate. *Parl. Hist.* xxv. 140, 142. For Fox as Catiline cf. Nos. 6426, 7492, 8067, 8072.

12 $\frac{3}{4}$  × 11 $\frac{3}{16}$  in.

## 6785 HIBERNIA IN THE CHARACTER OF CHARITY.

W.D. [Dent.]

*Pub<sup>d</sup> as the Act directs, by J. Brown, Rathbone Place March 21 1784  
[? 1785]*

Engraving. Hibernia, seated, holds on her lap Fox (l.) and North, whom she is suckling (r.). She says, *Bless the little Innocents!* Behind her (l.) Britannia lies on the ground, her shield and spear beside her, Hibernia's foot resting on the shield which is inscribed *Equal Participation*. At Hibernia's feet Burke kneels in profile to the r., holding a staff inscribed *Faction*; he earnestly addresses a man whose body is partly composed of an Irish harp inscribed *Sedition*; he is in profile to the l., horns sprout from his forehead; his resemblance to the Bishop of Derry in No. 6654 is marked. Fox, North, and Burke are naked infants. Britannia says:

*Sister, this treach'ry you may have to rue,  
Beware, you may yourself with me undo.*

The bishop ('Sedition') says:

*Proceed ye precious Imps! ye politicians good!  
Who first cri'd that poor Ireland must have cloaths and food!  
Now bawl that Britian's ruin'd with as fair a face,  
To get Ministers out and your dear selves in place.*

Beneath the title is etched:

*These sweet Babes by Britannia quite cast out,  
At length have found a Parent brave and stout.  
They'll good children prove, she a fond mother,  
Because, hence they may assist each other.*



For the clamour raised and exploited by Fox against Pitt's Irish Resolutions see Lecky, vi. 399-401; Russell, *Memorials and Correspondence of Fox*, ii. 270 f. Rutland wrote from Ireland to Pitt, 16 June 1784, 'M<sup>r</sup> Fox I am informed, says, He shall make his harvest from Ireland.'

The demand for 'protecting duties' was made in Ireland in April 1784, cf. No. 6647. The Resolutions on Commercial Intercourse between Ireland and Great Britain were laid before Parliament on 22 Feb. 1785, and were attacked by Fox. *Parl. Hist.* xxv. 311 ff. See letter of Pulteney to Rutland, 22 Mar., on the manœuvres of the Opposition. *Hist. MSS. Comm. Rutland Papers*, iii. 193-4. Rose, *Pitt and National Revival*, pp. 249 ff. For Irish unrest see No. 6654, &c. For the Irish Propositions see Nos. 6787, 6788, 6789, 6792, 6794, 6795, 6796, 6798, 6799, 6800, 6801, 6802, 6805, 6806, 6809, 6812, 6964, 7124, 7135, 7389, 7480.

9×7 $\frac{7}{8}$  in.

### 6786 PYLADES, AND ORESTES.

*From the Original Painting by Guido, in S<sup>t</sup> James's, Palace Pub<sup>d</sup> March 1785*

Engraving. Fox and North, both about to be executed by demons, reach out, one for dice-box and dice, the other for guineas. Fox (l.) kneels on the ground beneath a gallows, of which he appears unaware, his neck is in a noose, and a winged demon hauls at the rope which is over a pulley. North (r.) kneels so that his neck is under the blade which is supported in a gibbet (an anticipation of the guillotine) and is being let down by another flying demon. He is intent on the coins and ignores the threatening blade. Beneath the title is etched:

*O infortunati ambo, si quid mea carmina possint  
Ad impia Tartara mit. . .*

6 $\frac{3}{4}$ ×11 $\frac{7}{8}$  in.

### 6787 THE HIBERNIAN ATTEMPT.

[1 Apr. 1785]

Engraving. From the *Rambler's Magazine*. George III, seated on the throne, holds a sceptre; on his head is half a crown, he points to America, a negro wearing a feathered head-dress who waves a striped flag and is carrying off (l.) the other half of his crown. Pitt stands complacently on the king's r.; between and behind them is Thurlow. In front of the throne (r.) is a snorting bull (John Bull) ridden by an Irishman who twists its tail and goads it with the shaft of an Irish flag.

An attack on Pitt's Irish Resolutions, represented as an attack on the sovereignty and prosperity of England. See No. 6785, &c.

3 $\frac{1}{2}$ ×5 $\frac{1}{4}$  in.

### 6788 \* \* \* \* \* [BURKE] ON THE SUBLIME & BEAUTIFUL.

JS f. [Sayers.]

*Published 6<sup>th</sup> April 1785 by Tho<sup>s</sup> Cornell Bruton Street*

Engraving. A scene in the House of Commons. Burke stands on the shoulders of two seated members: his r. foot is on the l. shoulder of Powys, his l. on the r. shoulder of Sawbridge. His arms are crossed on his

breast, his r. arm clutching his l. shoulder; from his mouth float three scrolls inscribed, *Invective against ye Minister*, *Short Observations on India Affairs* [a long scroll], and *Tropes on the Irish Trade Bill*. Powys looks up at him with an angry expression; he holds in his hand a thick bundle of papers inscribed *Mem<sup>da</sup> of Important Observat<sup>ns</sup> Obvious Objections Perpetual Motions Doubts Facts Surmises Queries &c<sup>a</sup> &c<sup>a</sup>*. Sawbridge looks gloomily away from Burke, his l. leg stretched along the seat; he holds a paper inscribed *Mock Motion for Reform in the Representation &c*. Three members seated behind Burke hide their heads or turn aside from his spate of words. Beneath the title is etched:

*Sublimi feriam Sidera Vertice*  
*Hor.*

Burke is represented as the chief bore of the House, standing on two other would-be bores (cf. No. 6770). Burke published his very lengthy speech (on 28 Feb.) on Indian affairs 'as entering more into the detail of the subject' than the other speeches in the debate. *Parl. Hist.* xxv. 182-259. He denounced Pitt's 'Offices Reform Bill' on 8 Mar. as 'a direct and violent contradiction to Magna Charta and the common law of the land'. *Ibid.*, p. 372. He spoke extravagantly but shortly on the Lancashire petition against the Irish Resolutions on 16 Mar. *Ibid.*, pp. 366-7 (see No. 6785, &c.). Sawbridge's motion for shorter parliaments had been introduced in May 1782, May 1783, March and June 1784, and was again moved on 3 May 1785. *Ibid.*, p. 514 f. See No. 7291, &c.

12 $\frac{3}{8}$  × 8 $\frac{7}{8}$  in.

#### 6789 [NORTH AND FOX ATTACK THE IRISH RESOLUTIONS]

JS f [Sayers.]

*Published 12<sup>th</sup> April 1785 by Tho<sup>s</sup> Cornell Bruton Street*

Engraving. No title. Pitt's *Propositions* for freedom of commerce between England and Ireland are supported on an Irish harp which rests on a rectangular framework above a fire which is being made to blaze by North and Fox. North (l.), on hands and knees, his cheeks inflated, blows at the flames; Fox (r.), seated on a bulky roll inscribed *Petition from the Cotton Manufacture[rs]*, plies a pair of bellows. The fuel of the fire consists of papers inscribed *Rumour*, *Evidence at the Bar* (2), *Pamphlets*, *Pleadings at y<sup>e</sup> Bar* (2), *Arguments*. The flames and smoke which extend above their heads are inscribed *Distrust*, *To Scotland*, *Discontent*, *To the Chamber of Commerce*, *Objections*, *Jealousy*, *To Manchester*.

A good representation of the campaign of misrepresentation which was directed against Pitt's Irish Resolutions in England. See Rose, *Pitt and National Revival*, 1911, chap. xi; *Parl. Hist.* xxv. 409-14. A petition from Lancashire contained 80,000 signatures, and there were petitions from most manufacturing and commercial towns, notably Glasgow, Paisley, and Bristol. For the Propositions see No. 6785, &c.

7 $\frac{3}{4}$  × 9 $\frac{11}{16}$  in.

#### 6790 MORNING PREPARATION.

[25 Apr. 1785<sup>1</sup>]

[Gillray.]

Aquatint. A companion print to No. 6791. Fox, North, and Burke in a

<sup>1</sup> Publication-line apparently cut off.



poverty-stricken room: North (l.), seated in a low arm-chair, leans back yawning, arms above his head, legs stretched out. On the wall above his head hangs a broken pair of bellows, emblem of his Borean blast. Burke, (r.), very thin, seated on a three-legged stool, is mending the breeches which he has taken off. Behind his head is a spider in the centre of a cobweb. Between and behind them stands Fox, in the attitude of an orator, r. arm raised, rehearsing a speech and regarding himself in a cracked mirror (r.) which reflects his anxious and gloomy expression. Above his head a dark lantern, emblem of a conspirator, hangs on the wall (cf. No. 6784, &c.).

A satire on the desperate plight of the Opposition, cf. Nos. 6671, &c., 6994, 8140.

Grego, *Gillray*, p. 72.

12 $\frac{5}{16}$  × 9 $\frac{1}{2}$  in.

**6790** A Another version, differently drawn and aquatinted, and with a more emphatic line. No inscription.

12 $\frac{1}{4}$  × 9 $\frac{5}{8}$  in.

**6791** EVENING CONSOLATION.

[Gillray.]

*Pub<sup>d</sup> Ap<sup>t</sup> 25<sup>th</sup> 1785 by W. Humphrey N<sup>o</sup> 227 Strand.*

Aquatint. A companion print to No. 6790. Fox in the foreground (r.) leans back disconsolately in a low chair; in his r. hand is an empty purse, in the l. *Pitts Speech*. Beside him in his upturned hat are a dice-box and dice. On the l. Burke, stripped to the waist, kneels before his three-legged stool on which is propped an open book inscribed *Reform*; he is flagellating himself with a birch-rod held in his r. hand, and a rosary attached to a cross in his l. Behind, as if seen in a camera obscura or through a window, North is embracing a young woman wearing tattered garments; above their heads is the view of an avenue inscribed *S<sup>t</sup> James's Park*. Cf. Gillray's *Crumbs of Comfort*, No. 6027.

12 $\frac{7}{16}$  × 9 $\frac{7}{16}$  in.

**6792** *The first Sketch for the* CONCERTO COALITIONALE & *infernale*  
*Unpublished<sup>1</sup>*

J S f [Sayers.]

*Published 25<sup>th</sup> April 1785 by Thomas Cornell Bruton Street*

Engraving. A concert by the leaders of the Opposition. Fox (l.), seated, plays the fiddle with gusto, looking towards Lord Surrey (centre), who plays the 'cello, turning to Fox. Fox stamps on a torn piece of music under his feet, inscribed *God save [Gr]eat G[eorge] our King*. On Surrey's l. sits Lord North, blowing with a scowl the bassoon; William Eden (r.) stands in profile to the l., playing with a satisfied smile the Irish harp. Behind this first row of performers are Burke, Lord Derby, and Lord Stormont: Burke stands (l.) leaning forward and blowing the trumpet, his r. hand on his hip; Derby, full-face, plays the oboe; Lord Stormont (r.) blows the French horn. On the floor (centre), facing the players, is an open book of music inscribed *Ballanamóniuro* (the refrain of a song by Captain Morris,

<sup>1</sup> The words in italics have been added to the title in faint script.

see No. 6795). Burke and North, the mouthpiece of the latter's bassoon representing the trunk of the elephant, recall the Burke and North of Sayers's *Carlo Khan*, see No. 6276.

The Opposition violently opposed Pitt's Irish Propositions, exploiting the clamour against them both in England and Ireland, see No. 6785, &c. For the final form of the design see No. 6795.

$10\frac{3}{4} \times 12\frac{1}{2}$  in.

**6792** A An earlier impression without the words: 'The first Sketch for' and 'Unpublished'.

**6793** THE HOUSE OF FEASTING IS BECOME A HOUSE OF MOURNING!!!!

*London published as the Act directs May 6<sup>th</sup> 1785*

Engraving. Sam House (r.) lies dead, dressed in a shroud and extended on a butt of beer. At his head (l.) kneels Fox, tears streaming down his face, holding out a handkerchief in his l. hand. The scene is a cellar with low windows and a rafted ceiling. Beneath the title is etched:

*See poor Sam House extended on his Bier!  
Here end his Ail's while Charley brews a tear—.*

House, the Wardour Street publican, died on 23 Apr. 1785. Just before his death he was visited by Fox. *Life and Political Opinions of the late Sam House* [c. 1785], pp. 39-40. He kept open house for Fox during the Westminster Election, see No. 5696, &c., and index.

$5\frac{3}{16} \times 8\frac{5}{8}$  in.

**6794** THE MAID SERVANTS ADDRESS TO MASTER BILLY PITT.

*Publish'd 23 May 1785 by S. Hooper N<sup>o</sup> 212 High Holborn, & Sold at all Print & Pamphlet Shops in Town & Country.*

Engraving. Pitt stands in a street, attacked from all sides by maid-servants. On the l. a fat cook attacks him with a spit, another woman uses a mop. On the r. a young woman throws at him the contents of the pan of a close-stool, another holds up a broom. Behind Pitt is a house showing three first-floor windows, two of which are blocked up, the word *Com-mutation* written across them. From the third a woman empties a chamber-pot on Pitt's head. On the r. is a shuttered shop, inscribed *Retail*. On the door is written *Removed to Dublin*. Beneath the design is engraved:

*On Pretty Maids beware Will Pitt  
How taxes thou dost lay  
On Pretty Man 'twere far more fit  
All Folks do sing or say.*

*The Cooks will Roast thee all alive  
The House Maids well will Scour thee  
The Chamber Maids will jointly strive  
With Close Stool pan to Show'r thee.*



## POLITICAL SATIRES 1785

*You stop'd the Light, that God did give  
And Drench'd us with your Tea,  
Such Commutation whilst we live  
No more Ah! may we see.*

*On Retail Shops be no Tax laid  
They do the Poor Supply  
Nor Give to Ireland our Trade,  
This is the Nations Cry.*

A comprehensive attack on Pitt's budgets of 1784 and 1785 and on the Irish Propositions, see No. 6785, &c. For the Window (or Commutation) Tax, see No. 6634, &c. For the proposed tax on employers of maidservants (2s. 6d., with a maximum of 10s.) see *Parl. Hist.* xxv. 562 ff., Wraxall, *Memoirs*, 1884, iv. 122-4, and cf. the attacks on Sir Cecil Wray (No. 6475, &c.); for the Shop Tax see *Parl. Hist.* xxv. 778 ff. (23 May 1785); *Ann. Reg.*, 1785-6, p. 346. On 14 June there was a riot against the Shop Tax: Pitt was mobbed with cries of 'No Shop Tax, no Irish Bill'. Shops were shuttered and decorated with hatchments, crape, and inscriptions, including 'Removed to Ireland'. *London Chronicle*, 15 June 1785. For the Maid-servant Tax see also Nos. 6797, 6800, 6801, 6808, 6914, 6962, 7480. For the Shop Tax see No. 6798, &c., and for the combination of propaganda against the Irish Propositions and the Shop Tax see also Nos. 6798, 6799.  $8\frac{1}{4} \times 10\frac{3}{4}$  in.

## 6795 CONCERTO COALITIONALE

JS f

*Published 3<sup>rd</sup> June 1785 by Thomas Cornell Bruton Street*

Engraving. A more elaborate version of No. 6792. Fox, Surrey, and North are drawn as in No. 6792, but are spaced to allow of additional figures. Between Fox and Surrey, Powys, the second violin, is seated on the ground, looking with an agonized expression (cf. No. 6413) towards Fox, the first violin. From Fox's pocket hangs a paper: *Irish Propositions set to music for the White Boys*. Burke is farther to the l., blowing his trumpet with a deeper scowl. Lord Derby has been displaced from his central position for Lord Sandwich, seated in an arm-chair, holding a roll inscribed *Catches & Glees* with which he beats time, turning to the r. where Stormont blows the French horn as before. Farther to the r. Lord Carlisle, in profile to the l., plays the clarinet (or hautboys). Derby, standing between Burke and Sandwich, plays the pipe and tabor. Eden plays the Irish harp as before and in the same position, but at his feet is a squalling cat, watched contemptuously by a large dog whose collar is inscribed *watch*. Another dog howls with its fore-paws on the open music-book inscribed *Ballanamonioro*. On the extreme l., in *profil perdu* to the l., Portland is seated at the harpsichord; his music is also [B] *allanamonioro*. In the foreground (l.) is a fox, its collar inscribed *Fox*, standing on a kettle-drum, its cloth decorated with the Cavendish arms and motto, *Cavendo tutus*, and snarling at an overturned side-drum decorated with the royal arms; this indicates Fox's attitude to the Crown and the support given to him by the Duchess of Devonshire. Other books of music, a cittern, &c., lie in the foreground.

On a chimney-piece, behind Portland, is a bust, laurel-wreathed with a blank face, inscribed *ovr15*; against it lean a lyre and a smiling mask. Two manuscripts hang down from the chimney-piece: *Critique on the Rolliad* and *Probationary Odes for the Laureateship*. These emblems signify the anonymity of the two famous political satires which went into several editions in 1785 after appearing in the *Morning Herald*.

On the back wall, above the heads of the performers, are (l. to r.) marrow-bones and cleavers, reminiscent of the bands of butchers who had supported Fox in the Westminster Election. Next is a framed picture: Fox beating a tambourine, North playing a clarinet to which dance performing dogs and a hare. In the centre is an oval bust portrait of the Prince of Wales, the frame inscribed *Auspicium melioris Ævi* (see No. 6771). The third depicts Fox leading a performing bear, while a man, resembling a bearded Jew, plays a hurdy-gurdy. On the extreme r. a legal wig is hung above a set of bagpipes; it is inscribed *New Wig* [Whig] with the letters *C.P*; on the bag are the letters *PC*, on one of the pipes *1745*. They represent Loughborough, Chief Justice of the Common Pleas, and his self-seeking changes of party (cf. No. 5287).

A comprehensive attack on the Opposition and their attitude to Pitt's Irish Propositions, see No. 6785, &c. The orchestra is playing Captain Morris's song, 'The Treaty of Commerce', a clever attack on the Propositions put in the mouth of an Irishman; the refrain ends 'Ballinamona Ora, The Treaty of Commerce for me'. For the Whiteboys and their outrages in Ireland see Lecky, *Hist. of England*, ii. 198, 250, iv. 324 ff., vi. 408.

A later state of No. 6795 A, with alterations and additions.

11½ × 15¾ in.

## 6795<sup>A</sup> CONCERTO COALITIONALE

JS f

Published 28<sup>th</sup> May 1785 by Thomas Cornell Bruton Street

Engraving. An unpublished<sup>1</sup> state of No. 6795. In place of the chimney-piece with the bust of Apollo, &c., is an open sash-window through which is seen a Jew (intended for Fox) turning the handle of a hurdy-gurdy strapped to his back. The two pictures which flank the portrait of the Prince are absent, the space on the l. being partly filled by a violin and bow hanging from the wall.

## 6796 BORING A SECRET OF ST—E [STATE]

JS f

8<sup>th</sup> June 1785 [not published]<sup>2</sup>

Engraving. The trunk of a tree projects horizontally from a trestle on which it rests. Within its circumference is the head of Lord Sydney, in profile to the r., facing the point of an auger with which a judge (Loughborough), whose head is in back-view, is boring into the transverse section of the log. The point of the auger is the smiling head of Lord Stormont, in profile facing downwards, the top of his wig being the point of contact. Two small stumps of branches are inscribed 1<sup>st</sup> *Proposi[tion]* and 2<sup>d</sup> *Proposition*. After the title is etched, *a hasty Sketch of yesterday's Business*.

A comment on the debate in the Lords of 7 June on the Irish Proposi-

<sup>1</sup> Note by Miss Banks.

<sup>2</sup> Note on print.



tions (see No. 6785, &c.): Stormont attacked Sydney, asking him to inform the committee why the Government had abandoned the original eleven Propositions and substituted such very different ones. Loughborough supported Stormont who had been answered by Thurlow. *Parl. Hist.* xxv. 821 ff. Cf. No. 7623, where Stormont is 'a boar or bore'. Loughborough is generally depicted in back-view, wearing an elongated judge's wig, probably to indicate his political character.

Small copy, Wright, *Caricature Hist. of the Georges* [1863], p. 407.

$5\frac{9}{16} \times 9\frac{1}{16}$  in.

**6797 BILLY BUDGET AND HIS PACK HUNTING DOWN SHOP-KEEPERS AND SERVANT-MAIDS.**

[W. Dent.]

*Pub<sup>d</sup> as the Act directs, by J. Nunn Queen Street, June 18<sup>th</sup> 1785*

Engraving. A maidservant and a shopkeeper (l.) are being chased downhill by Thurlow and Pitt and their pack of hounds. A signpost with two arms on the extreme l. points *To Prostitution*, and *To Poverty*: a servant-maid runs in the former direction, a shopkeeper in the latter, saying, *The Boy knows as little of Trade as he does of Maids or he would forbear to run us down with Taxes*; his wig and hat fly from his head, and he is closely followed by a dog with the head and wig of Arden, Attorney-General, his collar inscribed *Pepper*. All the dogs but one have human heads; the exception is *Junto*, a greyhound sniffing at the petticoats of the woman. Behind him is a dog with two heads, the collar inscribed *Joint T<sup>y</sup> Curs*; one takes in his teeth a mop which the woman trails behind her. They are George Rose and Thomas Steele, the Treasury Secretaries. The four other dogs are inscribed *Chicken* (Michael Angelo Taylor, see No. 6777), *White Bear*, *Limbs*, and *Jowler*. The second is Lord Sydney (who is grinning delightedly), the third Carmarthen; the fourth, in legal wig and gown, is Kenyon, saying, *We'll be no longer Teased and Tormented*. Behind Pepper Arden, Thurlow, in his Chancellor's wig and gown, rides on the back of the Devil, one of whose horns he holds; in his r. hand he brandishes a document inscribed *Aristocracy*; he says:

*Away with Medium between Rich and Poor,  
By G—d we'll ancient Vassalage restore*

Behind him and on the extreme r. Pitt rides Britannia, who advances, her hands and feet on the ground, saying:

*Thus the stubborn Youth goads me to the Heart  
Himself, as yet, unconscious of the smart.*

Her shield is on the ground; Pitt holds her by the hair and goads her with her own spear.

For the tax on maidservants see No. 6794, &c. For the Shop Tax see No. 6798, &c.

$8\frac{9}{16} \times 13\frac{5}{8}$  in.

**6798 THE FUNERAL OF TRADE, WHO DIED OF A MORTAL STAB RECEIV'D ON THE 13<sup>TH</sup> OF JUNE 1785.** [c. June 1785]

[? Collings.]

Engraving. A scene near one of the City quays: empty warehouses on the r.; dismantled ships in the background (l.) with brooms at their mastheads

showing that they are for sale. Two men wearing aldermen's gowns carry on their shoulders the coffin of Trade which is covered by a tattered pall on which are the Royal Arms. The foremost (r.) resembles Sawbridge, who on 23 May attacked Pitt bitterly for the Shop Tax; the other, a fat man covering his face with a handkerchief, is probably Watkin Lewes, a Pittite who also spok against the tax, both being M.P.s for the City. *Parl. Hist.* xxv. 781, 787.

In the foreground (l.) Britannia kneels at a fire which she blows with bellows, saying *Alas!* The fire is under a pot supported on three sticks; in it a shuttle and an implement for carding wool are burning. A broken spinning-wheel, her shield, and broken spear lie beside her. Behind is *Hibernia*, a meretricious-looking woman holding the Irish harp and flourishing a whip; she drives before her the dejected British lion; he is laden with bales of commerce and says *I did not think it would come to this.* The coffin of Trade is being carried towards a deep pit (r.) in the foreground, beside which stands a devil with the head of Pitt, holding a pitch-fork and saying to them, *Bring all your Riches to my great Pitt.* He is inscribed *Pius the VII.* A tattered flag hangs from the empty warehouses, which are inscribed *Gone to Ireland* (reversed). In the background, near the ships, is the shell of a ruined building, perhaps the Customs House.

On 13 June the Shop Tax received the royal assent. Attacks on the tax are combined with the campaign against the Irish Propositions as in No. 6794, &c., it being the tenor of the petitions, &c., that English trade and industries would be ruined by Irish competition. See No. 6785, &c. There was strong opposition to the tax in London and Westminster, and motions for its repeal were moved by Fox in 1786 (when it was reduced, see No. 6936), 1787, 1788, and in 1789, when Pitt agreed to its repeal. The tax was from 6d. to 2s. in the pound of the rent (incorrectly given in the *Ann. Reg.*, 1784-5, p. 346, as 1s. to 2s.), Dowell, *Hist. of Taxation*, 1888, iii. 10-13. For its incidence cf. *Parl. Hist.* xxv. 1164 ff., xxvii. 1338 ff. It was one of the chief electioneering cries of the Westminster Election of 1788, cf. No. 7339. See also Nos. 6794, 6797, 6799, 6800, 6801, 6807, 6808, 6813, 6814, 6914, 6936, 6940, 6962, 7132, 7136, 7158, 7305, 7386, 7480, 7481, 7625, 7633.

9 × 14 in.

### 6799 PADDY O PITTS TRIUMPHAL EXIT!!

*Publish'd as the Act directs June 20 1785 by S.W, Fores N° 3 Picadilly*

Engraving. A mob of shopkeepers (l.) attacks Pitt, who rides (l. to r.) a snorting bull (John Bull). He is seated facing the animal's tail, which he holds in his l. hand, his raised r. arm flourishing a loop of rope. At his back is his *Irish Bill*. A signpost (r.) points *To Dublin*. Under the bull's hind legs are *West' Petet[ion]*, *Manche[ster] Petetion*, and *London Petetion*. The snorting bull gallops from the mob which advances in close order from the l.; the men shout with faces of fury and hurl missiles. One brandishes a cat by the tail, saying: *For his taxing of Shops Ill douse this in his Chops.* A butcher holding a cleaver says: *M<sup>r</sup> Pitt M<sup>r</sup> Pitt Yourself you'll Be—t.* They have two banners: *No Shop Tax* and *No Tax on Maids*, and a cap of *Liberty* on a pole. In the background are shuttered shops inscribed *Those Shops to Lett enquire of M<sup>r</sup> Pitt*; in front of them on the pavement stand Fox and the Prince of Wales arm-in-arm (cf. No. 6041, &c.), grinning at the riot.



On 14 June there was a riot in Westminster. Pitt was hooted as he left the House of Commons; he was burnt in effigy at night, see No. 6798, &c. There were 64 petitions against the Irish Propositions. Rose, *Pitt and National Revival*, p. 257. See No. 6785, &c. For combined propaganda against the Shop Tax and the Propositions see No. 6794, &c.  
 $8\frac{5}{16} \times 13\frac{7}{8}$  in.

**6800 THE SPIRIT OF THE LATE EARL OF C—T—M TO HIS SON BILLY.**

*Published as the Act Directs, June 21<sup>st</sup> 1785 by T. Woodman & H Mutlow, Russel Court, Covent Garden.*

Engraving. Pitt (l.), seated at a table, shrinks back in horror at the ghost of Chatham. Chatham appears (r.) from among clouds, emitting rays which reach across the room; his r. hand is raised admonishingly, in his l. is a birch-rod. Beneath the title is engraved:

*Spirit. What art thou doing degenerate Boy?*

*Billy. Take any shape but that, and my firm nerves shall never tremble*

Pitt's pen drops from his hand, his hair rises on his head; on his writing-table (r.) are documents: *Tax on Women Servants; on Windows, and Tax on Retail Shops*. Under the table is a bag inscribed *The Budget*, from which emerges a paper, *Tax on Gloves*. Under Pitt's feet are *Manchester Petition, Birmingham Petition* (cf. No. 6799), and *Irish Propositions*. Beside them is a bundle of papers inscribed *An Account of y<sup>e</sup> Rents of Houses with more effectual means of oppressing the people*. Behind Pitt's chair (l.) is a box inscribed *Money for those who vote as I please*.

The Glove Tax was from 1d. to 3d. a pair according to the cost, see No. 6801. For the other taxes see Nos. 6794, &c. (servants), 6634, &c. (windows), 6798, &c. (shops), and for the Irish Propositions No. 6785, &c.  
 $7\frac{5}{8} \times 6\frac{1}{4}$  in.

**6801 THE EXTRAORDINARY AND FACETIOUS HISTORY OF THE IMMACULATE BOY, . . .**

*Publish'd as the Act Directs, July 1<sup>st</sup> 1785 by J. Marshall N<sup>o</sup> 96 Greenchurch Street.*

Engraving (coloured impression). Design in an oval. Illustration to verses (a parody of *John Gilpin*) printed in five columns beneath the plate. Pitt, with arms outstretched, staggers back against a fir-tree as a farmer (l.) fires point-blank from the door of his house. From the bag which falls from his broken belt documents, inscribed *Hawkers & Pedlars* ('Pedlars' scored through), *Gloves*, fall to the ground. Two cats (l.) worry a paper inscribed *Tax on Retail Shops*. A goose (r.) runs off with *Tax on Maids*; three dogs scamper off, the foremost (r.) holding *Irish Propositions* in his mouth. Two women look down from a casement window. In the background (r.) is Pitt's carriage. The title continues: *Who, John Gilpin like, ran a greater Risk than he intended, and came home safe at last.*

The verses describe the adventure alluded to in *The Rolliad*:

How, as he wander'd darkling o'er the plain,  
 His reason drown'd in *Jenkinson's* champagne,  
 A rustic's hand, but righteous fate withstood,  
 Had shed a Premier's for a robber's blood.

# CATALOGUE OF POLITICAL AND PERSONAL SATIRES

Pitt and Wilberforce are described as dining with 'Daddy J——n' to concert a plan,

"To crush the Poor, and save the Rich,  
"For which he is the Man".

On their return they lose their way, inquire of a farmer, who refuses to believe that Pitt is 'Chatham's son', and fires at them; the bullet breaks the belt round Pitt's waist, his Irish Propositions and Taxes fall to the ground, and he is only saved from falling by a 'foreign fir'. The theme is that of secret influence and of evil intentions behind the Irish Propositions and the taxes. Pitt says to Jenkinson:

"To secret influence I owe  
"The power I possess:  
"Twas you that shew'd me the Back-Stairs,  
"And duty I profess.

The 'foreign fir' appears to indicate Scottish influence:

"My Parent B—— [Bute] whose *Scottish* mind,  
"No injury ere forgave,  
"Asserted once, and kept his word,  
"That *London* he'd enslave.

(an allusion to the Shop Tax).

For the incident when Pitt was mistaken for a robber and fired at, see Wraxall, *Memoirs*, 1884, iii. 220 and n.; the verses support the contention of the *Quarterly* reviewer (xiii. 211). It was the subject of a song by Captain Morris, *Billy Pitt and the Farmer*. For the Shop Tax see No. 6798, &c.; for the Glove Tax, Nos. 6800, 6962, 7305; for the tax on maid-servants, No. 6794, &c.; for the Irish Propositions, No. 6785, &c. For Pitt and secret influence see No. 6417, &c.

An imitation of the illustrated broadsides of John Gilpin, see No. 6886, &c.

$7\frac{9}{16} \times 9\frac{7}{16}$  in. Broadside,  $17\frac{1}{8} \times 10\frac{13}{16}$  in.

## 6802 [LORD SACKVILLE ATTACKING THE IRISH PROPOSITIONS.]

J<sup>S</sup> f. [Sayers.]

Publ<sup>d</sup> by Tho<sup>s</sup> Cornell 22<sup>nd</sup> July 1785

Engraving. Lord Sackville advances in profile to the l., declaiming, l. knee raised as if climbing a citadel, l. hand on his breast, holding up in his r. hand a cylindrical roll resembling a document, but inscribed *Telum imbelle*, symbolizing his unsoldierly conduct at Minden. His feet are cut off by the lower margin. Behind and below him (r.) are the grinning heads of Lord Stormont and Lord Derby, saying *Hear Hear Hear*. Sackville faces a flag inscribed *Irish [P]ropositions*, above which is a dove with an olive-branch, symbolizing the reconciliation between the Opposition and Sackville, who is supposed to be acting under their orders. Below the design is etched:

*Head Quarters Brookes's, 18<sup>th</sup> July 1785*

*You are to attack the Enemy's Propositions at six o'Clock this evening* [Fox]



To [Sackville]

The signature and address are represented by strokes of erasure, see No. 6802 A.

Beneath the plate is written in an old hand (? Sayers'):

When France our Arms at Minden tried  
Gainst France opposd on Mindens plain<sup>1</sup>  
When [erased] And Brunswick gave the Word  
Bid Sackville bring his pow'r he cried  
The Noble Lord demurr'd  
Pitt's propositions now the foe  
He boldly mounts the Breach  
Obeys Command & aims a Blow  
With all his pow'r,—of Speech.

On 18 July Lord Sackville created a sensation by reappearing in the Lords to oppose the Irish Propositions. He had virtually retired from politics on his dismissal on the eve of North's fall in 1782, but had supported Pitt against the Coalition. Wraxall, *Memoirs*, 1884, iv. 157–62, where this print is described; *Parl. Hist.* xxv. 873–6. For the Propositions see No. 6785, &c. For attacks on Sackville for Minden, cf. Nos. 3680, 5961, &c.

6 × 5  $\frac{3}{8}$  in.

**6802 A** Another version, with the same imprint, closely resembling No. 6802, but on a larger plate. Under the marks of erasure *Fox* is just legible as signature, *Sackville* in the address. Beneath the design is etched:

*Opposed to France on Minden's Plain  
When Brunswick gave the Word,  
"Bring all your Power my L\*\*d G\*\*\*\*\*" [Germaine]  
The noble Lord demurred;  
Pitt's Propositions now the Foe  
He boldly mounts the Breach  
Obeys Command and strikes his blow  
With all his Power . . . of Speech*

6  $\frac{1}{2}$  × 5  $\frac{1}{2}$  in.

### 6803 STOCK EXCHANGE

*EHP Eliz<sup>h</sup> Hen<sup>da</sup> Phelps, pinx<sup>t</sup> W<sup>m</sup> Phelps Inv<sup>t</sup> F Jukes Sculp<sup>t</sup>  
London, Publish'd as the Act Directs, by W<sup>m</sup> Phelps, July 1. 1785.*

Aquatint. The title is engraved on the façade of a one-storied, flat-roofed building, decorated with pilasters. Beneath the design is engraved: *An Historical, Emblematical, Patriotic, and Political Print, representing the English Balloon, or National Debt in the year 1782, with a full View of the Stock Exchange, and its supporters the Financiers Bulls, Bears, Brokers, Lame Ducks, and others, and a proportionate Ball of Gold, the specific size of all the Money we have to pay it with supposing that to be Twenty Millions of Pounds sterling, the Gold and Silver Trees entwined with Serpents, & upheld by Dragons, for the pleasure of Pluto & all his Bosom Friends.*

<sup>1</sup> This line is erased, the first line having been written above it.

On the roof of the building a large globe (the debt) is supported on the shoulders of two bears and two bulls, all with human heads, representing the bulls and bears of the Stock Exchange. A much smaller globe within it represents the £20,000,000. The globes are framed in a twisted pillar, rising from each corner of the roof and turning to form an arch over the globe. The pillar is covered with conventional foliage and flowers and entwined with two serpents with women's heads; above these are two winged dragons with men's heads wearing crowns; these dart out barbed tongues and look up at a winged man wearing Roman armour and holding a key who stands on the globe. In the clouds in the upper l. corner of the print is forked lightning. Beneath it is a small winged figure of Fame blowing a trumpet and holding an olive-branch. In the distance, behind the Stock Exchange building, and seen above its roof, is a landscape with a poverty-stricken woman with two children (r.), and a ruinous building (l.).

This emblematic design is inset in a realistic street-scene with houses. On the pavement, in front of the Stock Exchange and of an adjacent stationer's shop (r.), well-dressed citizens are walking or standing in conversation. Three have webbed feet, showing that they are 'lame ducks', see Nos. 5835, 6273; they walk off to the l.

A satire on the large national debt and on stock-jobbing. The stock-brokers met at New Jonathan's Coffee House in Change Alley, re-named Stock Exchange in 1773 when the name was written over the door. A new building was opened in 1802. Wheatley, *London*.

$18\frac{3}{16} \times 14\frac{1}{4}$  in.

#### 6804 AHITOPHEL IN THE DUMPS.

[Gillray.]

*Pub<sup>d</sup> July 30<sup>th</sup> 1785. by W Humphrey. Strand*

A reissue (coloured and uncoloured impressions) of No. 6015 (1782) with an altered publication-line. Cf. No. 6774.

#### 6805 A WHISPER ACROSS THE CHANNEL

*JS f* [Sayers.]

*Pub<sup>d</sup> 1<sup>st</sup> August 1785 by Tho<sup>s</sup> Cornel Bruton Street*

Engraving. Fox (l.) standing on English soil, and Hervey, Bishop of Derry (r.), standing on land representing Ireland, embrace across a narrow piece of water inscribed *St George's Channel*. The bishop resembles, and is probably copied from, the figure in No. 6654, &c. His r. hand holds up a burning brand, his l. is on Fox's shoulder. Fox's profile is hidden behind that of the bishop; in his outstretched l. hand is a burning brand held horizontally above burning buildings which are sketched on the r. of the design (in Ireland). Behind Fox is a building resembling St. Paul's, above which are heavy clouds. In the channel are ships.

Fox, having denounced the original Irish Propositions as ruinous to British trade, attacked the altered and additional Propositions framed to meet the British objections, as damaging to Ireland's prosperity, an infringement of her legislative independence, and therefore fatal to her liberty. See the lengthy debate of 12 May, *Parl. Hist.* xxv. 575-778; Fox said (p. 778), 'I will not barter English commerce for Irish slavery.' Such speeches set Ireland aflame; the altered Propositions, passed in England



(18 July), roused such violent clamour in Ireland that they were dropped. Rose, *Pitt and National Revival*, 1911, pp. 260-6; *Memoirs of Grattan*, 1841, iii. 238 ff. For the Propositions in their original and final forms see *ibid.*, pp. 489 ff. For Fox and Ireland see No. 6659, &c.; for the Propositions No. 6785, &c.

$8\frac{1}{4} \times 6\frac{1}{8}$  in.

**6806 THE CRITICAL MOMENT OR THE LAST EFFORT TO  
SAVE A SINKING BARK** [? 1785]

*Plain 6½d Colour'd* <sup>s d</sup> 1:1

Engraving. Apparently an Irish print.<sup>1</sup> Two ships, the *Britannia* (l.) and the *Hibernia* (r.), lie side by side, their sterns towards the spectator. Tattered sails blow from the *Hibernia*'s broken masts. On the flag in her stern is an Irish harp and the words *Bound for Commerce*. On board, a starving and ragged weaver dangles a shuttle, saying, *Their Cruel Restriction has caus'd my Affliction*; a spinning-wheel with a broken thread stands near him. Beside him (r.) is an alert Irish Volunteer holding a musket and saying, *Wee are Determined to be Redressed*. In the centre of the ship another volunteer, holding a bayoneted musket, says, *Nish na Gaugh Braugh* (cf. No. 5572). Pitt stands (l.) in the stern of the *Britannia*, saying, *I dread the Storm the Padys are Resolute*. Next him is a Scot in tartan (probably Dundas, perhaps Bute), saying, *Dinna mind 'em lads the K - - g is oor friend*; through a window below is seen the head of the king. Three men on the deck look towards the *Hibernia*, pushing her off with poles: one says *Wee of Bristol will ever Oppose you*, another *Manchester Lads will Back you*; the third *Sheffield also*. The poles keep the shutters over the port-holes of the *Hibernia* closed. From a port-hole of the *Britannia* (l.) protrude cylindrical rolls inscribed *Woollen Cloth* and *&c &c*. Between the two vessels is a small ship's boat in which are three men. One, dressed as an Irish Volunteer, endeavours to raise the shutters of the port-hole which the pole of the Bristol man keeps shut; he says, *Open Ports and Free Trade*, or (cf. No. 5572). The second man, folding his arms, looks towards the *Britannia*, saying, *Now is y<sup>e</sup> Time Boys All or none wee will be Free—*. The *Britannia*'s flag is a Union Jack, inscribed *The Emblem*.

An attack on the Irish Propositions (to give Ireland trading advantages), see No. 6785, &c., which confuses the points at issue. The starving weaver would be more appropriate in a print on the Irish demand for protection in 1784, cf. No. 6647. The demand for open ports and free trade appears reminiscent of 1779, cf. No. 5572. Woodfall wrote from Dublin, 16 Aug., of the illuminations and ecstasy at the defeat of the Propositions, 'though, God knows, the people, both within doors and without, seem to be as yet pretty much in the dark as to the real import and bearing of the business which they have so hastily disposed of'. *Auckland Correspondence*, 1861, i. 83.

$7\frac{1}{8} \times 11\frac{1}{8}$  in.

**6807 THE CONTRAST, OR 1784 AND 1785 COMPARED.**

[1 Aug. 1785]

Engraving. From the *Rambler's Magazine*. A design in two compartments, the l. inscribed 1785, the r., 1784. On the l. is a street scene; Pitt is being

<sup>1</sup> No. 5488 (1778), an Irish print, also cost 6½d.

mobbed. A glazier attacks him from the l., a butcher (r.) standing in front of his shop is about to smite him with a leg of mutton. From a first-floor balcony a servant-maid urinates upon him and threatens him with a mop. She is being egged on by Fox who stands beside her.

On the r. is a city feast; Pitt stands at the table making a speech, citizens listen attentively.

Pitt's unpopularity in the City owing to the Shop Tax is contrasted with his popularity in 1784, notably when he was entertained by the Grocers' Company, see No. 6442, &c. Pitt was actually hooted and burnt in effigy on 15 June on account of the tax. *London Chronicle*, 16 June 1785. For the tax see No. 6798, &c. For Pitt and the City cf. No. 6813.

$3\frac{1}{2} \times 6$  in.

### 6808 THE ANTI-PATRIOT: A SATYRICAL POEM.

*Printed as the Act directs for the Author, and sold by E. Rich, Bookseller, No. 55, Fleet-Street, August 10, 1785. Price Six-pence.*

Engraving. Heading to verses printed in three columns. Pitt stands full-face, extending his arms towards Dundas (l.) and George III (r.). Two labels issue from his mouth:

*Alas! my Dundas  
You've made me an Ass.*

And,

*O George I've hurt your Reputation  
And lost my own throughout the Nation.*

The verses attack Pitt for the Shop Tax and the tax on maidservants. The shopkeepers, 'a discontented race', are advised:

*With-hold your slanders, lest they tax your tongues.  
Let Pitt, Fox, Thurlow, Burke have sov'reign sway,  
Inferior souls were only born to obey.*

The closed shops are mentioned:

*While some did write, to shew their wicked wit,  
These shops to lett, enquire of M<sup>r</sup> Pitt!*

*But that's not all the wretches have to rue,  
For see in effigy expos'd to view—  
Great Chatham's son, all clad in sable hue!*

For the Shop Tax see No. 6798, &c.; for the tax on maids, No. 6794, &c.  $3\frac{5}{8} \times 5\frac{1}{2}$  in. Broadside,  $14\frac{1}{8} \times 9\frac{1}{8}$  in.

### 6809 THE JUSTLY ADMIRERD SPEECH OF THE ATTORNEY-GENERAL OF IRELAND, DELIVERED IN THE HOUSE OF COMMONS, ON MONDAY, AUGUST 15, 1785.

*London: Printed for J. Wallis, No. 16 Lugate Street, August 25, 1785.*

Engraving. Heading to Fitzgibbon's speech, printed in three columns. John Fitzgibbon (l.), in legal wig and gown, stands resting his r. hand on a table on which are documents. His l. hand, holding a roll inscribed *Propositions*, points at Grattan, who is about to leave the room (which has



no resemblance to the Irish House of Commons) by a door on the r. Between Fitzgibbon and Grattan, Flood lies on his back, saying, *I can stand no longer*. Grattan, holding a paper inscribed 30,000*£*, says, *Alas poor Flood, I see you're down, so I'll e'en take my self off, with what I've got*.

On 15 Aug. Orde presented the Bill for the Irish Propositions in the Irish House of Commons, but abandoned it since its fate had been sealed in the debate of 12 Aug. It was, however, violently attacked by Flood and Grattan and defended by Fitzgibbon; the theme of the speech was that the Bill was highly advantageous to Ireland and that 'if Ireland seeks to quarrel with England she is a besotted nation'. The debate was memorable as the first time Flood and Grattan had spoken together since their notorious altercation in 1783 (see No. 6272), *Auckland Journal and Correspondence*, i. 82. Grattan's £30,000<sup>1</sup> is intended for the £50,000 voted to him by the Irish Parliament in 1782, see No. 6003. For the Irish Propositions see No. 6785, &c., and cf. No. 6810.

$4\frac{1}{2} \times 7\frac{15}{16}$  in. Broadside,  $16\frac{3}{8} \times 9\frac{5}{8}$  in.

### 6810 FOX IN THE BLOCK-SHOP, OR THE HEADS OF THE PROPOSITIONS REJECTED.

[Dent.]

*Pub<sup>d</sup> as the Act directs, by Moore, Bond Street. Aug<sup>t</sup> 30<sup>th</sup> 1785.*

Engraving. A number of barber's blocks (for wigs) with human faces lie on the floor, where they are being overturned by a fox (Fox), who pushes over with his paw one of Pitt, inscribed *M<sup>r</sup> P*. He says, *Heavens! what a pretty little Figure! what a pity that it should want Brains*. Behind him (r.) is a counter on which stand two blocks, one, Thurlow, inscribed *Wool-sack*, being the largest of all. Facing him is a man wearing a legal wig inscribed *Teased*; he resembles Camden (supposed to have been induced to support Pitt by his son). Two blocks hang on a string from a nail, back to back in profile. The r., *Chicken*, is Michael Angelo Taylor (see No. 6777), the other is inscribed *Hawk* (? Lord Hawke). The other blocks lie on the floor, overturned; they represent the leading Ministerialists but many cannot be identified with certainty. Next Pitt is Dundas, inscribed *M<sup>r</sup> D*. The others (l. to r.) are *L<sup>d</sup> M*—*n*. (Mahon); *L<sup>d</sup> W*; *M. of G*. (Marquis of Graham); *L<sup>d</sup> M* (Mulgrave); *M of C* (Marquis of Carmarthen, his head entirely hidden); *D of R* (Duke of Richmond); *M<sup>r</sup> S* (? Robert Smith, afterwards Lord Carrington, M.P. for Nottingham, cf. *Wraxall Memoirs*, 1884, iii. 399 ff.<sup>2</sup>); *L<sup>d</sup> G*. (head hidden, ? Lord Galloway); *Sir L. K*. (Lloyd Kenyon, Master of the Rolls); *M<sup>r</sup> R*. (head hidden, ? George Rose<sup>3</sup>); *A. G* (Pepper Arden, the Attorney-General); *L<sup>d</sup> S*. (Lord Sydney); *L<sup>d</sup> H* (Lord Hood); *S. G*. (face concealed, Archibald Macdonald, the Solicitor-General). In the background (l.) is a door over which is a placard, *Master Jenky, Block provider to his M*—*y NB Wanted a fresh assortment of Blocks for immediate use*.

A satire on the Ministry, alleged to be puppets of Jenkinson, the tool of the Crown, cf. No. 6417, &c. Camden and Thurlow (cf. No. 6644) appear to escape overthrow by Fox. For the 'Propositions rejected' see No. 6809.  $8\frac{3}{16} \times 12\frac{7}{8}$  in.

<sup>1</sup> The first figure might conceivably be 5.

<sup>2</sup> Or Steele, Rose's colleague.

<sup>3</sup> Dudley Ryder or Rolle would also be possible, but the concealed head suggests the secret influence of the Treasury.

**6811 FLORIZEL READING MRS ERRINGTON'S TRIAL.**

1 Sept. 1785.

Engraving. Pl. to the *Rambler's Magazine*, iii. 300. Engraving. The Prince of Wales, seated on a settee, reads a book, his arm round the shoulders of a courtesan. Two other courtesans, each with a man (one being Fox) appear to be listening to them. A wine-bottle and glasses are on a small table. On the wall is a bust portrait of George III. This illustrates 'A colloquy or reading M<sup>rs</sup> Erringtons Trial for Adultery', pp. 300-1 (B.M.L., 518, c. 15/4), see Nos. 6826, 6832.

For Fox and the Prince of Wales, see No. 6401, &c.; for the Prince as Florizel, No. 5767.

5 $\frac{5}{16}$  × 3 $\frac{5}{8}$  in.

B.M.L., P.C.

**6812 POLITICAL PARACHUTE, A COALITION EXPERIMENT.**

W.D [Dent.]

*Pub<sup>d</sup> as the Act directs, by J. Nunn, Great Queen Street. Sep<sup>r</sup> 8<sup>th</sup> 1785.*

Engraving. Fox and North descend by a parachute from a balloon, only the lower part of which is visible; it is inscribed *Carlo Khan's East India Bill Ascended Dec<sup>r</sup> 1783*. The parachute, descending from a short rope hanging from the balloon, is in the form of an umbrella with an anchor, emblem of hope, attached to it by three ropes. Fox (l.) and North (r.) stand on the fluke of the anchor, supporting themselves by its stock and by the side-ropes which attach it to the covering of the parachute. The stock is inscribed, *This Gleam of Hope with Mess<sup>rs</sup> Flood, Gratten & Co's Compliments to the Coalition*. Immediately beneath them is a seat inscribed *Treasury Bench*, to which Fox points with a satisfied smile. North also looks down smiling. The parachute is inscribed *Irish Propositions*. Across the lower part of the print is etched:

*Death blow to their Hopes. The loss of Public Confidence, not restored by misleading the public opinion, and overthrowing the Propositions by gross inconsistency.*

*The Opposition in the British Parliament contended that the Propositions would ruin the Manufacturers of this Country.*

*The Same Party insisted, in Ireland, that the Propositions would ruin the Manufacturers of that Country.*

The Coalition hoped to recover the disaster caused by the India Bill, see No. 6271, &c., by their defeat of Pitt's Irish Propositions, see No. 6785, &c. The Opposition, by misrepresenting the Irish Propositions as ruinous to England, obtained alterations in protection of British trade; they then maintained that 'a regulation of commerce, purporting to be equal, may be advantageous to a rich country, and ruinous to a poor one', *Parl. Hist.* xxv. 951. But the theme that the Propositions were destructive of Ireland's newly acquired liberty was that which was used with the most deadly effect, see No. 6809. For Fox and Ireland cf. No. 6659.

The first parachute experiment was that of Blanchard, in London, 2 June 1785, who dropped one attached to a dog.

12 $\frac{3}{4}$  × 9 in.



## 6813 THE CITY CHAMPION, OR THE GUILDHALL MERRY UPROAR.

[W Dent] *Designed by Corporation Executed by Merry**Pub<sup>d</sup> as the Act directs by J. Nunn, Great Queen Street, Oct. 6<sup>th</sup>, 1785.*

Engraving. A man in armour, the 'City Champion', attacks a number of others who fall in a heap (l.) covered with black spots representing the stains caused by an inkpot which has been thrown at them. Behind the champion (r.) is a small overturned table under which lies a man, also covered with ink-stains and shouting *Remember, Sir, We are on the King's Commission*. The Champion is about to hurl a long, narrow book inscribed *Assess Book*; on his l. arm is a shield with the City Arms and the motto *No Shop Tax*. He says, *Avaunt ye Judas's and betrayers of the People—turn out ye busy mischief-making Monkies—how dare you meet in our Hall to enforce your odious Shop Tax—out ye money Changers—I say turn out ye Monkies—* One of the overthrown commissioners says: *Where's the Marshal? I'll charge you with an assault and battery*. Another, running away (l.), says, *He looks as dreadful as the Black Prince*. On the floor are books, inkpot, torn papers, &c. The fracas takes place on a platform (the hustings at Guildhall). Just below it, in the foreground, are the heads of spectators; Wilkes looking through a spy-glass is on the extreme l. Two lawyers face each other in profile, one (Fielding) saying, *Sir, its disturbing the King's Peace*, the other (Garrow), *Sir, there can be no riot—there's but one person—* On the extreme r. two grinning cits say to each other, *Let them go to Grocers hall—will they treat them as they did plumb-pudding Billy?* (see No. 6471), and *No, No, the Wind is changed* (cf. No. 6807). Beneath the title is etched, *Dedicated to the Armourers and Braziers Company — — — Bella, horrida bella!* Below are verses:

*To grind the Cits, and serve themselves,  
 Assembled were some courtly Elves;  
 "No Tax on Shops" the roof resounds,  
 And Merry great with fury bounds—  
 Attacks the Groupe with horrid yell—  
 Repuls'd by Andrews—Merry fell—  
 No sooner down than up again,  
 Resolved the Battle to obtain,  
 He boxes hence the Assessors,  
 Become, by first blow, aggressors,  
 Now books and papers on them fall,  
 And huge Inkstands discharge their gall;  
 When lo! they lie, for Billy's good,  
 Besmeared with Ink instead of blood,  
 And Merry roars "Whilst I can fight",  
 "I'll e'er defend the City's right."*

The opposition to the Shop Tax in the City had been led by John Merry, a Common Councillor of Bishopsgate Ward. On 26 Sept. (after many adjournments and much discussion) the Commissioners of the Land Tax, *ex officio* Commissioners of the Shop Tax, met at Guildhall, found themselves locked out of all rooms by order of the Court of Common Council, therefore adjourned to the hustings of the Hall. They were interrupted by Merry, to whom one Andrews called out, 'Sir, we are executing the King's Commission.' Merry answered 'You have no business here', seized the

minute-book and threw it into the Hall, was seized by the Commissioners and forced from the hustings, but reascended to it and hurled the inkpot at the Commissioners, who gave him in charge of the City Marshal. The City Quarter Sessions were taking place; Merry was charged with assault: the Commissioners procured Fielding (probably William, Henry's son), Merry obtained Garrow—after a long hearing the matter was dismissed by the Mayor. *London Chronicle*, 28 Sept. 1785. For the Shop Tax see No. 6798, &c.

$8\frac{1}{8} \times 13\frac{9}{16}$  in.

#### 6814 THE CITY COLLECTORS RECEIVING THE SHOP TAX.

[1 Dec. 1785]

Engraving. From the *Rambler's Magazine*. A riot in a London street. A collector with his book stands in the foreground, a citizen kneels imploringly at his feet, a maidservant attacks him with a mop, another pours from a window the contents of a chamber-pot on his head. A more copious stream descends from an upper window; a cat, stones, &c., fly through the air. Men with clubs and banners run towards him; the banners are inscribed *No Shop Tax* and *No Pitt*. An open book, *Shop Tax*, lies at the collector's feet. For the Shop Tax see No. 6798, &c.

$5 \times 3\frac{1}{8}$  in.

#### 6815 THE LOSS OF EDEN,—AND EDEN, LOST.

[Rowlandson.]

*London Printed & Publish'd, 21 Dec. 1785 by W. Hinton N<sup>o</sup> 5 Sweetings Alley Royal Exchange.*

Engraving (coloured and uncoloured impressions). William Eden (r.) rushes towards Benedict Arnold (l.) who receives him with open arms. Eden's r. hand, holding a pen, is on his breast, in his l. he holds out a paper inscribed *Liberty*. From his coat-pocket three documents protrude: *Commiss<sup>n</sup> to America*; *£6,000 p<sup>r</sup> Annum*, and *Commerc<sup>l</sup> Negotiator to France*. Arnold, in regimentals, wearing a hat and holding a sword in his r. hand, is saying *Liberty*, his eyes turned sanctimoniously upwards. Across the design is etched: *NB every Man has his Price S<sup>r</sup> Rob<sup>t</sup> Walpole's Politicks*. Beneath the design is etched:

*Two Patriots (in the self same Age was Born,)  
And both alike have gain'd the Public scorn,  
This to America did much pretend,  
The other was to Ireland a Friend,  
Yet Sword, or Oratory, would not do,  
As each had different Plans in View,  
America lost! Arnold, & Alas!  
To loose our Eden now is come to pass.*

Eden, on account of his ability in commercial and financial questions, was asked by Pitt to negotiate the Commercial Treaty with France (see No. 6995, &c.) as Envoy Extraordinary and Minister Plenipotentiary. *Auckland Correspondence*, i. 86 ff. His apostasy is compared to that of Arnold, see No. 6173. See Wraxall, *Memoirs*, 1884, iv. 243-5; Rose, *Pitt and National Revival*, 1911, p. 230 f. Cf. *Billy Eden or the Renegado*



*Scout in Asylum for Fugitive Pieces*, ii, 1786, p. 268 f., one of many squibs on Eden for accepting office. For the title cf. *Rondeau* beginning: 'Of Eden lost, in ancient days', *ibid.*, p. 170. He was already regarded as a time-server, cf. the ironical advice (put into Loughborough's mouth) to go on 'attacking Pitt's measures, and he may be bought off by a place'. *Rambler's Magazine*, ii, 319 (Aug. 1784). Eden was one of the Commissioners to America in 1778, see No. 5473, &c. He had been one of the ablest opponents of the Irish Propositions, see No. 6795.

$8\frac{3}{8} \times 12\frac{5}{8}$  in.

## 6816 AVITO FRONDET HONORE

*Publish'd for J. Ridgway No 196 Piccadilly 1785.*

Engraving. Frontispiece from the 2nd (?) edition of *The Rolliad*, see No. 6817. A burlesque genealogical tree (the title being his supposed motto: he puts forth leaves through the honour of his ancestors) for John Rolle, M.P. for Devon. His supposed ancestor, Rollo of Normandy, lies on the ground wearing armour, a sword and ducal coronet beside him; from his body ascends the stem of the family tree, with fourteen circles culminating in the one enclosing *John Rolle, Member for Devonshire 1785.*

$5\frac{5}{8} \times 3\frac{5}{16}$  in.

## 6817 [TITLE-PAGE FROM THE ROLLIAD]

*Printed for James Ridgway, opposite Sackville-street, Piccadilly.  
MDCCLXXXV*

Engraving. The supposed coat of arms of John Rolle, see No. 6816. An escutcheon with the motto *Jouez bien votre role*. On it are three French rolls and two rolled documents. The crest is a H.L. portrait of Lloyd Kenyon, the Master of the Rolls, to whom the volume is dedicated (pp. vii-xix) in a postscript originally added to the 8th number:

Behold the Engraver's mimic labours trace  
The sober image of that sapient face

In this dedication Kenyon is viciously attacked as responsible for the Westminster Scrutiny. (See No. 6553, &c.)

$3\frac{3}{4} \times 3\frac{1}{2}$  in. (pl.).

## 6818 ARGUMENT AGAINST FEELING

[? 1785]

*Publish'd by E. Jackson Mary le bone Street*

Engraving. Pitt lies prone on a whipping-block; Fox (l.) holds up his coat-tails in his l. hand, while he raises a birch-rod in his r., Pitt's bare posteriors being much scarred. Pitt says, *This is a question of feeling not Argum<sup>t</sup>.*

Probably a satire on the successful opposition to Pitt by Fox in 1785 over the Scrutiny, see No. 6553, &c., and the Irish Propositions, No. 6785, &c. Cf. No. 6775.

$8\frac{1}{8} \times 8\frac{7}{8}$  in.

1785

# PERSONAL AND SOCIAL SATIRES

6819-6830

Series of *Tête-à-tête* Portraits

[MRS G—M.]  
[LORD BALLOON]

[1 Jan. 1785]

Engraving. *Town and Country Magazine*, xvi. 625. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête annexed . . .'. An account of Lord Foley, called Lord Balloon from the abortive ballooning in the garden of Foley House, see No. 6702, &c. After his wife's death he established Mrs. G—m in a house in Marylebone. She had been a strolling actress; being destitute on her husband's death, 'she was a constant prey to pimps and tally women' until she met Lord Foley.

The plate is missing from the B.M. copy of the magazine, and also from the *Hibernian Magazine*.

B.M.L., P.P. 5442 b.

**6819** N° XXXVII. MRS H—.

N° XXXVIII. THE PATRIOTIC PRELATE.

*London, Publish'd Jan<sup>y</sup> 14; 1785, by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xvi. 681. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Hervey, bishop of Derry, the portrait resembling, and probably copied from, that of No. 6654, &c. His politics are attributed to patriotism. His amours with ladies of rank (whose names are spared) are justified by separation from his wife. Mrs. H. does not attempt to conceal her attachment; she is separated from her husband, a clergyman.

Ovals,  $2\frac{5}{8} \times 2$  in.

B.M.L., P.P. 5442 b.

**6820** N° II. MISS PH—LP—T.

N° III THE SAPIENT STATESMAN.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street Feb<sup>y</sup> 1; 1785.*

Engraving. *Town and Country Magazine*, xvii. 9. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of the Marquis of Carmarthen. Miss Philpot made her mark as a courtesan at Marylebone Gardens and impressed Carmarthen at Brighton as she came from bathing.

Ovals,  $2\frac{9}{16} \times 2$  in.

B.M.L., P.P. 5442 b.

**6821** N° IV. THE ENGAGING MISS R—YM—ND.

N° V. THE INTREPID LOVER.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street, March 1; 1785.*

Engraving. *Town and Country Magazine*, xvii. 65. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. He is a man of



wealth and fashion who after a career of intrigue with women of fashion married a dowager countess. He is Andrew Stoney (afterwards Bowes), she is Lucy Raymond, a courtesan. He is the subject of another *Tête-à-tête*, see No. 7192.

Ovals,  $2\frac{5}{8} \times 2$  in.

B.M.L., P.P. 2442 b.

**6822** N° VII. MISS W—LP—LE

N° VIII. THE GALLIC SPORTSMAN.

*London, Publish'd by A. Hamilton Junr Fleet Street, April 1; 1785.*

Engraving. *Town and Country Magazine*, xvii. 121. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. A favourable account of the Duc de Chartres, his Anglomania and English servants. At Ranelagh he met Polly Walpole whose rich city lover visited her at week-ends only. He is the subject of another *Tête-à-tête*, see No. 6679.

Ovals,  $2\frac{5}{8} \times 2\frac{1}{16}$  in.

B.M.L., P.P. 5442 b.

**6823** N° X. HON. MRS F—

N° XI. INCAUTIOUS LOTHARIO.

*London, Publish'd by A. Hamilton Junr Fleet Street May 2; 1785.*

Engraving. *Town and Country Magazine*, xvii. 177. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Charles Henry Mordaunt, 5th Earl of Peterborough (1758–1814), and of his father's amours, see No. 5418. After an attachment to an opera dancer he became the lover of 'M<sup>rs</sup> F—', i.e. Lady Anne Foley, wife of the Hon. Edward Foley, daughter of Lord Coventry. The liaison caused a trial for crim. con. in 1785 (B.M.L., 518, l. 12/2).

Ovals,  $2\frac{9}{16} \times 2\frac{1}{16}$ ;  $2\frac{9}{16} \times 2$  in.

B.M.L., P.P. 5442 b.

**6824** N° XIII. THE POLITE MRS W—NTW—H.

N° XIV. THE PACIFIC ADMIRAL.

*London, Publish'd June 1; 1785, by A. Hamilton Junr Fleet Street.*

Engraving. *Town and Country Magazine*, xvii. 233. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a naval officer who has had no opportunities of displaying his courage, a Ministerial M.P. with 'the greatest number of boroughs in the kingdom at his command'. Identified by H. Bleackley as Hugh Pigot; this appears to be correct, but Pigot, M.P. for Bridgnorth from 1777 to 1784, was one of Fox's martyrs. For Pigot see vol. v. He had been a captain at the taking of Louisbourg (1758) and Quebec (1759). Mrs. Wentworth is a noted demi-mondaine whom the Admiral has established in a country villa with *vis-à-vis* and servants.

Ovals,  $2\frac{9}{16} \times 2\frac{1}{16}$  in.;  $2\frac{5}{8} \times 2$  in.

B.M.L., P.P. 5442 b.

**6825** N° XVI. LEONORA.

N° XVII. ALTAMONT.

*London, Publish'd by A. Hamilton Junr Fleet Street, July 1; 1785.*

Engraving. *Town and Country Magazine*, xvii. 289. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account

of an Irish peer, a companion of Burke, complimented by Johnson on his extensive reading, a benefactor to Goldsmith, embarrassed by losses at cards. Leonora is the daughter of a watchmaker, who visits him at his villa a few miles beyond Westminster Bridge. Evidently Lord Charlemont.

Ovals,  $2\frac{5}{8} \times 2\frac{1}{16}$  in.

B.M.L., P.P. 5442 b.

**6826** [N° XIX.] THE MODERN CHASTE LUCRETIA  
[N° XX.] THE FAVOURITE CAPTAIN

*Published by T: Walker N° 79 Dame Street*<sup>1</sup>

Engraving. *Hibernian Magazine*, 1785, p. 420. Two bust portraits illustrate 'Histories of the Tête-à-Tête . . .'. An account of Mrs. Errington and Captain Buckley, cf. Nos. 6811, 6832.

$2\frac{7}{8} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 6154 b.

**6827** N° XXII. THE CELEBRATED MRS H—N.  
N° XXIII. THE BLOOMSBURY BONVIVANT.

*London, Publish'd by A. Hamilton Junr Fleet Street, Sep<sup>r</sup> 1; 1785.*

Engraving. *Town and Country Magazine*, xvii. 401. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Martin Bladen Hawke, 2nd Baron Hawke, son of Lord Hawke, K.B. He lived at 14 Bloomsbury Square. Mrs. H—n is a courtesan 'for some time known as the summit of the impures'.

Ovals,  $2\frac{5}{8} \times 2$  in.;  $2\frac{9}{16} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**6828** N° XXV. THE IRRESISTABLE MRS H—ST—GS.  
N° XXVI. THE DOCILE PARAMOUR.

*London, Publish'd by A. Hamilton Junr Fleet Street, Oct<sup>r</sup> 1; 1785.*

Engraving. *Town and Country Magazine*, xvii. 457. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of an Irishman, noted for his hospitality, the reputed lover of many women of fashion, who at one time was said to keep one of the largest and best studs in Europe. Mrs. Hastings, the daughter of a Roman Catholic gentleman of Lancashire, is the victim of a bogus marriage.

Ovals,  $3 \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**6829** N° XXVIII. THE CAPTIVATING MISS J—RV—S.  
N° XXIX. THE VENERABLE ADMIRER.

*London, Publish'd by A. Hamilton Junr Fleet Street, Nov<sup>r</sup> 1; 1785.*

Engraving. *Town and Country Magazine*, xvii. 513. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Charles Howard, 10th Duke of Norfolk (1720–86). His amorous disposition has developed only since the death of his wife (1784). Miss Jarvis, a Roman Catholic, is descended from a good Norfolk family, but was forced by destitution to become a courtesan.

Ovals,  $3 \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

<sup>1</sup> The plate is missing from the B.M.L. copy of the *Town and Country Magazine*, p. 345.



**6830** N° XXXI THE FEMALE CONFEDERATE.  
N° XXXII THE HYPOCRITICAL PRELATE.

*London, Publish'd by A. Hamilton Junr Fleet Street 1 Decr: 1785.*

Engraving. *Town and Country Magazine*, xvii. 569. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Cardinal de Rohan and Mme de la Motte, and the affair of the diamond necklace.

Ovals,  $3 \times 2\frac{1}{2}$  in.

B.M.L., P.P. 5442 b.

**6831** AN HIEROGLYPHICAL CARD FROM THE BIRD OF PARADISE TO THE PRINCE. [1 Feb. 1785]

A printed letter with small woodcuts representing objects, from the *Rambler's Magazine*.

*My (deer)!*

(Eye) (can) (knot) (bee)hold (yew) (butt) (eye) *am struck w(eye)th a (pan)ic, and must salute (yew) out of (hand). (Yew) are (awl) the (world) (toe) me! Were (eye) (butt) (inn) (yew)r (arms), (eye) should (bee) happy. Had (eye) a (maid)en(head) it should (bee) at (yew)r ser(vice), for (eye) (can) (knot) (bear) (toe) (bee) from (yew). How is M'r (fox)? (eye) long for a (brush) from h(eye)m. (Well) may the Duchess (bee) del(eye)ghted w(eye)th h(eye)m. Every (bell) (eye)s mad for h(eye)m. (Bee)r(eye)ng (inn) (yew)r (hand) the Colonel [Fitzpatrick?].*

*Adieu, my (heart),*

*The (bird) of Para(dice).*

Mrs. Mahon, 'the bird of paradise', a noted courtesan of good birth, tried to attract the Prince of Wales. H. Bleackley, *Ladies fair and frail*, 1909, pp. 247 ff. See No. 5948, &c.

$7\frac{5}{8} \times 4\frac{1}{4}$  in.

**6832** [MRS. ERRINGTON AND OTHERS] [1 Oct. 1785]

Engraving. From the *Rambler's Magazine*. Five bust portraits in oval frames, the centre one inscribed *M<sup>rs</sup> E—g—n*, the others *Cap: S—h*, *Cap: R—b—ts*, *Cap: B—k—y* (of the Coldstream Guards), and *Cap: S—h—y*. The trial of Mrs. Harriot Errington (see No. 6811) at Doctors Commons took place in 1785 for adultery with Augustus Murray Smith, an officer in the Marines, Captain Buckley, Captain Southby, 'and many others'. Cf. No. 6826.

Ovals,  $1\frac{3}{4} \times 1\frac{3}{8}$  in.

**6833** A PEEP AT THE GARTERS. [1 Dec. 1785]

Engraving. *Rambler's Magazine*, iii. 418. Illustration to a dialogue. A lady stands on the stage at Covent Garden, pointing to the l., her head turned in profile to the r. She wears full dress, with a very wide hooped petticoat from which hangs a long train, visible owing to the shortness and tilt of her hoop, which displays her legs, revealing the garter on her r. leg. On the r. is a corner of the orchestra, showing three musicians, one holding a bassoon. On the l. two men stand immediately below the stage leering up at the actress.

She is 'M<sup>rs</sup> B——s', i.e. Bates, who was playing at Covent Garden 1785-6. Sarah Harrop, a singer, married Joah Bates 1780.

5 $\frac{3}{8}$  × 3 $\frac{5}{16}$  in.

B.M.L., P.C.

**6834** [BOB FOSTER, THE FLYING BARBER (1).]

J. K. Baldrey Sculp<sup>t</sup> [? after Bearblock]

Pub<sup>d</sup> Feb<sup>y</sup> 23. 1785. by J. K. Baldrey. Cambridge.

Engraving. A companion print to No. 6835. A lean man, in profile to the l., runs holding a small covered pot (a chafer for hot water) in his l. hand; under his r. arm is a barber's bowl, under his l. arm a folded towel. Beneath is etched:

*Saepe velut qui  
Currebat fugiens hostem.*

Foster was for many years hairdresser to Clare Hall, eccentric but honest, noted for his rapidity in walking, talking, and shaving. *Camb. Antiq. Soc., Catalogue of Exhibition of Cambridge Caricatures, Fitzwilliam Museum, 1908.*

Cf. 'Epitaph sent to Bob Foster . . . since which time the University has made him a more lasting and characteristic present, of a Silver Bason:

Cut smooth by Death's tremendous razor,  
Lies dapper Bob, eccentric Shaver, . . .

*Excursions to Parnassus* . . . by a Gentleman of the University of Cambridge, 1787', p. 61.

The print illustrates not only an individual, but a type, extinct, according to J. T. Smith, in London by 1815, but surviving in some country villages. He 'flies about' to his customers, always carrying napkin, soap, pewter basin, and a covered leaden pot for hot water. *Ancient Topography of London*, p. 33.

An impression (or copy) of this print, *Pub. Jan. 1, 1787*, by J. K. Baldrey, Cambridge is described in Wordsworth's *Social Life at the English Universities*, 1874, p. 136.

4 $\frac{1}{2}$  × 3 $\frac{11}{16}$  in.

**6835** [BOB FOSTER, THE FLYING BARBER (2).]

J. K. Baldrey Sculp<sup>t</sup> [? after Bearblock]

Pub<sup>d</sup> Feb<sup>y</sup> 23. 1785, by J. K. Baldrey, Cambridge.

Engraving. A companion print to No. 6834. Foster shaves a man seated (l.) in a chair, draped in a sheet. They face each other in profile. Foster puts his l. hand under his client's chin, holding the razor up with a dramatic gesture. Beneath the design is etched:

*Tonsor ego—Tonsoris opem si forte requiras,  
Mappa subest—ardet Culter—et Unda tepet,  
Des nummos—uno tibi Barba evanuit ictu,  
Si male, tolle obolum: si bene—plura refer.*

Described, C. Wordsworth, *Social Life at the English Universities*, 1874, pp. 136-7, where a different and longer version of the epigram is given,



attributed to Gilbert Wakefield. For Foster or Forster see also Gunning, *Reminiscences*, 1854, i. 179-80.

$4\frac{7}{16} \times 3\frac{11}{16}$  in.

**6836 THE BARON.**

*Brighton del<sup>d</sup>. Bath me fecit*

*London Published Sept<sup>r</sup> 1, 1785, by I. Cary N<sup>o</sup> 188 Strand*

Aquatint (coloured and uncoloured impressions). An elderly man seated in profile to the l., looking through a magnifying-glass. His large hat is under his l. arm, his l. hand, resting on his knee, is distorted as if by rheumatism. His dress is old-fashioned, with a flapped waistcoat and full-skirted coat. Beneath the title is a vignette of a bottle labelled *Brandy* and an escutcheon with a medley of four aces.

A portrait of the self-styled Baron Newman or Crooked-finger Jack, see Nos. 4836 (1773), 4651 (1774). He committed suicide at Bath in 1789.

$8\frac{7}{16} \times 6\frac{7}{16}$  in.

**6837 A VIEW OF THE CORN EXCHANGE LONDON & MR ATKINSON THE CONTRACTOR IN THE PILLORY**

*Price Six Pence*

*Printed & Publish'd by W Hinton N<sup>o</sup> 5 Sweetings Alley Royal Exchange*

Engraving (coloured and uncoloured impressions). Atkinson stands on a rectangular platform, his head and hands closely confined in a pillory, which pivots on a central post, on which is the culprit's hat. An official standing beside him says, *Walk Round Sir*. Atkinson says, *Upon my Honor & Reputation, notwithstanding every effort of Money & Interest am compeld to be thus exposd But, Its well its no Worse*. A sea of heads surrounds the platform. In the foreground are constables with their staves and (r. and l.) the two sheriffs (H.L.) on horseback wearing their chains. Behind is the Corn Exchange with its pillared front. Spectators watch from the windows of the adjacent house (r.).

For Atkinson see Nos. 6021, 6667, &c. This plate was probably etched before the punishment took place, see No. 6838.

$7\frac{1}{16} \times 7\frac{3}{8}$  in.

**6838 A ROGUE IN GRAIN PROPERLY EXALTED.**

*Printed & Pub<sup>d</sup> by W. Hinton N 5 Sweetings Alley Royal Exchange  
Nov 26 1785.*

Engraving. An altered state of No. 6837. The background and crowd are as in No. 6837, but the figure of Atkinson has been redrawn as a portrait in profile, closely resembling that in No. 6839. For the title see No. 7070; he leans with his head and shoulders through the open pillory; no words issue from his mouth. The pillory has also been redrawn, and the man standing beside it has been removed. Four verses of a song are engraved below the title, beginning:

*Sure no Exaltation more proper could fit  
The Genius and Honor of Contractor Kit*

*A Friend to the Government [sic] & to the Nation  
 Ther'e none who behold him who Envy'd his Station  
 Derry Down &c.*

Reduced and altered from a print (not satirical) published by Hinton. The original drawing by J. Barlow, in pen and wash, is in the Print Room.  $7\frac{1}{16} \times 7\frac{3}{8}$  in.

### 6839 A MEMBER OF MARK LANE.

*Publish'd as the Act directs by J. Corn, N<sup>o</sup> 55, Fleet Street, Nov<sup>r</sup> 29.  
 1785.*

Engraving. Design in a circle. A man, not caricatured, stands on a circular platform, his head and hands leaning on the pillory, the upper portion of which is so raised as to prevent constriction. Behind are the heads of a crowd, in front of which and surrounding the pillory are constables holding long staves. In the background a street converges in exaggerated perspective. See No. 6838. Beneath is engraved:

*In the Pillory here you may View the Corn-factor,  
 The Perjur'd Kit Atkin—n, alias Contractor  
 Ye Agents of All sorts throughout the Nation,  
 Now tremble for fear of the same exaltation.*

For Christopher Atkinson see Nos. 6021, 6667, &c. He was pilloried outside the Corn Exchange in Mark Lane on 25 Nov. 1785, labels being pasted on the pillars of the Corn Exchange, 'Christopher Atkinson Esq; for perjury'. *London Chronicle*, 26 Nov. 1785.

Diam.,  $6\frac{5}{8}$  in.

### 6840 THE MOMENT OF IMAGINATION.

*Pub<sup>d</sup> January the 13. 1785 by W. George, N<sup>o</sup> 227 Strand.*

Engraving. Edward Topham, seated in profile to the r., a pen in his hand, has just kicked over his circular writing-table in frenzied inspiration. He raises his clenched l. fist. An inkstand and fragments of paper inscribed *Epilogue M<sup>rs</sup> W*—— [Wells] *Hay-Market, Epilogue M<sup>rs</sup> S*——s [Siddons] *Drury-lane*, and *Prologue for M<sup>iss</sup> F*—— [Farren] *Covent Garden* lie on the ground. On the wall (r.) hangs an oval bust portrait of Mrs. Siddons, her head turned in profile to the l. Above and behind Topham's head is a small parrot in a cage, saying, *Bravo Cap<sup>m</sup> Prologue! Bravo!*

Topham was noted for his skill in composing prologues and epilogues, see No. 6855, &c. For his connexion with Mrs. Wells see Nos. 6854, 6999, and index.

$10\frac{1}{4} \times 9\frac{11}{16}$  in.

### 6841 AN EAST INDIA CAPTAIN. A REAL CHARACTER.

*Published by W. Humphrey, N<sup>o</sup> 227, Strand.*

Engraving. A W.L. caricature of a man standing in profile to the l. by the sea-shore, his arms behind him. The profile is grotesque, the neck very thick, the legs disproportionately small. In the distance is the poop of a ship inscribed *Godfrey* in large letters, probably the name of the captain.

$10\frac{7}{8} \times 6\frac{3}{8}$  in.



## 6842 [A SLEEPY CONGREGATION.]

I.K<sup>1</sup> [Kay.]1785<sup>1</sup>

Engraving. The interior of a crowded church. The preacher stands in a high pulpit (l.) facing his congregation with a stern expression. Beneath him is the precentor, John Campbell (see No. 5894). The congregation sits in a gallery, under the gallery, and in the body of the church round the pulpit. Men predominate. Most of the congregation are asleep, some turn their backs on the preacher.

Dr. Alexander Webster (1707-84) preaching in the Tolbooth church (the SW. portion of St. Giles's). The congregation represents persons notoriously little addicted to church-going: Webster's actual congregation consisted of the strictest Presbyterians known as 'Tolbooth Whigs' from their resemblance to the covenanting Whigs of the seventeenth century.

Collection, No. 8. Kay, No. X.

5 $\frac{5}{16}$  × 5 in.

## 6843 [DR. GRAHAM LECTURING IN EDINBURGH.]

J. Kay *Invent et Fecit.*1785<sup>1</sup>

Engraving. Graham, the well-known quack, stands above and behind a crowd of listeners, all men, some in profile, some in back view, some full-face, the heads and shoulders only being visible, except in the foreground where there is a row of H.L. figures seated apparently on a bench. The expressions of the audience vary, some look up at the lecturer, others turn their backs, many are grinning. Graham holds a rolled document in one hand as in No. 6324, &c. The room is lit by a small pendant chandelier with four candles, and by single candles in sconces round the walls.

Graham lectured in Edinburgh on 29 July 1783 in Mary's Chapel, Niddry's Wynd; a public repetition was prohibited, he was confined to the Tolbooth between Aug. 9 and 19; on his release he lectured in a large room in Baillie Fyfe's close, probably that here depicted, his hearers paying the fine of £20 which had been imposed on him. For Graham see No. 6323, &c., and index.

Collection, No. 7. Kay, No. XII.

5 $\frac{1}{16}$  × 4 $\frac{7}{8}$  in.

## 6844 [AN EDINBURGH AUCTION.]

1785 [?]

Engraving. William Martin, grinning broadly, stands in his rostrum, holding up a print (a profile head of a bearded man); in his r. hand is his hammer. Beneath him is a sea of raised heads, about two-thirds being in profile to the r., the others in profile to the l., with a few in back view. All wear hats. The rostrum is lit by two candles.

Martin was a noted Edinburgh bookseller of humble origin, full of anecdote and humour in his auction-room. See No. 6845.

Collection, No. 56. Kay, No. LXI.

3 $\frac{1}{2}$  × 6 $\frac{5}{16}$  in.

<sup>1</sup> Added to impression in Kay.

**6845 CONNOISSEURS***J.K. Fec<sup>d</sup> 1785*

Engraving. Six men (H.L.) inspect prints. One, in profile to the r., holds up a print of the Three Graces, another, facing him, holds a print of the broadly grinning head of Martin, see No. 6844.

These two are James Sibbald, the well-known Edinburgh bookseller and publisher, and George Fairholme of Greenhill, a great collector of Rembrandt etchings. William Scott, a plumber and a collector, looks over Sibbald's shoulder, inspecting the Graces through a glass. Of two figures standing behind Fairholme, one is James Kerr, banker. The other two are imaginary.

Collection, No. 42. Kay, No. CLXII.

$2\frac{3}{4} \times 4\frac{3}{16}$  in.

**6846 [JAMES GRAHAM AND A LADY.]***K. Fec<sup>d</sup> 1785*

Engraving. A lady, holding on her feathered hat, walks against a high wind which blows her dress against her person, draping her legs from the waist downwards. She holds a small nosegay and is followed by Graham, wearing his accustomed suit of white linen with black stockings; he holds a larger nosegay and stares at the lady. Both are in profile to the r. Behind them is the balustrade of the North Bridge, Edinburgh.

For Graham in Edinburgh see No. 6843. The lady is 'said to resemble a Miss Dunbar, sister of Sir James Dunbar, Bart.'

Collection, No. 44. Kay, No. XI.

$4\frac{1}{16} \times 3\frac{1}{2}$  in.

**6847 I SAY WE ARE FEARFULLY & WONDERFULLY MADE**

[? c. 1785]

*K. fec<sup>d</sup>.*

Engraving. Caricature portraits of Alexander Hunter of Polmood and Roger Hog of Newliston. Hunter (l.) walks in profile to the r., stooping, with a long cane; his dress is old-fashioned. Hog (r.), very stout, stands full-face, his breeches partly unbuttoned and slipping from his waist. Behind is the balustrade of the North Bridge.

Hog (d. 1789) was miserly, very careless in his dress, and was accustomed to preface his remarks with 'I say'. Hunter died Jan. 1786.

Collection, No. 27. Kay, No. XVII.

$5\frac{1}{8} \times 3\frac{7}{8}$  in.

**6848 [COCK-FIGHTING MATCH BETWEEN LANARK AND HADDINGTON]***K. Fec<sup>d</sup>*

1785

Engraving. Two cocks fight in a cock-pit, a man standing over each cock; the spectators are in a circle several rows deep. The wall of the room is of stone, with three boarded-up windows; it is the unfinished kitchen of the Edinburgh Assembly Rooms. The heads are on a small scale and crowded



together, but several are portraits, one being Deacon Brodie. Beneath the design is etched:

*Thus we poor Cocks, exert our Skill & Brav'ry  
For idle Gulls, and Kites, that trade in Knav'ry*

Collection, No. 55. Kay, No. XLIV.

5½ × 4⅞ in.

# 6849 THE WONDERS OF WESTMINSTER-HALL!

*Woodman & Mutlow, Inv<sup>t</sup> Sculp<sup>t</sup>*

*Published as the Act directs 28 Ap<sup>l</sup> 1785, by Woodman & Mutlow,  
N<sup>o</sup> 30 Russel Court, Covent-Garden.*

Engraving. Judges, lawyers, and others rush headlong from Westminster Hall. Three women are among the crowd, one of whom has fallen on her back. In the background is a Gothic doorway, on each side of which are two windows; through the upper l. window appears a maidservant with a mop. Beneath the title is printed: *Or, Courts of Law without a Covering, and Lawyers' Fears without Foundation; Causes without an Issue, and an Issue without a Cause.* This is followed by two quotations from Virgil, below which are verses printed in five columns. The last is:

However strange, 'tis strictly true,  
That thus a simple Wench  
Did—(what no other Power could do)—  
Drive Mansfield from the Bench!

For the incident see No. 6852, &c. Mansfield resigned 4 June 1788, his work in the King's Bench for the last two years having been done by Buller, owing to the Chief Justice's ill-health. For his failure to retire earlier cf. *Auckland Correspondence*, ii. 207, and No. 7123.

9⅜ × 8½ in. Broadside, 16¾ × 10⅞ in.

# 6850 THE COURT OF KING'S BENCH IN AN UPROAR.

*Vol. xvii.*

[1 May 1785]

Engraving. From the *Town and Country Magazine*, xvii. 171. Ten judges in wigs and robes flee in panic, some being prostrate on the floor. The Royal Arms are on the wall (l.). A woman looks through a skylight.

For this incident see No. 6852, &c.

5⅞ × 3⅞ in.

# 6851 HEADS AND TAILS UNCOVERED.

[1 June 1785]

Engraving. From the *Rambler's Magazine*. A woman brandishing a mop, having fallen through a skylight, sits astride the head of a judge; other judges and lawyers, some having lost their wigs, flee in confusion. A woman lies on the ground. On the back wall of the building are the Royal Arms, and on each side of them a statue in a niche, that on the l. being Justice with her scales.

For this incident see No. 6852, &c.

5 × 3½ in.

**6852** THE WATER FALL, OR, AN ERROR IN JUDGMENT.

[Rowlandson.]

*Pub May 27. 1784 [1785] by Wallis Ludgate Hill.*<sup>1</sup>

Engraving. Illustration to verses printed in four columns beneath the plate. Judges, counsel, and others are rushing in a wild panic from the Court of King's Bench in Westminster Hall, some escaping over the prostrate bodies of those who have fallen down some shallow stairs, just visible under the heap of bodies. The mace lies on the ground near an elderly man in wig and gown on the extreme r. who kneels in a crouching position. A man (l.) escapes through a broken window.

A satire on an incident of 22 Apr. 1785 during a sitting of the King's Bench; a skylight was broken and pieces of glass fell among the judges; supposing that the whole building was about to fall they fled, but soon returned. The court was very full as an interesting case was being heard—a claim by Lord North, as Warden of the Cinque Ports, to a chest of silver value £30,000 salvaged from a wreck on the Goodwin Sands. According to some stories, the damage to the skylight was caused by an inquisitive maidservant who dropped a pail and mop. *London Chronicle*, 23 and 26 Apr. 1785. See also Nos. 6849, 6850, 6851.

One verse of the song ('To the Tune of the Roast Beef of Old England') is:

Beneath the feet of M——d [Mansfield], B——r [Buller] lies,  
 "Thro' all created Space" keen E——ne [Erskine] flies,  
 The wigless W——ll——s [Willes] leaped over A——h——t's [Ashurst's] Head,  
 While B——r——t [Bearcroft], L——e [Lee] and M——y [Murphy] swiftly fled;  
 Gay limping F——d——g [Fielding] took a peep above  
 A Damsel saw, but durst not think of Love;  
 The Coxcomb, Student, and Attorney vile,  
 Jew Bail, and Tipstaff, added to the Pile.  
 All rush in Terror, or from Gain or Sport,  
 And headlong tumble down the Steps of Court.

'Gay limping F——d——g' is probably William Fielding, b. 1748, son of Henry, a barrister who is said to have inherited his father's conversational powers. He was lame from a paralytic stroke at the age of 30.

*The Lawyer's Panic; or, Westminster Hall in an Uproar* was played at Covent Garden 7 May 1785 and at the Haymarket 16 Aug. 1785. Baker, *Biog. Dram.*

Grego, *Rowlandson*, i. 155.

9×13½ in.

**6853** VAUX-HALL

*Drawn by T. Rowlandson Aquatinto by F. Jukes. Engraved by R. Pollard*  
*London Publish'd June 28<sup>th</sup> 1785. by J. R. Smith N<sup>o</sup> 83 Oxford Street*

Aquatint (coloured and uncoloured impressions). An evening scene in Vauxhall Gardens. On the extreme l. is the orchestra with the organ behind and performers on the kettledrums, string and wind instruments. The vocalist, Mrs. Weichsel, sings, in profile to the r., from the adjacent

<sup>1</sup> The verses are 'Printed for J. Wallis, No. 16. Ludgate Street'.

2  
+ Thrale



(and slightly lower) balcony, just above the heads of the crowd. A violinist and another musician are seated behind her. In the supper box beneath the orchestra is Dr. Johnson seated full-face, between Boswell and Goldsmith (d. 1774), who face each other in profile, both caricatured; of two stout women one is reputed to be Mrs. Thrale.

Many groups fill the foreground and middle distance. The two centre figures are the Duchess of Devonshire and Lady Duncannon arm in arm. A naval officer with a wooden leg and a patch over one eye is reputed to be Admiral Paisley (? Admiral Pasley, 1734-1808). Major Topham, an excellent portrait, stands (l.) in profile to the r. staring through an eye-glass. Between Topham and the supper-box are two men, one of whom is identified as Lord Camelford.<sup>1</sup> An elderly parson,<sup>2</sup> reputed to be Bate Dudley but not resembling him, gazes at the Duchess from behind a tree. Next him a man dressed as an officer in a Highland regiment with kilt and broadsword is supposed to be James Perry, editor of the *Morning Chronicle*. On the r. the Prince of Wales, conspicuous by his star, whispers to Mrs. Robinson (Perdita), though their liaison was ended. Her r. arm is linked with an ugly and elderly little man, probably Robinson. On the extreme l. an elderly couple advance arm in arm in profile.

Behind the Prince is a group standing on a small platform (or tables), showing H.L. above the crowd. In the foreground (r.) is a supper-table under trees where two cits entertain two courtesans. Lamp-lit trees and the covered way form a background on the r.

One of Rowlandson's most famous etchings. A water-colour ( $8\frac{5}{8} \times 10$  in.) of the lower l. corner of the design, showing Johnson's supper-box, the two figures on the extreme l., and the group on the r. of the box including Camelford and Topham, was exhibited 1936 by Frank T. Sabin, New Bond Street. It is almost exactly as in the etching except that a corner of the background on the r. is omitted; the scale is approximately the same. (Reproduced, Catalogue, pl. CXI.)

Grego, *Rowlandson*, i. 157-61. Often reproduced, e.g. Angelo, *Reminiscences*, 1904, ii. 1 (coloured pl.).

19 × 29½ in.

**6854** [COL. TOPHAM ENDEAVOURING WITH HIS SQUIRT TO EXTINGUISH THE GENIUS OF HOLMAN]<sup>3</sup> [5 Oct. 1785]<sup>3</sup>

[Rowlandson.]

Engraving (coloured and uncoloured impressions). Topham, in full regimentals, standing in profile to the l., directs a large syringe at a sun (l.) rising above a hill, inscribed *Genius of Holman*. Behind him, holding leading-strings attached to his epaulettes, are Mrs. Wells and John Henderson. Above Topham's head flies an owl with papers in its beak inscribed *Prologue* (twice) and *Epilogue*. He says, looking up:

*Yes much belov'd and all excelling Pair  
What Modern Beau can do, I nobly dare  
Against this Youthfull Phaeton will write  
Censure, defame, do every thing but fight.*

<sup>1</sup> In the reproduction in Angelo's *Reminiscences*; to whom the name refers is not clear.

<sup>2</sup> He closely resembles the parson of No. 7059 who is probably William Jackson of the *Morning Post*.

<sup>3</sup> Title and date from Grego.

# CATALOGUE OF POLITICAL AND PERSONAL SATIRES

Mrs. Wells says: *Well done Noble Capt<sup>m</sup> down with him a forward Boy indeed, to attempt the Character of our Friend H—n here, and contrary to your Superior Opinion.* Henderson, clenching his fist, says, *Presumptuous Youth, what! does the Stripling dare, in the same path to Fame, with me to walk—Damnation!* A soldier with a musket standing on the extreme r. says, looking towards Topham, *A Soldier, by the bloody Arm of Mars, he looks far better fitted for to tend my lady's Lap Dog—or her Fan to bear.* Verses are etched beneath the design:

*To what, oh Muse! can I compare,  
In Heaven, Water, Earth or Air,  
The furious Epilogue?  
His Dress to ape, if ape they can,  
Of every Fop is now the Plan,  
And he's alone the Vogue.  
See, to the Side-Box now he flies  
The Optic to his Eye applies  
To aid his piercing Sight;  
Whate'er he cannot comprehend,  
His Fiat to the Shades shall send,  
And damn to endless Night.  
Should Holman Garrick's Art display,  
'Tis Twaddle,<sup>1</sup> boreish, damn'd outré,  
Quite vulgar, unrefin'd:  
His W—lls and H—nd—n alone  
Possess'd of Merit, will he own  
To others Worth is blind.*

Topham (see No. 5596) was noted for his talent in writing prologues and epilogues, for his dress, and the ease and elegance of his manners. He was in close relations with the actress Mary Wells, see No. 6855, &c., his daily paper *The World* being started (1 Jan. 1787) partly with the object of puffing her. According to *The Jockey Club*, Part II, 1792, p. 180, 'he only kept her upon puffs, while she kept him upon her salary. Holman (b. 1764) made his first appearance on the stage as Romeo at Covent Garden 25 Oct. 1784. During the season he played Richard III (12 Jan. 1785) and (for his benefit, 15 Feb. 1785) Hamlet. These were both parts of Henderson, then the leading actor at Covent Garden, and in public estimation second to Garrick; he died 25 Nov. 1785. Genest, vi. 354, 358, 359. Holman was a schoolfellow of Rowlandson; see also No. 7059, also by Rowlandson.

Grego, *Rowlandson*, i. 166 (reproduction).

8½ × 12¾ in.

**6854** A A reissue, with the imprint, *Pub by WG. N° 227 Strand.* The verses have been erased from the plate and printed beneath it. According to Grego the print was republished in 1793, op. cit., p. 320.

## **6855** CAPT EPILOGUE.

[Rowlandson.]

*Pub<sup>d</sup> 5 Oct<sup>r</sup> 1785 by T. Cornell Bruton St<sup>r</sup>.*

Engraving (coloured and uncoloured impressions). Captain Topham walks in profile (r. to l.) looking sideways after a lady in the background who is

<sup>1</sup> See Nos. 6775, 6960.



walking down a street at r. angles to that in which he is walking. A sign-post behind her points *To The Wells* indicating that she is the actress Mary Wells to whom Topham was attached, see Nos. 6854, 6999, 7058, and index. Topham is slim and upright, a cane under his l. arm. He wears a cut-away ('sparrow-tail') coat with a high collar, shirt-frill, and close-fitting breeches, cf. No. 6718, &c. He was a noted writer of prologues and epilogues, cf. Nos. 6840, 6854.

Reissued, 7 Mar. 1786, see also No. 7060.

Grego, *Rowlandson*, i. 167.

$8\frac{3}{8} \times 5\frac{3}{4}$  in.

## 6856 THE SURPRISING IRISH GIANT OF ST JAMES'S STREET.

[Rowlandson.]

*Publis'd March 27. 1785. by T. Smith N<sup>o</sup> 6 Wardour Street Soho*

Engraving. The giant, good-looking and slim, his legs disproportionately long, stands in a room surrounded by admiring spectators. He rests his r. hand on the head of a foppish young man in regimentals. An elderly officer (l.) stands on a chair inspecting him through a spy-glass. A young man in riding-dress holds out one enormously thick leg, his other leg being thin. A fat lady (r) clutches the giant's coat. A fat parson gazes up at him and a dog fawns on his r. leg. A buxom courtesan enters through a door on the l. On the wall is a placard: *The Surprising Irish Collossus. King of the Giants Measuring Eight Feet Five (?) Inches . . . Noble Order of S<sup>t</sup> Patrick.*

A portrait of Patrick Cotter, who called himself O'Brien, claiming descent from Brian, king of Ireland. He exhibited himself in England from c. 1779 to 1804. *D.N.B.*, where this print (presumably) is called an engraving by T. Smith; Kay, ii. 115-17.

Grego, *Rowlandson*, i. 154.<sup>1</sup>

$8\frac{3}{8} \times 12\frac{1}{4}$  in.

## 6857 THE WONDERFUL PIG.

[Rowlandson.]

*Publish'd by S. W. Fores N<sup>o</sup> 3 Piccadilly April 12<sup>th</sup> 1785.*

Engraving. A semicircle of spectators, seated and standing, crowded one behind the other, watch the performance of the pig, who stands before a row of initial letters, one of which he holds in his mouth. Over the chimney-piece is a placard, *The Surprising PIG well versed in all Languages. perfect Arethmatician Mathematician & Composer of Musick.* On the r. wall of the room hangs a large shoe.

The learned pig caused a sensation in 1784 and later, see Nos. 6715, 7214. Cf. Southey, *Letters of Espriella*, 1807, iii. 49: 'the learned pig was in his day a far greater object of admiration to the English nation than ever was Sir Isaac Newton.' See also Boswell, *Johnson*, ed. Hill and Powell, iv, 1934, pp. 373, 547 f.

$8\frac{8}{16} \times 13\frac{1}{16}$  in.

<sup>1</sup> Grego cites Capt. E. Thompson's Diary under date 18 Nov. 1784, but the passage relates to Charles Byrne, 1761-83, with whom Cotter is often confused.

**6857** A Another impression, with the additional imprint, & *F. Clarkson* N<sup>o</sup> 73 *S<sup>t</sup> Paul's Church Yard*, is in Banks Collection, i, fol. 81, B.M.L. 1890. e. 15.

**6858** AEROSTATION OUT AT ELBOWS—OR THE ITINERANT AERONAUT.

[Rowlandson.]

*Pub<sup>d</sup> 5 Sep<sup>r</sup> 1785 by T. Cornell Bruton Street.*

Engraving. Lunardi, slim and handsome, walks diagonally towards the spectator from the r., supported on a staff, his l. hand held out as if begging. On his back is his collapsed balloon, a large bundle from which project a net and two oars or propellers. His dress is fashionable but ragged. In the background are trees and a church. Beneath the title is etched:

*Behold an Hero comely tall and fair!  
His only Food Phlogisticated Air!  
Now on the Wings of Mighty Winds he rides!  
Now torn thro' Hedges!—Dash'd in Oceans tides!  
Now drooping roams about from Town to Town  
Collecting Pence t' inflate his poor Balloon;  
Pity the Wight and something to him give,  
To purchase Gas to keep his Frame alive.*

Lunardi's balloon made several ascents in 1785: from St. George's Fields 29 June (when he filled the balloon but did not ascend, allowing Biggin to take his place), 9 Aug. from Liverpool, 5 Oct. from Edinburgh. Cf. No. 6880. Phlogiston was the name given by Priestley to oxygen, cf. No. 7887.

Grego, Rowlandson, i. 164 (reproduction, p. 163). Reproduced, Paston, pl. cxxvii.

$9\frac{3}{8} \times 8\frac{3}{8}$  in.

**6858** A Reissued 1786 with the imprint, *Pub<sup>d</sup> March 24<sup>th</sup> 1786 by E Jackson* N<sup>o</sup> 14 *Marylebone Street Golden Square.*

**6859** COPPER PLATE PRINTERS AT WORK.

*Rowlandson 1785*

Engraving. The interior of a workshop, a low room with raftered ceiling and casement window (r.). Prints hang to dry on lines stretched below the roof. A stout man (l.) turns the press, using both hands and a knee and leaning back to pull at the lever. A boy takes a sheet from the press. Under the window (r.) two men are inking plates. In the l. corner is a dog. An elderly man (artist or connoisseur) wearing a hat and spectacles inspects a print with a scowl.

Grego, Rowlandson, i. 167.

$5\frac{1}{4} \times 6\frac{3}{4}$  in.



**6860** BY AUTHORITY.

PERSONS AND PROPERTY PROTECTED.

[Rowlandson.]

*Published by S. W. Fores Carracature Ware-House N<sup>o</sup> 3 Piccadilly  
London—Nov<sup>r</sup> 24<sup>th</sup> 1785*

Engraving (coloured and uncoloured impressions). A mail-coach, driven r. to l., is overturning, the off back wheel having fallen off. The near horse is falling, the other rears violently. The driver has dropped the reins and holds up his arms; he is hidden by the guard seated on his l. who falls backwards, his blunderbuss is going off and shatters the roof of the coach, causing letters and letter-bags to fly into the air. A pistol at his side is also going off; it fires point-blank at the bare posteriors of an elderly woman who has fallen head downwards, screaming, her person much exposed; she was apparently an outside passenger. A man puts his head and arms out of the coach-window, shouting in terror. On the centre panel of the coach and above the Royal Arms is inscribed *The Mail Coach*; on each side panel, *GR*. In the background (r.) is a signpost pointing to the l., *To Bath*.

The mail coach, with its guard seated on the box, was instituted in 1784 in the face of much obstruction; no outside passengers were to be carried. The coaches were first tried on the London-Bristol road, and were rapidly extended. *D.N.B.* s.v. John Palmer.

Grego, *Rowlandson*, i. 168–9.8 $\frac{5}{8}$  × 12 $\frac{7}{8}$  in.**6861** FILLIAL AFFECTION, OR A TRIP TO GRETNA GREEN.<sup>1</sup>

[Dec. 1785]

[Rowlandson.]

Engraving, slightly aquatinted (coloured impression). An eloping couple drive headlong in a coach and four (r. to l.) pursued by an angry father on a galloping horse who shakes his whip at them. He is followed by three grooms on horseback. The man leans from the off window of the coach, the lady from the near window; both aim pistols at the father who is close behind them. Two postilions ride the near horses. A signpost (r.) points *To Gretna Green*. A group of trees and a cloud of dust form the background.

Grego, *Rowlandson*, i. 171, where the companion print, *The Reconciliation, or the Return from Scotland*, published 17 Dec. 1785, by W. Hinton, is reproduced (p. 172).

10 $\frac{1}{2}$  × 17 in.

‘Caricatures’, ix. 145.

**6862** INTRUSION ON STUDY OR THE PAINTER DISTURBED.

[Rowlandson.]

[Pub. S. W. Fores. 30 November, 1785]<sup>2</sup>

Engraving (coloured impression). The interior of an artist’s studio. A young man is seated in an armchair at his easel, with palette and brushes.

<sup>1</sup> Imprint apparently cut off. Not to be confused with Rowlandson’s *Trip to Gretna Green*, 1811.

<sup>2</sup> Imprint cut off.

On the canvas is a classical scene: a goddess surrounded by naked infants. His nude model (r.) reclines sleepily on a sofa (r.), holding a piece of drapery. Her hat, shoes, and garments are beside her. Two men enter (l.) through a door: a young man in riding-dress who stares at the model, an elderly man who holds up his hand in apparent disapproval. The painter turns round as if to prevent their entry. On the wall sketches are pinned (suggesting the art of the history-painter). There is also a statuette on a bracket (r.). The room is lit by a window on the painter's l. Cf. No. 6724.

Grego, *Rowlandson*, i. 170. (Reproduction, p. 169.)

$7\frac{7}{16} \times 11\frac{9}{16}$  in.

'Caricatures', ix. 11.

### 6863 AN ESSAY ON THE SUBLIME & BEAUTIFUL.

[Rowlandson.]

[Pub. 1 Oct. 1785 by T. Cornell Bruton Street]<sup>1</sup>

Engraving (coloured impression). One of two designs on the same plate, see No. 6864. A cobbler (l.) preaches in a bare, raftered room with a case-ment window. He stands behind a reading-desk on which is a large, open book, leaning forward, pointing, gesticulating, and shouting. The heads of his congregation, old men and women, are below and on the r. The title is from Burke's book, *A Philosophical Enquiry into the origin of our Ideas of the Sublime and the Beautiful* (1756).

Grego, *Rowlandson*, i. 160 (reproduction).

$8\frac{1}{16} \times 6$  in.

### 6864 THE MAIDEN SPEECH.

[Rowlandson.]

Engraving (coloured impression). A companion design to No. 6863 on the same plate. A scene in the House of Commons showing the corner of the clerks' table (l.), the benches on the r. crowded with members, and part of the gallery above, with two persons looking over. The new member stands, knees bent, hat in his l. hand, right hand extended; his attitude and expression convey the impression of a halting and embarrassed speech. He is in full dress, with sword and bag-wig. The members listen with expressions of contemptuous amusement or boredom.

Grego, *Rowlandson*, i. 165.

$8\frac{1}{16} \times 6\frac{1}{4}$  in.

### 6865 THE SAD DISCOVERY OR THE GRACELESS APPRENTICE.

*Rowlandson 1785*

[Pub. 30 Nov. 1785 by J. R. Smith, 83 Oxford Street.]<sup>1</sup>

Engraving. The interior of a bedroom. A young man crawls from under a large four-post bed on which a young woman is kneeling, holding up her arms in supplication towards an elderly man and woman in night attire who have entered from the r. behind a watchman and a man with a blunderbuss; the latter kneels, pointing his weapon at the apprentice. The

<sup>1</sup> Imprint cut off, supplied from Grego.



watchman puts his staff under the bed to push out the apprentice; his lantern stands on the floor beside him.

Grego, *Rowlandson*, i. 70.

$7\frac{3}{8} \times 11\frac{1}{4}$  in.

**6866 COMFORT IN THE GOUT.**

[1785]

*Rowlandson*

Engraving (coloured impression). A fat man (l.) seated in an arm-chair, his swathed l. leg supported on a stool, his crutches and an open *Treatise on Gout* beside him. A meretricious-looking young woman bends over him, putting her r. hand on his r. shoulder and holding his l. hand. A young woman of disreputable appearance pours out wine for him. A footman in livery (r.) is about to put a large tureen on a dinner-table (r.). A fat man is seen through an open door. A dog and cat lie together in the foreground. Behind the man's chair are the curtains of a bed. Probably one of the establishments in King's Place, cf. No. 6764, &c. Similar in character and probably a companion print to No. 6867.

Reissued, 1 July 1802.

Grego, *Rowlandson*, i. 156 (reproduction).

$8\frac{3}{4} \times 12\frac{3}{16}$  in.

'Caricatures', ix. 15.

**6867 A CULLY PILLAG'D.**

[1785]

*Rowlandson*

Engraving (coloured impression). The cully, a thin, middle-aged man, stands terrified in a squalid bedroom between a bully (l.) and a young prostitute (r.) seated on a bed. The bully takes him by the shoulders, the woman picks his pocket. An overturned chair, a cat in a water-jug, and a rat eating from a plate on the floor add to the squalid disorder. Similar in character and probably a companion print to No. 6866.

Grego, *Rowlandson*, i. 167.

$8\frac{3}{16} \times 11\frac{1}{2}$  in.

'Caricatures', ix. 14.

**6868 NAP IN THE COUNTRY,**

*Rowlandson 1785.*

*London Pub<sup>d</sup> by S. Alken. N<sup>o</sup> 3 Dufours Place, Broad Street Soho.*

Engraving (coloured impression). One of two designs on the same plate, see No. 6869. A young woman lies under a tree asleep, partly supported by a small beer barrel; a rake is beside her. Next her a young man sits up yawning and stretching. A dog sits beside them; in the distance are sheep.

Grego, *Rowlandson*, i. 175.

$6\frac{1}{8} \times 8\frac{13}{16}$  in.

'Caricatures', x. 171.

**6869 NAP IN TOWN.**

*Rowlandson 1785.*

Engraving (coloured impression). A companion print to No. 6868 on the same plate. A young woman (r.) lies full length on a sofa; next her in

the opposite corner of the sofa is an elderly man in regimentals, also asleep. The feet of both rest on a chair (l.). A cat sleeps on the floor.

Grego, *Rowlandson*, i. 175. 'Caricatures', x. 171.  
 $6\frac{5}{16} \times 8\frac{1}{16}$  in.

**6870 COURTSHIP IN HIGH LIFE**[15 Dec. 1785]<sup>1</sup>

Engraving, slightly aquatinted (coloured impression). The Prince of Wales (r.), wearing his star, kneels at the feet of a lady (l.), his r. hand holds her l. hand, his l. hand is on his breast. The lady wears a large feathered hat and has some resemblance to the Duchess of Devonshire, cf. No. 6263, &c., none to Mrs. Fitzherbert. A companion print to No. 6871 on the same plate.

Grego, *Rowlandson*, i. 170.  
 $8\frac{3}{4} \times 7\frac{1}{16}$  in. 'Caricatures', x. 180.

**6871 COURTSHIP IN LOW LIFE**[15 Dec. 1785]<sup>1</sup>

[Rowlandson.]

Engraving, slightly aquatinted (coloured impression). A sailor with a wooden leg and a good-looking young woman of meretricious appearance sit side by side on a barrel; he pours wine into a glass. A companion print to No. 6870 on the same plate.

Grego, *Rowlandson*, i. 170-1.  
 $8\frac{3}{4} \times 7$  in. 'Caricatures', x. 180.

**6872 INTRODUCTION.**

[Attributed to Rowlandson, perhaps by Kingsbury.]

*London Published as the Act directs 11 Aug<sup>st</sup> 1785 by W. Hinton  
 No 5 Sweetings Alley Cornhill.*

Engraving (coloured impression). The interior of a luxuriously furnished room. A young woman (r.), fashionably dressed, looks down demurely as she receives the eager advances of an elderly and toothless man wearing a bag-wig and sword and the ribbon of an order. He covertly gives a purse to a fat and elaborately dressed bawd who stands behind him.

Grego, *Rowlandson*, i. 162-3.  
 $9\frac{1}{8} \times 13\frac{1}{16}$  in.

**6873 DELPINI À LA ROSSI.**

JS [Sayers.]

*Published 26<sup>th</sup> April 1785 by Ja<sup>s</sup> Bretherton*

Engraving. Delpini, dressed as a woman, both arms held above his head, runs forward in profile to the l. imitating a dancer. Beneath the title is etched: "*Grace was in all her Steps*" &c.

For Delpini, stage manager and actor in pantomime, see No. 5361. Mme Rossi was the leading dancer at the opera in the spring of 1785. (Advertisements in *Public Advertiser*.)

$10\frac{1}{4} \times 8$  in.

<sup>1</sup> Publication-line cut off.



## 6874 THE BUM SHOP.

RR *delin.* [? Rushworth.]London Published July 11<sup>th</sup> 1785. by S. W. Fores N<sup>o</sup> 3 Piccadilly.

Engraving (coloured impression). Two fashionably dressed shopmen supply ladies with pads to extend their dresses at the back. Two other ladies have already been fitted; a fifth, who is buxom, sits on a stool clasp- ing an inflated specimen at which she smiles with satisfaction. Various types of these pads or 'derrières' hang on the wall, and a pile lies on the ground (r.). A dog, shaved in the French manner showing very thin hind- quarters, is begging. Beneath the title is engraved: *Derriere begs leave to submit to the attention of that most indulgent part of the Public the Ladies in general, and more especially those to whom Nature in a slovenly moment has been niggardly in her distribution of certain lovely Endowments, his much improved (aride nates) or Dried Bums so justly admired for their happy resemblance to nature. Derriere flatters himself that he stands unrivalled in this fashionable article of female Invention, he having spared neither pains nor expence in procuring every possible information on the subject, to render himself competent to the artfully supplying this necessary appendage of female excellence.*

A reversion to the fashion which produced the 'cork-rump', see No. 5381, &c. The 1785 model, however, is an inflated petticoat, resembling part of a crinoline and is adapted to a less formal type of dress than that of 1776-7. It was described as a 'fashionable circumvallation of tow and whalebone'. *Town and Country Mag.*, 1787, p. 538. It was balanced by a gauze projection covering the breast. The extravagance of these fashions was long remembered, Southey describes them in 1807: 'there were pro- tuberances on the hips called bustlers, another behind which was called in plain language a rump, and a merry-thought of wire on the breast to puff out the handkerchief like a pouting pigeon.' *Letters of Espriella*, ii. 335. See No. 7099, &c.

Described by Angelo, *Reminiscences*, 1904, i. 326-7, who attributes it to Rushworth, a counsellor. Reproduced, Fuchs, *Die Frau in der Kari- katur*, 1906, p. 284.

10 $\frac{15}{16}$  × 17 $\frac{3}{8}$  in.

## 6875 THE ROMP.

RR *delin.*: [? Rushworth.]

*Publishehed* [sic] Dec<sup>r</sup> 23<sup>d</sup> 1785, by S. W. Fores at the Caracature Ware- house N<sup>o</sup> 3 Piccadilly.

Engraving (coloured impression). The boxing scene from *The Romp*, Act II, between Young Cockney (l.) and Priscilla Tomboy. They face each other with clenched fists. Young Cockney is fashionably dressed and portly, Priscilla's large hat and mittens are on the floor. Behind her (r.) stands Captain Sightley in regimentals and Miss La Blond wearing a large hat which conceals her face. Behind them on the extreme r. is a folding screen. Framed pictures decorate the wall.

Mrs. Jordan made her first appearance at Drury Lane on 18 Oct. 1785; during her first season she played Priscilla Tomboy, &c., and was estab- lished in public favour. In this performance Dodd played Young Cockney, Barrymore, Sightley, and Miss Barnes, Miss La Blond. *The Romp*

(B.M.L. 1344. c. 11) and *D.N.B.* The comic opera (altered from Bickerstaffe's *Love in the City* for the Dublin stage c. 1780) became a favourite owing to Mrs. Jordan's acting. Baker, *Biog. Dram.* Cf. No. 7910.

Reissued with the date altered to *Jan<sup>y</sup> 3 1786*.

10½ × 16¼ in.

## 6876 AN IRISH NODDY.

*J. Nixon 1785*

*Pub by W Holland N<sup>o</sup> 50 Oxford Str<sup>t</sup>.*

Aquatint. A clumsy and ramshackle two-wheeled chaise numbered 63, with a folding hood (raised) and a broken wheel, is driven (l. to r.) along the sea-shore. The driver sits on the hind-quarters of the horse, flourishing his whip; the reins are of rope. A stout woman fills the interior. In the distance (r.) a similar chaise is driven r. to l., the driver seated on the front of the vehicle. In the distance (l.) is a jetty with a lighthouse; beside it is a ship, probably the English packet. Behind are low mountains.

The jetty is probably the South Bull leading to the Pigeon House, the harbour and landing-place for packets, with Howth beyond. The sands are Blackrock Sands, a promenade for Dubliners. A noddie was a two-wheeled chaise, plying in the streets of Dublin. Twiss, *Tour in Ireland*, 1776, p. 280. The word was also used in Scotland, *O.E.D.*

Reproduced, C. Maxwell, *Dublin under the Georges*, 1936, p. 255.

4½ × 7½ in.

## 6877 [EASTER TUESDAY OR THE PARISH-MEETING DINNER. [? c. 1785]

*Design'd by J. Dunthorne.*

*Etch'd by T. Rowlandson.]<sup>1</sup>*

Engraving. Vestrymen, parish officers, and others surround a table, some seated some standing, savagely gormandizing and shamelessly competing for the food. A stout woman enters (l.) carrying on a dish a large sucking-pig at which a fat parson beside her points angrily, presumably because he thinks he has been defrauded of a tithe-pig (cf. No. 6737). A man brings in a large cheese. A maidservant descends the stairs, seen through the open door, carrying a large tureen.

Through a casement window (r.) is seen a crowd of the parish poor; some scowl, a man with crutches puts his hand through the window begging. An angry beadle with a staff and badged sleeve threatens him with his fist. The room is either a vestry-room or a room in one of the new county workhouses which were built after 1776. On the walls are placards headed *Benefit Club* and *King Charles Rules Make no long Meals*, also a *Plan of a County Workhouse*, a gabled building with a high paling. A grandfather clock (r.) points to 1.30. Against it lie two beadle's staves. On a shelf a book of *Poor Laws* lies on the top of a *Bible*. On a small table (r.) an ink-pot stands on two books, one inscribed *Poors Rates*. Above the door (l.) hangs a wicker cage, from which a bird, perhaps dead from hunger, protrudes its head.

A satire on the greed and callousness of clergy, vestrymen, and parish officers, and on their self-interested administration of the Poor Laws.

12½ × 19½ in.

<sup>1</sup> From an impression in the collection of Mr. Minto Wilson.



**6878 THE COUNTRY JUSTICE.**

*G. M. Woodward Delin. R. Cooper Sculp.*

*Publish'd as the Act directs July. 10. 1785. by G. M. Woodward N° 28.  
Cary Street Lincolns Inn. London.*

Stipple. A companion print to No. 6879. Design in a circle. The justice (l.), wearing clerical bands, sits in an armchair, his gouty l. leg resting on a stool, a crutch under his r. arm. A countryman stands facing him, hat in hand. Between and behind them another man stands full-face, his head bandaged, his hands in his pockets. A fashionably dressed clerk stands beside the justice, who rests his l. elbow on a small writing-table from which hangs a document inscribed *This Indenture | Ecouter | ma Fille ouvrez | les yeux & soyez | attentive aux | conseils*. A bookcase is on the r. Beneath the title is engraved:

*Clown.*

*I'd have your Reverend Worship know,  
'Twas he that gave me the First blow,  
To take such rubs I did dispise,  
And in return clos'd up his eyes,  
Your Honor cant think me to blame,  
Your worship would have done the same.*

*Justice.*

*Right—you are very right Friend John,  
Pay for the Warrant,—and be gone.*

Diam., 9 $\frac{3}{8}$  in.

**6878<sup>A</sup>** A (coloured) reissue (cropped): *Published Sep<sup>r</sup> 8<sup>th</sup> 1785, by  
S. W. Fores, at his Caracature Warehouse, N° 3 Piccadilly.*

**6879 THE NIGHT CONSTABLE.**

*G. M. Woodward Delin. R. Cooper Sculp.*

*Publish'd as the Act directs July. 10. 1785 by G. M. Woodward N° 28  
Carey Street Lincolns Inn London.*

Stipple. A companion print to No. 6878. Design in a circle. The interior of a watch-house. A burly watchman stands (l.) facing an elderly constable who sits frowning in his arm-chair. He holds out a broken lantern and points to a thin, fashionably dressed, and apparently drunken man who stands beside him with closed eyes, holding a large stick in his l. hand. Next the constable is a clerk writing at a desk. The room is lit by a lantern slung from the roof. A map on the wall apparently represents the roads of the parish and the beats of the watchmen. A fire burns in a grate (r.). Beneath the title is engraved:

*Watchman.*

*This wicked dog did lift his hand,  
First knocked me down, then bid me stand;  
The peaceful neighbours he awoke,  
And then the Knave my lanthorn broke,*

*At which the Villain loud did Laugh,  
So down I knock'd him with my staff.*

*Constable.*

*If so:—you Justice did yourself,  
Therefore begone thou prating Elf.*

For the tricks played by watchmen on those whom they falsely charged with having broken their lanterns cf. Fielding, *Amelia*, Book I, Chap. II, and No. 5618.

Diam., 9 $\frac{3}{8}$  in.

**6879** A A coloured impression, cropped: *Published Sep<sup>r</sup> 8<sup>th</sup> 1785, by S. W. Fores, at the Caracature Warehouse, N<sup>o</sup> 3 Piccadilly.*

**6880** SIG. L—N—RD—'S GRAND TRIUMPHAL ENTRY INTO TOTTENHAM COURT ROAD TAKEN ON THE SPOT MAY 13 1785

*Pub by R Haraden N<sup>o</sup> 85 Totten<sup>m</sup> C<sup>t</sup> Road.*

Engraving. A crowd surrounds Lunardi who is carried on the shoulders of a group of men: he waves his hat and smiles. On the extreme l. a portion of his balloon is visible, obscuring the 'Adam and Eve' public house, indicated by its projecting sign of Adam and Eve with the apple, inscribed *W. Shaw*. A tattered banner waves. A ragged chimney-sweep (?), holding a small boy before him, rides an ass. In the foreground are a milk-woman with a pail, a butcher, and a stout man holding up a courtesan to see Lunardi. Beneath the design is etched:

*An advenferous stripling so sweet Ovid Sings  
Had the boldness to Soar once on two mighty Wings.  
Unguided by Judgment and wandring too high  
He met his Just fate and was plungd from the Sky  
See first Voyage pag. 65.<sup>1</sup>*

The mob appears good-natured, but is said to have been 'a good deal exasperated, and Lunardi, not without some hazard, escaped from their fury'. *London Chronicle*, 1785, 14 May. The ascent was made from the Artillery Ground; in less than half an hour the balloon burst and descended near the Adam and Eve Tea Gardens. *Ibid.* Cf. No. 6858.

Banks Collection, i, fol. 35. B.M.L. 1890. e. 15.

A print, *Lunardi Downfall in Totnamcourt Road* (4 $\frac{7}{8}$  × 3 $\frac{1}{4}$  in.), is in the same collection, fol. 35. The ascent from the Artillery Ground on 15 Sept. is the subject of two prints, *ibid.*, fol. 30.

<sup>1</sup> A quotation from 'An Epistle to Sig. Vincenzo Lunardi' printed in his *Account of the first Aërial Voyage in England*, 1784. It continues:

And all that the world from this tale have been able  
To learn, was, to give false Ambition a fable.—  
But from flights such as yours we've reason to hope  
Philosophy one Day may gain wider scope, . . .



**6881** [THE ORIGIN OF THE GOUT]

[From a drawing with a Pen by H. Bunbury.]

[Published by J. Jones Great Portland Street April 20. 1785.]

Engraving. Proof before letters. A gouty and obese man (r.) seated in a chair plays the 'cello. Both legs are swathed, the feet wrapped in slashed coverings; the r. leg rests on a stool. The Devil (l.), hat in hat, holds in a pair of tongs a cinder against the r. knee. Bottles and glasses stand on a table. A pair of crutches lean against the chair. The hands of a wall-clock point to 12.25. Title, &c. are from pencil notes on the print.

7 $\frac{3}{16}$  × 9 $\frac{1}{8}$  in.**6882** A BARBERS SHOP.

*From an Original Drawing by H. Bunbury Esq<sup>r</sup> in the Possession of S<sup>r</sup> Joshua Reynolds, to whom this plate is Inscribed, by his much obliged & most humble Servant, John Jones.*

*Publish'd as the Act directs, May 12. 1785, by J. Jones, Great Portland Street & W. Dickenson, No 158 Bond Street.*

Stipple. A scene in a barber's shop during the Westminster Election of 1784. The centre figure is a man seated, full-face, swathed in a sheet, while a boy (l.) applies tongs to his hair, which a man (r.) is combing. From the pocket of the boy protrudes a label inscribed *Hood*; from that of the other, [*Wr*]ay. On the ground projecting from the sheet is [*F*]ox. In the foreground (l.) a customer is seated, clasping his bald head with a concerned expression as he reads a newspaper; behind his head is a notice, *State of the Poll*. Two men, their hair freshly curled, stand in profile to the l. before a looking-glass (l.) adjusting their cravats. On the extreme r. a barber shaves a man whose face is lathered; the barber's apron is inscribed *Success to the Poll*. Next, a stout man wearing top-boots, standing full-face, turning his head upwards and in profile to the l., stanches a cut on his cheek with a towel. A boy stands beside him holding a barber's basin. In the centre foreground two dogs tug at a bag-wig; one (l.) wears a *Hood & Wray* favour, the other a *Fox* favour. A large hat on the ground has a *Hood and Wray* favour. A barber's block has been overturned (l.). On another (l.) is a wig. Wigs and wig-boxes decorate the back wall. For the Westminster Election see No. 6474, &c. Cf. Gillray's last plate after Bunbury's *A Barber's Shop in Assize Time*.

18 × 25 $\frac{1}{2}$  in.

**6882** A A smaller version engraved by C. Knight was published 21 Apr. 1802 by Jn<sup>o</sup> Harris. The inscriptions relating to the election are omitted. 12 $\frac{1}{2}$  × 17 $\frac{1}{2}$  in.

A French copy by David Weiss was engraved in 1785; a small copy of this was published in France in 1789 with the title *Le Perruquier Patriote*, and the inscription:

*Au sort de la Patrie oui mon cœur s'intéresse  
Que l'on me laisse faire, il n'est plus de débat:  
Je Rase le Clergé, je peigne la Noblesse,  
J'accorde le Tiers-Etat.*

Coloured impression in Print Room.  
de Vinck, No. 2813. Blum, No. 15.

3×4½ in.

**6883 CITY FOULERS.—MARK!—**

*H. Bunbury Esq del. J. Jones fecit.*

*Publish'd as the Act directs Sept<sup>r</sup> 1<sup>st</sup> 1785. by J. Jones, N<sup>o</sup> 63, Great Portland Street, Marylebone.*

Stipple. A wooded scene in the immediate suburbs of London, with St. Paul's in the background. Two 'cits' with guns prepare to fire, since their dog points at a bush, behind which, concealed from the sportsmen, squats a man excreting (l.). A man holding a powder-flask watches with amusement from the top of a gate (r.). Another dog sits in the foreground (r.). Beneath the title is engraved:

*Against the Wind he takes his prudent way,  
While the strong Gale directs him to the prey;  
Now the warm scent assures the covey near,  
He treads with caution & he points with fear.*

*Gay.*

————— *clausisque expectat ocellis*

Θυμνον:

For the favourite theme of the Cockney sportsman cf. Nos. 7756, 8208.  
10½×12¾ in.

**6883 A** Another version (n.d.),

*Rowlandson scul H. Bunbury Del*

The verses are etched, the publication-line and Latin inscription perhaps cut off. The size of the figures is approximately the same as in No. 6883.

9×13¼ in.

'Caricatures', ix. 43.

**6884 SKAITING SCENE IN HYDE PARK.**

[J. H. Grimm del.]

*Published as the Act directs, by Harrison & C<sup>o</sup> Feb 1<sup>st</sup> 1785.*

Engraving. *Wit's Magazine*, ii. 1. Men skating on the Serpentine. A stout man lies on his back across another man; he receives the contents of a bottle and glass, apparently dropped by a man with a wooden leg who is about to fall on top of him. A dog runs away; two young women stand on the ice watching the catastrophe. On the bank (l.) a ragged man puts on the skates of a fashionably dressed man seated on a bench (l.), his hands in a muff. Behind is a tent in which people are drinking. Small figures skate in the distance; a man pushes a woman in a chair.

Reproduced, *Johnson's England*, ed. A. S. Turberville, i. 184.

Original water-colour drawing in Print Room.

5½×7¾ in.

B.M.L., P.P. 5441 c.

**6885 SUNDAY VIEW ON HIGHGATE HILL.**

*Published Oct<sup>r</sup> 1. 1785.*

Engraving. *Wit's Magazine*, ii. 155. A stout citizen drives his wife in a two-wheeled cart uphill, one wheel passes over a pig so that the cart is



about to overturn, while the horse runs away, to the terror of the occupants. An old woman (l.) shakes her fist at them, other pigs are put to flight. Other pleasure-seekers are bound in the same direction, the object probably being to dine at an ordinary, cf. No. 6745. A coach has passengers on the roof, including a man with a wooden leg; two men ride on the same horse, one losing his hat and wig. Behind is another couple in a gig. In the background (r.) is an inn indicated by a signboard which bestrides the road.

$5\frac{9}{16} \times 7\frac{7}{8}$  in.

B.M.L., P.P. 5441 c.

Other plates in the *Wit's Magazine*, vol. ii, are:

*Christmas Gambols*. 1 Jan. 1785.<sup>1</sup>

*The Devil and the Lawyer*. 1 Mar. 1785.

*The Breeches*. 1 Apr. 1785. 'Scene from the Comic Tale of the Breeches.' Monks in a church.

*Custom of riding the black ram*. 1 June 1785. Illustration to the *Spectator*, No. 614, 1 Nov. 1714. (See Jacob's *Law Dictionary*, s.v. Free Bench.)

# 6886 JOHNNY GILPIN OF CHEAPSIDE, GOING FARTHER THAN HE INTENDED;

*Published March 25<sup>th</sup> 1785 by I. Wallis, Ludgate Street London.*

Engraving (coloured impression). Design in an oval. Heading to Cowper's *John Gilpin* printed in five columns. Gilpin gallops (r. to l.) past the 'Bell' at Edmonton claspings his horse's neck. In the balcony over the door Mrs. Gilpin holds up her hands in horror; five other persons look from the balcony. Two men seated on a bench outside the inn are laughing. A pot-boy (l.), his pots slung on his shoulder, points at the rider, so does a fish-woman, while a dog eats her fish. Geese run, and a dog barks. Behind (r.) are a post-chaise and a row of buildings. The signpost with the bell sign and the words *Good stabling* stands by a horse-trough. Beneath the (printed) title is printed, *A Droll Story, Read by M<sup>r</sup> Henderson at Freemason's-Hall*.

*John Gilpin* was shown by Richard Sharp to Henderson, who introduced it into recitations in 1785 with astonishing success. It was first published in the *Public Advertiser* in 1782, and appeared in various forms as a chap-book in 1783. *D.N.B.* It was also read at Drury Lane by Baddeley (chap-book in Banks Coll. vii, No. 26), and by Lee Lewes (*D.N.B.*). For the popular theme of city horsemanship cf. No. 7524, &c. See also Nos. 6742, 6887-6902, 6906, 7513, 8251. Cf. Nos. 6801, 8270.

$7\frac{1}{2} \times 9\frac{3}{8}$  in. Broadside,  $17 \times 11\frac{1}{4}$  in.

Banks Collection, vii, No. 22. B.M.L. 1890. e. 21.

# 6887 THE EXTRAORDINARY AND FACETIOUS HISTORY OF JOHN GILPIN,

*Published as the Act directs Mar. 29<sup>th</sup> 1785. by T: Woodman & H: Mutlow, Russel Court, Covent Garden.*

Engraving (coloured impression). Design in an oval. Heading to Cowper's *John Gilpin* printed in five columns, the title also being printed. Gilpin gallops (l. to r.) along a country road, holding his horse's mane; his hat and

<sup>1</sup> This plate faces p. 441, vol. i, in the Print Room copy of the magazine.

# CATALOGUE OF POLITICAL AND PERSONAL SATIRES

wig fly off. A turnpike man (r.) opens a gate; a donkey brays and a dog barks. An apple-woman (l.), seated by the roadside smoking a pipe, points at Gilpin while a boy steals her apples. In the background are cheering spectators and a house with persons looking from the windows. The ballad is 'To the Tune of Chevy Chase'. See No. 6886, &c.

7 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in. Broadside, 17 $\frac{3}{4}$  × 11 $\frac{3}{4}$  in.

Banks Collection, vii, No. 21. B.M.L. 1890. e. 21.

## 6888 JOHN GILPIN'S RACE!

IC [Cruikshank].

*Published April 5 1785 by W Holland 66 Drury Lane*

Engraving (coloured and uncoloured impressions). Heading to Cowper's *John Gilpin* printed in four columns. Gilpin (r.) gallops (l. to r.) past the 'Bell' at Edmonton. Mrs. Gilpin and others lean from a bow-window (l.). A crowd of riders (l.) gallops in pursuit; pigs and geese scatter. In the background, on the r. of the inn, are a large sign (the 'Bell' and *Good Stabling*), a post-chaise, a wagoner beside his covered wagon, from which look spectators, and a man holding open a turnpike gate. Beneath the (printed) title is printed, *Deliver'd by M<sup>r</sup> Henderson with repeated Applause, at Free-Masons-Hall*. See No. 6886, &c.

7 × 9 $\frac{3}{16}$  in. Broadside, 17 $\frac{3}{4}$  × 10 $\frac{7}{8}$  in.

Banks Collection, vii, Nos. 23, 24. B.M.L. 1890. e. 21.

## 6889 [JOHN GILPIN]

*Printed for J. Fielding, Pater-noster-Row*

[c. 1785]

Woodcut. On cover of chap-book of 16 pp.: *The History of John Gilpin, . . . Read by M<sup>r</sup> Henderson . . .* 3rd ed. Gilpin gallops (l. to r.) along a country road, past a house (l.). See No. 6886, &c.

1 $\frac{7}{8}$  × 2 $\frac{5}{8}$  in.

Banks Coll. vii, No. 27. B.M.L. 1890. e. 21.

## 6890 [JOHN GILPIN]

[Apr. 1785]

Engraving. Illustration on the outside [p. 1] of a double folio sheet engraved with music, p. 2, and words, pp. 3, 4, in two columns of Cowper's *John Gilpin* Price 1<sup>s</sup> Printed and sold by John Welcker Music and Instrument Seller . . . N<sup>o</sup> 18 Coventry Street Haymarket. Gilpin gallops (r. to l.) on a country road, his hat and wig falling off. In the background are trees and (r.) a toll-gate with small figures. The words are: *as humourously deliver'd by M<sup>r</sup> Henderson with repeated applause at the Free Masons Tavern*.

Advertised 'this day is published', in the *Morning Post*, 19 Apr. 1785.

See No. 6886, &c.

4 $\frac{1}{16}$  × 7 in. Pl. 11 × 7 $\frac{7}{8}$  in.

Banks Coll. vii, No. 25. B.M.L. 1890. e. 21.

## 6891 JOHNNY GILPIN OF CHEAPSIDE, GOING FARTHER THAN HE INTENDED;

*Collings Fecit*

*Published as the Act directs, May 2 1785 by W Humphreys Strand*

Engraving. Heading to Cowper's *John Gilpin* printed in five columns below the (printed) title. Gilpin clutches the mane of his galloping horse;



he has lost his stirrups, and wig and hat fly into the air. In the background (l.) is an inn and horsemen on a small scale. A boy runs after Gilpin. After the title is printed, *A Droll Story, Read by M<sup>r</sup> Henderson at Freemason's-Hall.*

See No. 6886, &c.

6 $\frac{3}{8}$  × 9 $\frac{1}{4}$  in.

Banks Coll. vii, No. 28. B.M.L. 1890. e. 21.

**6892 JOHN GILPIN.** 221

*Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in S<sup>t</sup> Pauls Church Yard, London. Publish'd as the Act directs, 2 June, 1785.*

Engraving. Gilpin rides (r. to l.) under the balcony of the 'Bell' at Edmon-ton; his hat and wig fly into the air. His wife, with two other persons, leans from the balcony. A postilion stands at the door leading to the inn-yard (r.) within which is a post-chaise. A dog barks, pigs run away. Beneath the design is engraved the verse beginning:

*'Stop, Stop, John Gilpin! here's the house !'*

See No. 6886, &c.

6 $\frac{3}{8}$  × 9 $\frac{3}{8}$  in.

Banks Coll. vii, No. 29. B.M.L. 1890. e. 21.

6893-6898

A set of six plates, numbered 1-6, all with the same publication-line and date, the first inscribed *Book 110*. Size c. 4 $\frac{1}{4}$  × 5 $\frac{5}{8}$  in. Banks Coll. vii, No. 31. B.M.L. 1890. e. 21.

**6893 SIX PRINTS FROM THE RENOWNED HISTORY OF JOHN GILPIN.** 1

*Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in S<sup>t</sup> Paul's Church Yard, London. Published as the Act directs, 25 July 1785.*

Engraving. Design in an oval. Gilpin is about to mount his horse in Cheapside. Behind is the door of his linen-draper's shop inscribed *John Gilpin*; on each side the window displays patterned fabrics. Next it (r.) is a silversmith's shop with a classical urn over the door. Three ladies, his customers, stand outside Gilpin's door. A fruit-seller (r.) sits in the street by her wares. The corner of *Wood Street* is shown leading out of *Cheapside*. Beneath the design is engraved the verse beginning:

*For saddle tree scarce reach'd had he,*

See No. 6886, &c.

**6894 JOHN GILPIN** 2

Engraving. Design in an oval. Gilpin gallops towards a toll-gate (l.) which a man runs to open. Beside the gate is a turnstile for foot-passengers. Beneath is engraved the verse ending:

*How, in a trice, the turnpike men  
Their gates wide open threw.*

**6895 JOHN GILPIN. 3**

Engraving. Design in an oval. Gilpin gallops (r. to l.) past the 'Bell' at Edmonton. His wife and family watch from the balcony; an inn-servant from the door. Dogs bark and spectators are amused. Beneath is engraved the verse beginning:

*Stop, stop, John Gilpin! here's the house!*

**6896 JOHN GILPIN. 4**

Engraving. Design in an oval. Gilpin outside the callender's house in Ware. The callender stands by the horse holding a hat, while Gilpin puts on the over-large wig. He wears a dressing-gown. On the steps of his house, inside a wall and railing, is a figure of Britannia. Two donkeys (l.) complete the design. Beneath is engraved the verse beginning:

*Whence straight he came with hat and wig,*

**6897 JOHN GILPIN. 5**

Engraving. Design in an oval. Mrs. Gilpin (l.) holds out a coin to the driver (r.) of her chaise who stands bowing deferentially beside his horse. Her sister and two children stand behind her. In the background is the inn and the chaise. Beneath is engraved the verse beginning:

*And thus unto the Youth she said*

**6898 JOHN GILPIN. 6**

Engraving. Design in an oval. Gilpin gallops (r. to l.), the Youth on a horse with blinkers has passed him and is about to seize his rein. Behind gallop five other pursuers. In the background are two detached houses. Beneath is engraved the verse beginning:

*The Youth did ride, and soon they met;*

**6899 JOHNNY GILPIN OF CHEAPSIDE GOING FARTHER THAN HE INTENDED.**

Engraving. On the same pl. as No. 6900. Gilpin gallops (l. to r.) past the 'Bell' at Edmonton, which is crudely drawn. Another house is on the l. Spectators watch from the inn balcony and from the windows of both houses; others stand to stare, geese hiss, dogs bark. See No. 6886, &c.

$3\frac{1}{8} \times 6\frac{3}{16}$  in.

Banks Coll. vii, No. 31\*. B.M.L. 1890. e. 21.

**6900 JOHNNY GILPIN FINDS IS [*sic*] HAT AND WIG AND GETS SAFE HOME AT LAST.**

Engraving. On the same pl. as No. 6899. Gilpin approaches a toll-gate (l.). A man holds out his hat and wig.

See No. 6886, &c.

$3\frac{7}{8} \times 6\frac{3}{16}$  in.

Banks Coll. vii, No. 31\*. B.M.L. 1890. e. 21.



**6901** A SECOND HOLIDAY FOR JOHN GILPIN, OR A VOYAGE TO VAUX-HALL, . . .

*Published as the Act directs, 2 July, 1785, by E. Tringham, N<sup>o</sup> 36, Hosier Lane, West Smithfield.*

Engraving. Design in an oval. Heading to a set of verses, a parody on Cowper's *John Gilpin*, printed in five columns below the (printed) title. John Gilpin, his wife, and two daughters, in a sculler, collide with another sculler in which two men are passengers; his hat has fallen into the water and he clutches his wig. In the background are other boats, and the houses and hills of the Surrey side of the Thames. The verses relate the misadventures of an expedition to Vauxhall, and include the stock subject of the citizen's complaint at the dearness of the fare, cf. No. 6741.

See No. 6902 and No. 6886, &c.

$7\frac{1}{4} \times 8\frac{7}{8}$  in. Broadside,  $18\frac{1}{2} \times 11\frac{5}{8}$  in.

Banks Coll. vii, No. 32. B.M.L. 1890. e. 21.

**6902** JOHN GILPIN AT VAUXHALL

[1785]

*Sold at N<sup>o</sup> 4 Aldermary Church Yard London*

Engraving. Gilpin and Mrs. Gilpin seated at a Vauxhall supper-table. A small boy stands in front of the table. Next Mrs. Gilpin is a younger lady. They sit under two lamp-lit trees. Behind is a row of supper-boxes and in the background (r.) the covered walk. In the middle distance men and women are promenading.

See No. 6901 and No. 6886, &c. For Vauxhall see No. 6853.

$6\frac{3}{10} \times 8\frac{1}{4}$  in.

Banks Coll. vii, No. 33. B.M.L. 1890. e. 21.

**6903** KEEP WITHIN COMPASS.

[After Dighton.]

*543 Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in St Pauls Church Yard, London. Published as the act directs [date erased, c. 1785].*

Mezzotint (coloured impression). A companion print to No. 6907. Design in a circle inset in an oblong. A compass, inscribed *Fear God*, its legs forming arcs of the circle, encloses the figure of a young man standing in a rural landscape; he points with his l. hand to two sacks full of guineas at his feet. In the background is a harvest scene (l.), a stream with a water-wheel (r.), and in the distance a church (r.) and windmill (l.). Round the circle is inscribed *Keep within compass and you shall be sure, to avoid many troubles which others endure*. Beneath the circle, *Industry Produceth Wealth*. Beneath the design are four verses, the last:

*By honest & Industrious means  
You'll live a life of ease  
Then let the Compass be your guide  
And go where e'er you please.*

In the four corners of the oblong outside the circle are scenes showing the fatal results of an unrestrained life. (1) In the upper l. corner a gambler

is seated by a circular table on which are cards, dice, and an empty money-bag; he puts his hand to his forehead with a distraught expression. On the wall behind his head hang two pistols and through a window is seen a body hanging from a gibbet. (2) In the upper r. corner a courtesan robs a young man who is in a drunken sleep; bottles and glasses are on a table. (3) In the lower l. corner a ship drives upon rocks. (4) In the lower r. corner three prisoners are seen through a barred window; on the wall is a pair of shackles.

$12\frac{7}{8} \times 9\frac{3}{4}$  in. 'Caricatures', iii. 62.

**6903** A A crude copy (coloured), in reverse, the last only of the four verses being engraved.

$5\frac{7}{8} \times 4\frac{1}{16}$  in. (clipped).

THE VICAR AND MOSES. (546)

See No. 3771—[c. 1785]

[After Dighton.]

Cf. Nos. 6130, 6721.

**6904** JANUARY AND MAY.

552 Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in S<sup>t</sup> Pauls Church Yard, London. Publish'd as the Act directs [date erased, c. 1785].

Mezzotint (coloured impression). Beneath the title is engraved, *From Pope's favourite Poem of January and May, or the Merchant's Tale, from Chaucer*. A garden scene. A young woman (r.) kneels on the back of her blind old husband, who stoops down, clasping the trunk of a pear-tree to support her that she may reach her lover who sits in its branches leaning towards her. The old man is dressed in an old-fashioned manner, with wide cuffs; the other two are fashionably dressed: she wears a feathered hat and long elbow-gloves; the anchor of Hope is suspended from her neck on a ribbon. He wears boots with deep tops, and a round hat. In the background (r.) is a piece of water crossed by a wooden bridge with Chinese rails. Beneath the design are engraved eight lines from Pope, beginning:

*At least kind Sir, for Charity's sweet sake  
Vouchsafe the Trunk between your arms to take,*

She is pregnant, and has deceitfully asked her doting husband to help her to reach a pear for which she craves.

$12\frac{7}{8} \times 9\frac{3}{4}$  in. 'Caricatures', i. 6.

A COUNTRY ATTORNEY AND HIS CLIENTS. (553)

See No. 3766—[1785]

[? After Dighton.]

**6905** THE ELOPEMENT, OR LOVERS STRATAGEM DEFEATED.

555 Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in S<sup>t</sup> Pauls Church Yard London. Published as the Act directs [date erased, 1785].

Mezzotint (coloured impression). A young man, with a young lady whom he is about to place in a coach, is interrupted by the lady's father or



guardian (r.), who runs towards them with outstretched arms. The coach is partly visible on the r.; the liveried coachman turns round to watch the pair; the lover's r. foot is on the step of the coach. On the r. is a park wall with trees. In the foreground is an arch-topped coffer, similar to those carried by milliners.

$12\frac{1}{2} \times 9\frac{3}{4}$  in.

'Caricatures', i, 181.

# 6906 JOHN GILPIN'S RETURN FROM WARE.

558 Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in St Pauls Church Yard, London. Published as the Act directs, 10 July 1785.

Mezzotint (coloured and uncoloured impressions). Gilpin gallops (r. to l.) past the 'Bell' at Edmonton. His wife leans from the balcony over the door. With her are three children and a woman holding an infant. Two horsemen are in pursuit, one holds up Gilpin's wig. A spaniel barks. The inn appears to be drawn with some topographical correctness. A sign bestrides the road (r.) with the words *The Old Bell | An Ordinar[y] | Late Lan* and, below the bell, *J. King from*. Another sign is on the front of the house. Beneath the design are engraved the six verses beginning:

*Away went Gilpin—and away  
Went Gilpin's hat and wig;*

See No. 6886, &c.

'Caricatures', ii, Frontispiece.

$11\frac{3}{8} \times 9\frac{7}{8}$  in.

Banks Coll. vii, No. 30. B.M.L. 1890. e. 21.

# 6907 KEEP WITHIN COMPASS.

[1785]

[After Dighton.]

560 Printed for & Sold by Bowles & Carver, N<sup>o</sup> 69 in St Pauls Church Yard, London.

[After Dighton.]

Mezzotint (coloured impression). A companion print to No. 6903. A young woman stands within a compass inscribed *Fear God*, holding an open book inscribed *The Pleasures of Imagination Realized*. At her feet is an open chest full of guineas from which hang bank-notes and jewels; it is inscribed *The Reward of Virtue*. A small dog stands beside her. In the background (r.) is a country house, on the l. farm-buildings and haystacks. The four corners are filled (as in No. 6903) with the disasters which beset the woman who does not 'keep within compass'. (1) A woman weeps dejectedly with cards and an empty purse on the ground at her feet. (2) A drunken woman lets an infant fall from her arms; on the wall is a torn print inscribed *Domestic Happiness*. (3) A woman is being conducted to the watch-house by two watchmen, one with his lantern, the other with a rattle. (4) She beats hemp in Bridewell, a man standing behind her with a whip, as in Hogarth's *Harlot's Progress*. The words round the circle are the same as in No. 6903. Beneath the circle is inscribed *Prudence produceth esteem*. Below the design four verses are engraved, the first:

*Instead of Cards my Fair-one look,  
(I beg you'll take it kind)  
Into some learned Author's Book,  
And cultivate your mind.*

The original water-colour is in the Print Room; the design in the circle, but not the corner designs, reversed. Reproduction, *Apollo*, xiv. 100 (Aug. 1931).

12 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in. 'Caricatures', iii. 63.

**6908 KEEP WITHIN COMPASS.**

[After Dighton.]

347 Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in St Pauls Church Yard, London. Published as the Act directs 16 Aug. 1785.

Engraving, partly mezzotinted. A reduced version of No. 6907 with the same inscriptions, but different verses:

*Attend unto this simple fact,  
As thro' this life you rove,  
That virtuous and prudent ways  
Will gain esteem and love.*

5 $\frac{1}{16}$  × 4 $\frac{3}{8}$  in. (pl.).

**6909 KEEP WITHIN COMPASS**

Engraving (coloured impression). A crude copy of No. 6908, in reverse, differing in details.

5 $\frac{7}{8}$  × 4 $\frac{1}{16}$  in. (clipped).

**6910 THE TRUE BRITISH TAR.**

[c. 1785-6]

[After Dighton.]

561 Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in St Pauls Church Yard, London.

Mezzotint (coloured impression). A sailor (l.), who looks with a grin towards the spectator, sits on a corded sea-chest pointing at his prize-money which is heaped up on a larger chest in front of him. He is gaily dressed, wearing a hat with a ribbon favour, long pig-tail, striped trousers; a bunch of seals dangles from his waistcoat. His smoking pipe lies on the ground behind him. In his r. hand is a sheaf of papers inscribed *List of Prizes taken at the* (?) *Huntinna St Eustatia*. Five money-sacks stand on the chest, three being inscribed respectively £10,000, *Spanish Dollars*, and £5,000; a sixth lies open with coins issuing from it. Four wine-bottles, one labelled *Made[ira]*, and a glass also stand on the chest. Through an open sash-window is seen a man-of-war whose sails are being lowered. On the wall (l.) behind the sailor's head is a ballad headed by an oval bust portrait of George III and the words *God save the King*; below the verses is a crown. Beneath the design is engraved:

*Now the Wars are all over,  
Faith I'll live in clover;  
I've enough of this Pelf,  
For my friends and myself.*

For the capture of St. Eustatius see No. 5842, &c. Cf. No. 4496, a similar subject.



Reproduced, C. N. Robinson, *The British Tar in Fact and Fiction*, 1909, p. 318.  
 $12\frac{7}{8} \times 9\frac{7}{8}$  in. 'Caricatures', i. 18.

**6911 SPRING AND WINTER. LE PRINTEMPS ET L'HIVER.**

[After Dighton.]

562 Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in St Paul's Church Yard, London. Published as the Act directs [date erased, c. 1785-6]

Mezzotint (coloured impression). A pretty and coquettishly dressed milk-maid stands full-face, her pails hung from a wooden yoke across her shoulders. Her expression and pose suggest that she is about to receive favourably the overtures of an elderly beau who stands ogling behind her (r.), holding coins in his hand. In the background are farm-buildings and cows.

$12\frac{7}{8} \times 9\frac{7}{8}$  in. 'Caricatures', i. 183.

**A MASTER PARSON RETURNED FROM DUTY. (563)**

See No. 3755—[c. 1785-6]

See also No. 6154.

**A JOURNEYMAN PARSON GOING ON DUTY. (564)**

See No. 3756—[c. 1785-6]

See also No. 6153.

**6912 A CATCH. UNE CHANSONNETTE.**

[After Dighton.]

566 Printed for & Sold by Bowles & Carver, N<sup>o</sup> 69 in St Paul's Church Yard, London. [Date cut off, c. 1785-6.]

Mezzotint (coloured impression). A companion print to No. 6913. The interior of a room, probably in a club or fashionable tavern. Men are seated at a large circular table on which is a punch-bowl, wine-glasses, a decanter labelled *Port*, long pipes, and bound books of music, two open, the third, which is closed, inscribed *Catches and Glee*s. The seated men are singing, pointing at each other; others stand behind, some singing, or watching the singers; one reads a newspaper through an eyeglass, another smokes a pipe. In the foreground a spaniel stands on its hind legs against the table. A curtain drapes a tall window through which is seen a line of houses and a church spire. In a panelled alcove hangs a mirror in an ornate frame. The heavy tablecloth rests on the ground, the floor is carpeted. Beneath the title twelve lines of the catch which is being sung are engraved, beginning:

*Sir you are a Comical Fellow,  
 Your Nose it is hooked,  
 Your Back it is crooked,  
 Yes you are a Comical Fellow.*

# CATALOGUE OF POLITICAL AND PERSONAL SATIRES

Possibly a meeting of the Catch Club, founded 1761; members took the chair in turns at the dinners which were held weekly at the Thatched House Tavern from February to June. Grove, *Dict. of Music*.

The original water-colour is in the Print Room. Reproduction, *Apollo*, xiv. 102 (Aug. 1931).

12 $\frac{5}{8}$  × 9 $\frac{3}{4}$  in. 'Caricatures', i. 76.

## 6913 A GLEE. UNE ALLÉGRESSE.

[After Dighton.]

567 Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 in St Paul's Church Yard London. Published as the Act directs [date erased, c. 1785-6]

Mezzotint (coloured impression). A companion print to No. 6912; a similar group of men in a similar room stand or sit at a rectangular table singing from a large music-book held open on the table. Punch-bowl, wine-bottle, glasses, pipes, a tumbler are on the table which is covered by a heavy cloth. Their expressions are more serious than those of the catch-singers. Two men in the background are smoking, one of whom is lighting his pipe. A dog sits in the foreground looking up at the singers. The words of the glee are engraved beneath the print, beginning:

*Which is the properest Day to drink,  
Saturday, Sunday, Monday,*

The Glee Club was formed in 1787, earlier meetings having taken place informally at private houses, beginning in 1783 with meetings at the house of Mr. Robert Smith in St. Paul's Churchyard when glees, canons, catches, &c., were sung after dinner. Grove, *Dict. of Music*.

12 $\frac{7}{8}$  × 9 $\frac{7}{8}$  in. 'Caricatures', i. 77.

A similar subject by Rowlandson to Nos. 6912, 6913 is the frontispiece to the *Lyric Repository. A Collection of . . . Songs Duets Catches, Glees & Cantatas . . . Printed for J. French N<sup>o</sup> 164 Fenchurch Street. 1787*. Copy in Print Room.

5 $\frac{3}{8}$  × 7 $\frac{3}{8}$  in.



1786

## POLITICAL SATIRES

### 6914 THE FREE-BORN BRITON OR A PERSPECTIVE OF TAXATION.

[Dent.]

*Pub<sup>d</sup> as the Act directs, by J. Nunn Queen Street, Jan<sup>y</sup> 11<sup>th</sup> 1786.*

Engraving. John Bull stands full-face, shouting and stamping with rage, on a block of turf inscribed *Land-Tax 4s in the pound*. Across his shoulders are two yokes, one inscribed *National—Debt &c.*, the other *Civil-List &c.*; from the four ends hang objects representing taxes. From the l. end of the former dangles a figure made up of barrels, bars, &c., the head represented by lighted *Candles*; it is inscribed *Excise-Man*; the rope attaching it to the yoke is *Excise*. Its r. hand (l.), inscribed *Auctions*, holds out an auctioneer's hammer; the l. holds a bottle of *Wine*, in a stand inscribed *Plate*. The other portions of the body are inscribed *Beer, Tea, Cyder, Spirits, Malt, Tobacco, Calico, Hides, Glass, Soap, Coffee, Chocolate*. Between its legs are the words *Licenses &c. &c.* The head of a crocodile inscribed *New Taxes* extends from the lower l. corner of the design, directing a barbed tongue at the Excise Man. From the other end of this yoke a bundle of scrolls dangles from a rope inscribed *Taxes: Maid Servants, Men Servants, Carriages &c, Game, Places, &c &c.* A similar bundle of *Stamps* hangs from the l. end of the Civil-List yoke: *Medecines, Warrants of Attorney, Cards & Dice, Almanacks, Notes, Horses, Receipts, Bonds &c, News-papers, Pamphlets, &c. &c.* From the r. end of this yoke hangs a pyramid of barrels, sacks, &c., its rope inscribed *Customs*: they are inscribed respectively, *Wine, Cloth, Leather, Salt, Pepper, Coals, Sugar, Wool, Tobacco &c &c.*

Two feathers (or leaves) fly upwards, inscribed *Attornies* (l.) and *Pawn-brokers* (r.). Portions of two buildings are visible on the extreme l. and r.: on the l. is a two-storied house, the roof inscribed *Tile Tax*, the front inscribed *Brick Tax, Insurance Tax, Window Tax, House Tax*, its wide blocked-up door or window, *Shop Tax*. On the r. is the corner of a church, inscribed *Parochial Taxes, Poor's rate, Watch, Lights, Scavenger Pavement &c.* A tombstone (?) resting against it is inscribed *State Taxes, Births, Christenings, Marriages, Deaths and Burials*. The Briton wears a bandage over one eye inscribed *Commutation*; his hat is labelled *Stamp* and *Turn-pike*. His shouting mouth is inscribed *Custom* and *Excise* and these words, together with *Stamp*, are inscribed respectively on his body and limbs. A caterpillar crawls towards him from the r., inscribed *Marriage Portions*. Beneath the title is etched:

*From top to toe, all o'er stuck full  
With Taxes grievous, poor John Bull,  
By acts of state so strictly bound,  
Pays shillings fourteen in the pound;  
Should Taxes new the rest surprise,  
Like Shop-Tax, stamps and laws excise,  
John must sink beneath the evil,  
Or kick them all to the Devil.*

A comprehensive view of the burdens, national and parochial, old and new, which weighed down John Bull but were lightened by expanding trade. The stamp duties were extended by North in 1782, doubled by Lord John Cavendish (1782), and extended by the Coalition (1783) to Receipts, see No. 6243, &c., and to the registration of births, deaths, and marriages, see No. 6253, &c. Pitt's first budget (1784) included new duties on hats, coals (withdrawn), horses (see No. 6672), hackney coaches, bricks and tiles, paper, licences for shooting and licences for traders in excisable goods. For the Commutation Tax, lowering the tax on tea and raising that on windows, see No. 6634, &c. For the tax on shops see No. 6798, &c., and on maidservants No. 6794, &c. Pitt's licence duties were extended in 1785 to the legal profession (attorneys, &c.) and to pawnbrokers. See Dowell, *Hist. of Taxation and Taxes*; Rose, *Pitt and National Revival*, 1911, chap. viii. See also Nos. 6962, 7132, 7145, 7389, 7480, 7494, 7869.

An altered version was issued in 1790, see No. 7625.

$8\frac{11}{16} \times 13\frac{11}{16}$  in.

## 6915 PARLIAMENTARY MEETING 1786.

[Dent.]

*Published, as the Act directs, by W<sup>m</sup> Moore, New Bond Street, Jan<sup>y</sup> 23<sup>d</sup> 1786.*

Engraving. Pitt and the Opposition fight for the loaves and fishes of office; these are represented by three loaves and two fishes on a pole behind and between the two sets of combatants. Pitt (l.) and Fox (r.) face each other with basket-hilted single-sticks. Behind Pitt is Pepper Arden, saying, *Zounds! at him again, Billy, bang him over his sconce with your Crab—d—mn it, the Sinking-fund will support you.* Behind Arden is a very small man, also armed with a single-stick. His breeches-pocket is inscribed *Agency*; from it protrudes a paper, *Defence of Governor Hast[ings]*, showing that he is Major John Scott, M.P. for West Looe, the agent of Hastings. Fox is tall and burly, he and his two supporters, North and Burke, look much more than a match for Pitt, Arden, and Scott. Burke, holding a single-stick, says: *Dont spare, Charley, peg him about the noddle with your Shillany—and I'll have a touch with the little Major—I have a tough bit of Bamboo, and dam'me I'll Macartney him.*

The print anticipates the meeting of Parliament on 24 Jan. 1786, and shows that the Opposition were expected to attack the Ministry on the question of Warren Hastings, on which public opinion had been violently at issue since his return to England in June 1785. A motion of censure had been carried in May 1782; Burke had given notice of a hostile motion in the House of Commons, but members of the Opposition urged at a private meeting at the Duke of Portland's shortly before 24 Jan. that this should be dropped. But the zeal of Burke and Fox was unabated: Fox raised the question of the East India Company, Hastings, and Macartney on the first day of the Session, giving 'the highest encomiums to Lord Macartney'. *Parl. Hist.* xxv. 1010, &c. Wraxall, *Memoirs*, iv. 141 ff. Rose, *Pitt and National Revival*; *Camb. Hist. of India*, v. 307. Macartney arrived in England in Jan. 1786, having been offered the post of Governor-General in succession to Hastings. *D.N.B.* See No. 6925, &c. For the Sinking Fund, see No. 7551. The loaves and fishes of office are a recurrent theme with Dent.

$8\frac{7}{8} \times 13\frac{11}{16}$  in.



**6916 A GREAT MAN FILLING THE HIGHEST POST IN THE KINGDOM***Published Feb<sup>y</sup> 7 1786 by J. Parry N<sup>o</sup> 30 Henrietta St Cov<sup>t</sup> Garden*

Engraving. A stout butcher stands beneath a triangular gallows on which are hooks; he raises a man round whose neck is a noose of rope and is about to hang the noose from one of the hooks, as if he were dealing with a carcass. Four bodies hang from hooks on the farther side of the gallows, inscribed *Coalitio*; one, in profile, is perhaps intended for Fox, the others are in back view. The man in the butcher's hands wears a ribbon and is evidently intended for North, but the characterization is poor. At the butcher's feet, on the scaffold, squats a skeleton with a scythe, holding up a noose of rope to three men who regard him with terror; another man sits in back view at the butcher's feet (r.), supporting his head in his hands. These are probably supporters of the Coalition. In the background are crowds of spectators; two groups look from the roofs of coaches; a man (r.) in Highland dress is probably Dundas.

A satire showing the continued unpopularity of the Coalition, cf. No. 6671, &c.

10 $\frac{3}{4}$  × 8 $\frac{3}{8}$  in.

**6917 SKETCH OF POLITICKS IN EUROPE 24<sup>th</sup> JANUARY 1786, BIRTH DAY OF THE KING OF PRUSSIA.**

[Rowlandson.]

*Pub<sup>d</sup> Feb<sup>y</sup> 10<sup>th</sup> 1786 by S Hedges N<sup>o</sup> 91 Cornhill<sup>1</sup>*

Engraving (coloured and uncoloured impressions). A confused design: in the centre the kings of England (l.) and Prussia (r.) sit together under a canopy; they turn their heads in profile, gazing intently at each other. Behind George III's chair a British sailor lounges, behind Frederick's a Prussian grenadier with a musket stands erect. Frederick holds the ends of two chains attached to the necks of the Habsburg eagle beneath the feet of the two kings; the two beaks of the bird hold a scroll inscribed *Universal Monarchy*; with its claws it strikes fiercely at the prostrate bodies of a man and woman, evidently intended for inhabitants of the United Provinces. Beneath the bird is the word *Austria*. On the sides of the canopy under which the kings sit are shields, one (l.) inscribed *Hanover Brunswick Hesse*, the other (r.), *Saxony Deux Pont Mayence &c*, representing German States under the control or influence of England and of Prussia. On the l. and r. of the two kings, as if supporters to an escutcheon, are W.L. figures on a large scale of military officers; each holds the hilt of his sword, saying, *Whilst you agree I am ready*. One (l.) is the *Reig<sup>s</sup> Duke of Brunswick*, the other *Prince Ferdinand of Brunswick*. In the lower r. corner of the design a Frenchman wearing a bag-wig milks a cow inscribed *Holland*; a dog barks at him angrily. Next the cow a man seated on the ground, probably intended for the Stadtholder, holds up his hands imploringly to the two kings, saying, *Pray protect me*. Isolated figures round the two sides and upper edge of the design represent the other Powers of Europe: a crowned bear (l.) inscribed *Russia*, couchant, looks greedily towards a much smaller bear inscribed *Poland*. Russia says, *Tortur'd by Ambition—back'd by*

<sup>1</sup> Another imprint appears to have been erased, leaving the last words: *Spring Gardens*.

*Brother Joseph*; Poland answers, *I am not muzzled*. The bust of an oriental wearing a turban (Turkey) looks over its shoulder (across Poland) towards Russia, saying, *By the great Prophet thou art but a Woman*. A crowned monkey with a sceptre and shield, representing Louis XVI, is seated on a globe inscribed *Holland*, saying, *Mundus vult decipi*. Down the r. side of the print are three crowned busts looking towards the two kings: *Sardinia* says, *You shall not Settle without me*; *Spain* says, *Oh. give me the Rock* (cf. No. 6025, &c.), *Portugal* says, *Oh! buy my Wine* (an allusion to the preference to Portuguese wines, given by the Methuen treaty and threatened by the pending commercial treaty with France). On the l. side *Sweden* says, *I am in the pay of France*; *Denmark* says, *I lay by at present*. After the title is etched, *Toasts upon the Occasion*. [by the]

*King of Prussia*

*King of Great Britain* }

*The Berlin Union* }

*Confusion to the Bavarian Project*

*The wooden walls of old England*

*The Illustrious House of Brunswick & Wolfenbittel*

*Destruction to the French Interest in Holland and Prosperity to the House of Orange*

*May the British Lion & the Prussian Eagle remain united for Times everlasting*

*May the united Strength of the British Lion and the Prussian Eagle preserve the ancient Constitution of the German Empire and the Protestant Interest.*

*May universal Monarchy the Bane of Human Nature for ever remain a baseless Vision &c.*

The amity and co-operation between England and Prussia to check the designs of Austria and France here depicted did not exist in spite of British diplomatic efforts at Berlin. Frederick, however, to hold the Emperor Joseph in check, had concerted a German League of Princes which was joined by George III as Elector of Hanover. 'The Bavarian Project' was Joseph's scheme for the exchange of his discontented Belgic lands for the Electorate of Bavaria. France was (temporarily) successful in establishing her (anti-British) influence over the United Provinces, and to do so secured the withdrawal by Joseph of his demand for the opening of the lower Scheldt and his claims on Maastricht. The Stadtholder's position was threatened by the Patriots who were supported by France, cf. No. 6292. France roused suspicion in England also by her Eastern policy and by fortifications at Cherbourg. *Camb. Hist. of British Foreign Policy*, 1922, i. 160 ff. Rose, *Pitt and National Revival*, chap. xiii. The designs of Russia were at this time more threatening to Turkey than Poland. *Camb. Mod. Hist.* viii. 524.

Grego, Rowlandson, i. 182-3.

9 $\frac{3}{8}$  × 14 $\frac{1}{2}$  in.

## 6918 THE CONSTANT COUPLE

*W.M. 1786* [? Mansell.]<sup>1</sup>

*Publish'd Feb 24. 1786 by S. Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). George III, dressed like a farmer, rides a sorry horse towards Windsor. Queen Charlotte sits

<sup>1</sup> Identified by Mr. Hawkins as Metz (Conrad Martin), but perhaps W. Mansell: the heads resemble those in No. 6931. Attributed by some collectors to Gillray.



pillion behind him like a farmer's wife; he is in profile, she full-face, both feet in a wide stirrup or platform. He points awkwardly with his stick towards Windsor. A dog walks before them, its collar inscribed *G.R.* Windsor Castle (l.) is among trees; a signpost (l.) points *To Windsor* and *To Slough*. On the extreme r. is a milestone, *XX Miles from St James's*.

The title is from Farquhar's play (1700). One of many satires on George III's farming activities, cf. No. 4883; the first of many in which he and the queen are a farmer and his wife, see Nos. 6934, 6946, 6947, 6984, 7355, 7897, 7905, 7915, 7924, 8106, 8129.

Reproduced, Paston, pl. clxix.

8½ × 13½ in.

**6919** GULLIVER CASTING A DAMPER UPON THE ROYAL FIRE-  
WORKS AT LILLIPUT, A HASTY SKETCH OF YESTERDAY'S  
BUSINESS.

Ƴ S f [Sayers.]

*Publ<sup>d</sup> 1<sup>st</sup> March 1786 by Ƴ Cornell Bruton Street*

Engraving. The Speaker in his hat and robes stands in back view directing a stream (as Gulliver extinguished the fire in the royal apartments in Lilliput) upon Lilliputian fortifications and cannon; those seen between his legs are being dashed to pieces. Beyond are the masts of ships. The devastating stream is inscribed *Casting vote*. The r. side of the Speaker's chair is visible (r.).

A satire on the casting vote given by Cornwall in the debate of 27 Feb. against the Duke of Richmond's scheme for fortifying Portsmouth and Plymouth, see No. 6921, &c. The division occurred at 7 a.m. 28 Feb. Cf. the description of a print by Wraxall, *Memoirs*, 1884, iv. 270.

9½ × 6½ in. (pl.).

**6920** AN ORDINANCE DREAM OR PLANING OF FORTIFICA-  
TIONS.

[Rowlandson.]

*Published March 7<sup>th</sup> 1786, by S. W. Fores, at the Caracature Ware-  
house, N<sup>o</sup> 3 Piccadilly.*

Engraving. The Duke of Richmond (l.) sleeps in an arm-chair beside a table on which are playing-cards and bits of broken tobacco-pipes arranged to represent fortifications. On the r. are two cannons, one on a gun-carriage; a cat sits on its muzzle miaowing at Richmond, one paw on the table. By his side (l.) are plans on rollers and a box of long tobacco-pipes. On the wall hang two pictures on rollers as if they were plans. In one (l.) soldiers with wheelbarrows, &c. work on the sea-shore, off which dismantled ships lie at anchor. In the other, cannons and cannon-balls with one sentry lie along the sea-shore, off which are ships at anchor with brooms at their mast-heads to show that they are for sale. Richmond's hat, overcoat, and sword hang on the wall between the two pictures. At his feet is an open book inscribed *Trial of Colo<sup>l</sup> Debbieg*.

One of several satires on Richmond's unpopular plan for fortifying Portsmouth and Plymouth, see No. 6921, &c. Debbiege was a colonel of Engineers of some distinction who had an acrimonious correspondence

with Richmond during July–Oct. 1784; this led to a court-martial for writing ‘unbecoming letters’. See the printed correspondence in B.M.L. 6875, df. 27. He was referred to by Barré, in the debate of 14 Mar. 1785 on Richmond’s plan of fortifications, as ‘honest and oppressed’. *Parl. Hist.*, xxv. 388. See also *The Rolliad*, pt. II:

Learn thoughtless Debbeige now no more a youth,  
The woes unnumber’d that encompass truth.

He was again court-martialled 28 June 1789, &c., on the prosecution of Richmond, was found guilty, but only suspended from pay and duty for six months.

Grego, *Rowlandson*, i. 183–4 (reproduction).

8 $\frac{5}{8}$  × 12 $\frac{1}{2}$  in.

## 6921 UNKLE TOBY AND CORPORAL TRIM.

JB

*Publish’d as the Act directs, March 8<sup>th</sup> 1786. by H: Humphrey N<sup>o</sup> 51.  
New Bond Street*

Engraving. The Duke of Richmond as Uncle Toby (in Sterne’s *Tristram Shandy*) stands (r.) directing the operations of Pitt as Corporal Trim, who stands with a raised pickaxe, turning his head to receive his orders. Both wear military uniform. Pitt’s grenadier’s cap is on the ground beside him. A crutch is under Richmond’s l. arm, the other crutch outstretched in his l. hand; in his r. he holds a paper on which is the plan of a star-shaped fort inscribed *Plans of Fortifications Plymouth Portsmouth*. The sentry-box is behind him. They stand on the sea-shore; three men-of-war (l.) are at anchor flying the British flag, the nearest is the *Artois* (a prize of the American war). Above the ships, among clouds, the Speaker, Cornwall, leans forward, one hand resting on his table, the other extended; from his mouth issues a blast inscribed *Stop there Trim*; cannons in embrasures and on a gun-carriage rest on the clouds, pointing towards Pitt. On the ground at Pitt’s feet is an overturned wheelbarrow inscribed *Useless to be Disposed of*, with a pick and spade, and a roll, *Plans of . . .*. Beneath the title is engraved, *Raising Fortifications for the good of the Nation*.

A satire on the defeat of Richmond’s scheme for the fortification of Portsmouth and Plymouth; the resolution moved by Pitt on 27 Feb. 1786 was defeated by the casting vote of the Speaker, see No. 6919. The scheme had been violently attacked in the House of Commons on 14 Mar. 1785; in the meantime a board of military and naval officers had reported favourably on the scheme. Wraxall, *Memoirs*, 1884, iv. 104–8, 261–71. *Parl. Hist.* xxv. 375–91, 1096–156. According to Wraxall, Pitt ‘shocked public opinion by the prominent part which he took in projecting so obnoxious a system in defiance of every objection’. It was supposed to be an attack on the Navy, and was very unpopular. It and the Duke are pilloried in *The Rolliad*, Pt. II, No. iii. The measure was defeated by the country gentlemen. (But Pitt managed to find funds for improving the defences of the two dockyards. Rose, *Pitt and the Great War*, p. 124.) See also Nos. 6373, 6919, 6920, 6922, 6923, 6940, 6951, 6952, 7148, &c., 7150, 7389, 7480, 7481, 7494, 7554.

7 $\frac{7}{8}$  × 12 $\frac{1}{2}$  in.



**6922** THE LECTURE ON HEADS EMBELLISHED BY J<sup>N</sup>O LOCKINGTON

[J. Lockington.]

*London Publishd as the Act directs Mar<sup>h</sup> 9. 1786 by J Lockington  
Engraver Saville Passage, Conduit Street, Hanover Square.*

Engraving (coloured and uncoloured impressions). Two ovals and a circle in decorative frames arranged vertically. Round the upper oval the title is engraved. Within it is a bust profile portrait in an oval, probably intended for the Duke of Richmond but resembling Lord Amherst (commander-in-chief). This is N<sup>o</sup> 1., and is surrounded by military trophies and surmounted by a broken mural coronet. The circle, inscribed N<sup>o</sup> 2, contains a full-face bust portrait of Warren Hastings; it is surrounded by a laurel wreath, at the apex of which is an oriental bed. Military trophies, spears, bayonets, &c., surround the circle. In the lower oval is engraved:

N<sup>o</sup> 1.

*This is one of those extraordinary personages termed Conquerors; and may be thought great like Alexander, he having been where ambition has destroyed numbers; as tho' mankind was only made to be cut to Pieces. Such we call a Hero, a Warrior, a General, or Mankiller.*

N<sup>o</sup> 2.

*This is the head of an Eastern Chief. The Chiefs of which place is under great Subjection of Lacks of Rupees and Berguders or else Deposed of their Crowns; Torn from their families or Starved by our Modern Conquerors: which has been the case lately. he is called Tulgagee Mahah Rajah.*

*To be Continued*

A satire on (1) the defeat of Richmond's scheme for fortifications, see No. 6921, &c. (or perhaps on Amherst, one of the conquerors of Canada), and (2) on Hastings, the attack on whom had been opened by Burke's speech of 17 Feb. 1786, moving that Dundas's resolutions of censure of 28 May 1782 should be read, and pressed further in the debates of 3, 6, and 7 Mar. Wraxall, *Memoirs*, 1884, iv. 258-61, 274 ff. *Parl. Hist.* xxv. 1060 ff., 1183 ff. See No. 6925, &c. The title is from Stevens's famous *Lecture on Heads*.

12×7<sup>9</sup>/<sub>16</sub> in.**6923** UNCLE TOBY RETIRED INTO HIS CENTRY BOX.*Vide Tris. Shandy.**Publishd by J. Mills Strand, March 13<sup>th</sup>, 1786.*

Engraving (coloured impression). A sequel to No. 6921, apparently by a different artist. The Duke of Richmond sits in his sentry-box (l.) looking with a melancholy expression and outstretched l. hand towards miniature fortifications at his feet, against which other and more permanent fortifications are directing their fire: cannons in the embrasures of castellated buildings. His l. foot rests on miniature sacks, a spade and grenade lie at his feet. On the extreme l. is a miniature cannon inscribed *Ratio Ultima Regum*. Inside the sentry-box (which resembles a garden-latrine) a print of men-of-war is pasted upside down, implying that Richmond's scheme removed the Navy from its function of the first line of defence. In his

r. hand he holds a *Gazette*, on which the script is illegible except for the figures <sup>170</sup>/<sub>169</sub>, the votes (including that of the Speaker, see No. 6919), by which his scheme had been defeated. *Parl. Hist.*, xxv. 1156. In the background is a dense mass of foliage, showing the small scale of all the fortifications. For Richmond's scheme and its defeat see No. 6921, &c. 12 $\frac{7}{8}$  × 9 in.

### 6923<sup>A</sup> UNCLE TOBY'S RETREAT

Another state, probably earlier (uncoloured), in which *J. Cary* is substituted for *J. Mills* in the publication-line. On the front of the sentry-box is inscribed *En la Rose flueri* [sic], 'En la rose je fleuris' being the motto of the Lennox family. There is no inscription on the cannon. Richmond's paper is inscribed *Morning Chronicle* in place of the 'Gazette'; under the caption is *Fortificatio[n]* and the last lines are legible:

For the Amend <sup>t</sup>	170
Against	169
Majority	1

The print of ships is inscribed, *I was willing but not able*.

### 6924 THE FOLLIES OF A DAY OR THE MARRIAGE OF FIGARO.

*Fitz delin<sup>t</sup> Herbert fecit.*

*Published March 13<sup>th</sup> 1786, by S. W. Fores, at the Caracature Warehouse No 3 Piccadilly. Price 2<sup>s</sup> . 6<sup>d</sup>*

Engraving (coloured impression). One of a set of prints by one or more artists on the marriage of the Prince of Wales and Mrs. Fitzherbert. The interior of a well-furnished room. The Prince of Wales (l.) takes the hand of Mrs. Fitzherbert and is about to put the ring on her finger. The officiating minister (l.), Weltje, stands in profile to the r. holding a book inscribed *Matrimony* and *Hoyle's Games*. From his pocket issues a paper, *Weltje's Nat<sup>n</sup> Bill*. A cork-screw and another implement hang from his waist by a jewelled chain, simulating a rosary and cross; he wears a long gown over fashionably cut clothes. Next Mrs. Fitzherbert (r.) stands George Hanger, giving her away; he wears regimentals with a huge cocked hat; under his l. arm is a bludgeon (cf. No. 7116). The Prince wears the insignia of the Garter, Mrs. Fitzherbert (poorly characterized) wears a triple ostrich plume in her hair with the motto *Ich dien*. On the wall are two pictures: a T.Q.L. portrait of Mrs. Fitzherbert, and (r.) a Leda and the Swan, partly concealed by a curtain which fills the upper r. corner of the design. Beneath the Leda is a semicircular table on which are vases and a book, *Love's Last Shift* (Cibber's play). A hanging candelabra is part of the design.

The very secret marriage took place in Mrs. Fitzherbert's drawing-room in Park Street, 15 Dec. 1785, in the presence of her brother and uncle. See Wilkins, *Mrs. Fitzherbert and George IV*, 1908, i. 96 ff. The suspected marriage became the talk of the town. Walpole writes, 10 Feb. 1786: 'Oh but the hubbub you are to hear and to talk of, and except which you are to talk of nothing else, for they tell me the passengers in



the streets, of all ranks, talk of it. . . .’ *Letters*, xiii. 363. For the contradictory reports see Orde to Rutland, 16 May 1786. *Hist. MSS. Comm.*, *Rutland Papers*, iii. 300. From this time for some years Hanger figures prominently among satires of the Prince’s boon companions, and Weltje (see No. 5888), important at Carlton House, is a favourite subject in lampoons and satires against the Prince and the Whigs. Hanger’s dress, that of a major in the Prussian service, worn with a huge Kevenhuller hat, caused amusement when first seen at court (1782). Huish, *Memoirs of George III*, 1831, pp. 98–9. The print appears in No. 6961. The title is from Holcroft’s *The Follies of a Day, or, the Marriage of Figaro*, an adaptation of Beaumarchais’ play, produced 14 Dec. 1784 at Covent Garden with great success.

Angelo describes this print, attributing it (as *The Marriage of Figaro*) to Wicksteed, ‘a celebrated seal-engraver in Henrietta Street, Covent Garden’. *Reminiscences*, 1904, i. 329. He attributes *The Follies of a Day* to Austin (*ibid.*, p. 331), whose manner it does not resemble. See also Nos. 6927, 6928, 6929, 6937, 6941, 6942, 6943, 6944, 7143.

9 $\frac{15}{16}$  × 15 $\frac{1}{4}$  in.

## 6925 THE IMPEACHMENT.

Ƴ S. f [Sayers.]

*Published 17<sup>th</sup> March 1786 by Tho<sup>s</sup> Cornell Bruton Street*

Aquatint. Burke dressed as a Roman senator, but wearing his own wig, stands, his head turned in profile to the l. towards Hastings, whom he is denouncing; his r. arm is raised holding up a paper inscribed *Articles of Impe[achme]nt*. With his l. arm he extends his cloak to shelter a seated figure on the r., who covers his face with his hands, and at whose feet lie a noose of rope and an open book, *Cash D<sup>r</sup>* and *Cash C<sup>r</sup>* with ruled £ s. d. columns, the entries on the credit side being erased. Hastings, on the extreme l., is in oriental dress, his face turned aside, his hands held out as if protesting his innocence. In the air, hurled by Burke, are two papers: *Treaty of Peace with the Mahrattas* and the portrait of an oriental, his hands bound, inscribed *Cheynt Sing*. Beneath the title is etched:

*Had Hastings been accus’d in Verres’ Time,  
And Asia’s Preservation been his Crime,  
Tully, ’tis said, with all his Powers of Speech  
Had urg’d the Roman Senate—to impeach,  
But had that Tully lived in Powell’s Day,  
And known the official “Error of his Way”  
He wou’d have drop’t the Impeachment and y<sup>e</sup> Halter  
And for his Merits screen’d the good Defaulter.*

Burke’s violent attacks on Hastings are contrasted with his screening and reinstatement of Powell, the defaulting cashier in the Paymaster’s office, who committed suicide in 1783, see Nos. 6195, 6929. The print anticipates the impeachment, which was not inevitable until the debate of 13 June on the treatment of Cheyt Singh. Rose, *Pitt and National Revival*, 1911, pp. 232–4. Wraxall, *Memoirs*, 1884, pp. 336 ff. *Parl. Hist.* xxvi. 91 ff. See Nos. 6915, 6922, 6926, 6939, 6948, 6955, 6966, &c., 7139, 7268. For the trial see No. 7269, &c. For Burke as Cicero accusing Verres cf. No. 7138.

10 $\frac{1}{2}$  × 8 $\frac{5}{8}$  in.

## 6926 IMPEACHMENT.

[Dent.] *Designed by Disappointment Executed by Envy**Pub<sup>d</sup> for the Proprietor, as the Act directs by J. Brown, May Fair, March 19<sup>th</sup> 1786.*

Engraving. Burke stands directed to the l. making a speech, r. arm raised, l. hand on his breast. He wears spectacles and from each eye a beam of light, inscribed *False Optics*, is directed upon two pairs of documents on the floor: *True Case of M<sup>r</sup> Hastings* and *As it appears to Honest Edmund*; the others, *True Case of Powell* and *As it appeared to honest Edmund*. A large tail or excretion resting on the ground behind him is *Misgovernment*. In the upper l. corner of the design just beyond his r. hand is a large bunch of grapes (rupees) inscribed *Lack*, implying that his violence against Hastings is due to deprivation of office. On the wall behind his head (r.) is a picture of Fox crucified, dice taking the place of nails piercing his hands. Below his feet is inscribed *Carlo's India Bill* (cf. No. 6368, &c.). Burke, dressed as a Jesuit (cf. No. 6026), kneels at his feet holding up a cross. Beneath the title is etched:

*His notions do fit things so well,  
That which is which, he cannot tell,  
But oft times, tho' sure as a gun,  
Mistakes the other for the one,  
For whilst one thing seems to catch the eye,  
To another he'd his hand apply;  
With words honest Edmund has the knack,  
To paint, as suits best, things white or black,  
Thus Hastings is black, which is as clear,  
As that Powell did pure white appear;  
But he knows what's what, and that's as high,  
As Oriental wit e'er could fly.*

Burke's attacks on Hastings are contrasted with his reinstatement of Powell, as in No. 6925, of which this appears to be an imitation, with the added coarseness characteristic of Dent.

8 $\frac{9}{16}$  × 8 $\frac{1}{8}$  in.

## 6927 THE ROYAL TOAST. FAT, FAIR, AND FORTY.

31 *Delin<sup>t</sup> Game Fecit*

*Published by W. S. Fores Mar, 20<sup>th</sup> 1786 at his Caracature Ware-*  
*house N<sup>o</sup> 3 Piccadilly <sup>s. d.</sup> 1 ..6*

Engraving (coloured impression). A W.L. portrait of Mrs. Fitzherbert, walking l. to r., her hands in a muff, her head turned to the spectator. Her hat has three ostrich feathers and the motto *Ich dien* to indicate her marriage, see No. 6924, &c. Her hair hangs loosely on her shoulders and her dress has the fashionable protuberances at the bust and below the waist, cf. No. 7099, &c. 31 presumably indicates the lady's age: she was born in July 1756, see No. 6935. The print appears in No. 6961.

Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, p. 452.

10 $\frac{1}{8}$  × 7 $\frac{1}{2}$  in.



## 6928 THE WEDDING NIGHT OR THE FASHIONABLE FROLIC.

*Artifice Inv<sup>t</sup> Executed by Folly**Publish'd by J. Phillips N<sup>o</sup> 164 Piccadilly March 21 1786 Price 2<sup>sh</sup> : 6*

Engraving (coloured impression). A companion print to No. 6924, &c. The Prince and Mrs. Fitzherbert, dancing to the fiddle of George Hanger (r.), advance towards an open door (l.) through which is seen a large bed, the curtains raised; above the pillows are a crown and triple plume. The feathers are repeated on a chamber-pot under the raised valance of the bed. They are more elaborately dressed than in No. 6924; their arms are round each other's waists, the Prince holds with his r. hand the l. hand of Mrs. Fitzherbert. She wears a small crown, with flowers and ribbons, and triple ostrich plume. George Hanger is dressed as in No. 6924; he stands in profile to the l., watching the couple fixedly; a bludgeon hangs from his wrist. An open music-book at his feet shows that he is playing the *Black Joke*. On the floor (l.) are an open book, *Matrimony*, and a torn paper, *Certificate*. Over the door is a picture of Cupid with his bow turning away from Danaë receiving the shower of gold.

Sophie v. la Roche in Oct. 1786 saw a crowd gazing at caricatures of 'the life and marriage of the Prince of Wales'; she mentions one showing the bridal chamber, with a picture of Danaë, but notes that the ostrich feathers were 'upside down over the bride's night-chamber'. *Sophie in London*, trans. C. Williams, 1933, p. 262. They are not inverted in this print. 'The Wedding Night' was an unsuccessful musical farce by James Cobb (Haymarket, 1780).

9 $\frac{7}{8}$  × 13 $\frac{1}{8}$  in.

## 6929 THE LOVER'S LEAP.

*Every Body delin<sup>t</sup> Nobody fecit. [? Kingsbury.]**Publish'd March 21, 1786. by S. W. Fores at the Caracature Warehouse, N<sup>o</sup> 3. Piccadilly.*

Engraving (coloured and uncoloured impressions). A companion print to No. 6924, &c. Mrs. Fitzherbert (l.) and the Prince (r.), dressed as in No. 6924, stand facing each other, some distance apart; a long broom lies on the ground between them. He holds out his hands to receive her, she gathers up her skirts to leap. Behind the Prince on the extreme r. stands Fox, pushing him forward; his breeches are joined to his shoulders, showing that he is 'Nobody' (cf. No. 5570). In the foreground a cat jumps out of a bag. In the back wall is an arched doorway surmounted by the feathers and motto (*Ich dien*) of the Prince. Through the doorway three ladies and a man are seated at a table, carousing. The nearer lady (Mrs. Robinson, cf. No. 6451) looks round singing:

*All I desire of mortal Man  
Is for to love whilst he can.*

The man says, holding up a glass, *Well said Robby—His Father will Broom Stick him.*

On each side of the doorway is a large picture: one (l.) is of three men. The Prince of Wales stands with his r. hand on the shoulder of Falstaff (l.)

who holds out a wine-glass and points to the l. George Hanger (r.) puts his r. hand on the Prince's shoulder, impelling him in the direction to which Falstaff, who appears to be Fox, is pointing. The pendant to this (r.) is a nude figure (? Venus) lying on a couch.

The Prince's marriage is attributed, as in No. 6932, to the secret influence of Fox, aided by such satellites as Hanger. Fox opposed the marriage, see letter of 10 Dec. 1785, Russell, *Memorials and Correspondence of Fox*, ii. 278-83. It was, of course, damaging to the Whigs. (Lady Francis believed it to have been performed at Devonshire House in the presence of the Duchess, Fox, &c. Parkes, *Memoirs of Francis*, ii. 376.) See also Nos. 6932, 6950, and cf. No. 7910. For Fox and the Prince see No. 6041, &c., for Fox as Falstaff, No. 6974, &c. For a later state see p. 987.

$8\frac{7}{8} \times 13\frac{3}{4}$  in.

### 6930 ALL FOR LOVE.

*Publish'd March 25, 1786, by I. Mills, Strand.*

Engraving (coloured impression). A companion print to No. 6924, &c.<sup>1</sup> Mrs. Fitzherbert (l.) and the Prince of Wales (r.), their arms round each other's shoulders, leap over a broom-stick (see No. 6929), inscribed *Pro Salute Animæ*, held out by Weltje who kneels (r.) in profile. With his r. arm he pushes the Prince forward. George Hanger (l.) kneels facing him, he is helping Mrs. Fitzherbert to leap the broom-stick. She is also pushed forward by Weltje, who stands behind Hanger. The Prince is stout with a double chin, unusual in prints of this date. On the wall are two H.L. portraits, their heads turned away from the group with the broom-stick: Mrs. Robinson (Perdita) in profile to the l., a free copy of Reynolds's portrait now in the Wallace Collection, and (?) the Duchess of Devonshire (r.) in a large feathered hat, perhaps deriving from Gainsborough's famous W.L. portrait. Both frames are decorated with the ostrich plumes of the Prince of Wales.

For the Prince and Perdita Robinson see Nos. 5767, 6451, &c.; for his attachment to the Duchess of Devonshire see Wraxall, *Memoirs*, 1884, v. 371-2, and No. 6115, &c. The title is from Dryden's play, *All for Love, or The World Well Lost*.

$10\frac{11}{16} \times 15\frac{3}{4}$  in.

### 6931 THE CARICATURERS STOCK IN TRADE

*Done by W.M. [Mansell.]*

*Pub 26 March 1786 by W Humphrey, Lancaster Court*

Aquatint. Design in an oval. Thirteen heads arranged in four rows, the first, second, and fourth having three heads, the third four. In the uppermost row the Prince of Wales (l.) and the King (r.) face each other in profile; the likeness between them is stressed. Between and slightly above them is Queen Charlotte, in profile to the l., her hair inscribed *Queen of hearts*, cf. No. 6978. In the next row Fox, full-face, is the central head of the design; Mrs. Fitzherbert (l.) (unrecognizable) wears a low crown inscribed *Queen would be*, and the feathers of the Prince of Wales; George Hanger, in profile to the l., wears the large cocked hat made familiar by

<sup>1</sup> Perhaps an imitation of No. 6924, &c., by a different artist.



No. 6924, &c. The next four heads are (l. to r.): Mrs. Siddons, wearing a low crown inscribed *Queen Rant*, looking wildly over her shoulder to the r.; Burke, wearing spectacles and a cap or turban, his back turned to Pitt who is in profile to the r.; on the l. in profile to the r. is the Duchess of Devonshire, wearing a low crown and a collar which are inscribed *Queen of Fox*. In the lowest row the central figure is the broad back of North wearing his ribbon; on the l. is Mrs. Abington, a ribbon in her much-curled hair inscribed *Queen Scrub* (see No. 7053); on the r., in profile to the l., is the Duke of Richmond.

The print is described by Angelo, *Reminiscences*, 1904, i. 329 (reproduction).

$6\frac{1}{4} \times 5\frac{11}{16}$  in.

**6931 A** Other impressions (coloured and uncoloured), imprint: *London Pub. by W<sup>m</sup> Holland. N<sup>o</sup> 50 Oxford Street (n.d.)*.

**6932 WIFE & NO WIFE—OR—A TRIP TO THE CONTINENT**  
[Gillray.]

*Design'd by Carlo Khan.*

*Publish'd by Will<sup>m</sup> Holland N<sup>o</sup> 66 Drury Lane London. March 27 1786*

Engraving (coloured and uncoloured impressions). The interior of a large church or cathedral. Burke, dressed as a Jesuit (cf. No. 6026), standing within a low, semicircular wall at the foot of a crucifix, marries the Prince of Wales and Mrs. Fitzherbert. The Prince is about to put the ring on her finger. Fox gives her away, holding her l. wrist. Beside him (r.) stands Weltje in back view but looking to the l. at the ceremony. A napkin is under his l. arm, bottles project from his coat-pockets, and the tags on his shoulder denote the liveried manservant. To the l. of Fox appears the profile of George Hanger. On the l. North sits, leaning against the altar wall, sound asleep, his legs outstretched. He wears his ribbon but is dressed as a coachman, his hat and whip beside him. All the men wear top-boots to suggest a runaway match. Behind the Prince in a choir seat is a row of kneeling monks who are chanting the marriage service. The crucifix is partly covered by a curtain, but the legs and feet are painfully distorted as in No. 6026. On the wall and pillars of the church are four framed pictures: David watching Bathsheba bathing, St. Anthony tempted by monsters, Eve tempting Adam with the apple, and Judas kissing Christ, the last being over the head of Fox.

For the marriage see No. 6924; for the supposed influence of Fox, No. 6929. No. 7298 (first issued 1786) is a companion print. The title is perhaps from a farce by Coffey, 1732. For *Carlo Khan* see No. 6462, &c.

Grego, *Gillray*, p. 95 (reproduction), under 27 Mar. 1788, when the plate was reissued. Wright and Evans, No. 32. Reproduced, J. Ashton, *Florizel's Folly*, 1899, p. 92. See below, p. 987.

$13\frac{3}{4} \times 17\frac{3}{4}$  in.

**6933 MASTER GEORGE & HIS RIB**

[Dent.]

*Pub<sup>d</sup> by J Carter Oxford Street, March 27<sup>th</sup> 1786*

Engraving (coloured impression). Design in an oval. H.L. portraits of the Prince of Wales (r.) and Mrs. Fitzherbert (l.), both in profile to the l., his

figure concealing her l. shoulder. She wears a large hat with three ostrich plumes and a favour, *Ich dien*. Her breast is covered by the projecting arrangement of inflated gauze which was much caricatured *c.* 1786. In the Prince's hat is a favour inscribed *Benedict*.

For the marriage (21 Dec. 1785) see No. 6924, &c. A companion print to No. 6960. See also No. 6938.

$3\frac{7}{8} \times 3\frac{1}{8}$  in.

### 6934 FARMER GEORGE & HIS WIFE

[1786]

Engraving (coloured impression). Design in an oval. Bust portrait of George III and Queen Charlotte in profile to the r., his taller figure concealing her r. shoulder and the back of her shady hat which has a transparent brim. Both are plainly dressed as in prints depicting them as a farmer and his wife, see No. 6918, &c. This (reversed) is the original of the portrait (*Lot 1*) in No. 6968. In the lower l. corner of the plate outside the oval a small anchor is etched. The print appears in No. 6961.

$4 \times 3\frac{1}{8}$  in.

**6934 A** Another impression, aquatinted and coloured, 1786 after the title.

### 6935 TENDER TRIM AND ONLY THIRTY.

*Publish'd March 31, 1786, by I. Cary, Strand.*

Engraving (coloured and uncoloured impressions). A W.L. portrait of Mrs. Fitzherbert, her head turned slightly to the l., her arms crossed at her waist. She wears a large hat with three feathers, her breast is covered by projecting gauze, and her hips enormously extended by the device then fashionable, see No. 7099, &c. Her waist is very small, and appears smaller from her dress, which shows small feet and ankles.

For Mrs. Fitzherbert's age see No. 6926.

$11\frac{11}{16} \times 8$  in.

### 6936 THE STATE-COBLER

*London Publish'd for the Proprietor 31 Mar 1786 N<sup>o</sup> 5 Sweetings Alley Royal Exchange*

Engraving. Dundas is seated on a bench in a cobbler's bulk or stall, a narrow shed with a pent-house roof. Pitt approaches him from the l., Major Scott from the r. Pitt holds out a paper inscribed *Shop Tax mended*, saying, *he has Mended this it will Last some Time now*. Scott holds out a torn paper inscribed *Hasting's Defence*, saying, *Can you Mend this for me Master Crispin*. Over Dundas's knees hang papers inscribed *India Bill*, *Arbitrary Power*, and *Secre[t] Infl[uen]ce*. He looks at Scott, saying, *They want new Souls! But I'll try what can be done*. The doorway above his head is inscribed, *Cobbling for Exportation by Harry Dunass*.

A satire on the influence over Pitt of Dundas, and on their expected protection of Hastings. The resolutions of censure on Hastings of May 1782 (see No. 6915) had been moved by Dundas and on 17 Feb. 1786 Burke requested the Clerk to read them, ironically suggesting that Dundas



was the man to take action against Hastings. Dundas had moved, 14 Apr. 1783, for leave to bring in an India Bill (cf. No. 6940). The Shop Tax, see No. 6798, &c., was reduced in 1786. For secret influence cf. No. 6417, &c.

8 × 12½ in.

**6937 THE APRIL FOOL OR THE FOLLIES OF A NIGHT.**

*Published 1<sup>st</sup> April 1786, by S. W. Fores at the Caricature Warehouse, No 3, Piccadilly.*

Engraving (coloured impression). One of a set of prints on the marriage of the Prince of Wales, see No. 6924, &c. Mrs. Fitzherbert (l.) and the Prince of Wales dance; she holds out her apron in her r. hand, his l. arm is raised as if dancing a Scots reel; he appears about to take her l. hand. The musicians are Burke, Weltje, and Hanger: Weltje, wearing a hat, sits (l.) on a low stool, beating a pistol upon a warming-pan which he holds between his knees. Burke stands behind him holding a gridiron in the manner of a violin and with a pair of tongs as bow. He says, *Oh Burn the Pan it is not Beautifull*. Weltje answers, *Damme but 'tis Sublime* (one of many allusions to Burke's book). George Hanger stands (r.) beating the heavy end of his bludgeon on a salt-box; he is stamping and dancing, his hat is on the ground at his feet. Through an aperture in the wall behind his head is seen an ornate bed, decorated with triple ostrich plumes; behind the pillows is a cross. Two pictures, both inscribed *Hamlet*, are on the wall: on the l. the Lord Chamberlain with his wand (Lord Salisbury as Polonius) approaches George III, saying, *I will be brief your noble son is mad*. On the r. Laertes addresses Ophelia, saying:

*He may not as inferior persons do  
carve for himself for on his choice depends  
the sanity [sic] & health of the whole state.*

On the floor, in the foreground, lie two books and a paper inscribed respectively, *Bold Stroke for a Wife* [Mrs. Centlivre]; *Clandestine Marriage* [Colman and Garrick]; and *I'll have a Wife of my own*. Beneath the title is engraved, *As performed at the Theatre Royal, C——n* [Carlton] *House for the Benifit of the Widow Wadman*. A patterned carpet completes the design.

*April Fool; or, The Follies of a Night*, a farce by MacNally (not mentioned by Genest), was played 1 Apr. 1786 at Covent Garden, but was not printed. Baker, *Biographia Dramatica*, 1812.

9¼ × 14⅞ in.

**6937** A later state, very worn, with the same date: a settee has been added against the wall behind the Prince, and there is additional shading on the floor, background, &c.

Reproduced, Paston, pl. clxvii.

**6938 YOUNG GEORGE & HIS WIFE.**

*Publish'd April 1<sup>st</sup> 1786 by S. W. Fores No 3 Piccadilly.*

Engraving (coloured impression). Design in an oval. Profile portraits of the Prince and Mrs. Fitzherbert arranged as in No. 6933, except that the

Prince's head is higher than that of the lady, and apparently an imitation of that print. Both are more plainly dressed, without feathers or favours in their hats.

$3\frac{1}{8} \times 3\frac{1}{16}$  in.

**6939** THE COMMON STAGE WAGGING FROM BROOKES'S INN ST JAMES STREET (PAPERS MOVED ON YE SHORTEST NOTICE)

*London publishd as the Act directs April 1<sup>st</sup> 1786 by Alex<sup>r</sup> M<sup>c</sup>Kenzie  
N<sup>o</sup> 101 Berwick Street Soho*

Engraving. A stage-wagon drawn (l. to r.) by four horses with human heads, whose large, hairy ears suggest asses rather than horses. The wagon is inscribed *Fox. Sheridan & Pennylus. India Papers*. It is piled with books and documents, inscribed *Vol. cxii, Letters &c, India Papers, Private Correspondence, and Delhi*. The tilt or cover, which is pushed back to show the papers, is punningly inscribed *To Battle Hastings*. The two leaders are led by a demon who flourishes a whip; both have rosaries with crosses round their necks; the near leader is Burke wearing his Jesuit's biretta (cf. No. 6026), the other has some resemblance to Sheridan. The near wheeler is Fox, the off wheeler resembles Lord Surrey: the rosary would be more appropriate to him than to Sheridan. In the background is Brooks's, the cornice inscribed *Brooks's hot-hell*. The building is drawn with topographical correctness, and resembles Malton's plate of 1800, except that it is detached on the north as well as the south. On the extreme l., behind the demon, is a post supporting a placard inscribed, *In a Few Days will be performd a Comedy called Impeachment by a Ragged Company (late) His Majestys Servants Principal Characters by M<sup>r</sup> A. M<sup>r</sup> C. M<sup>r</sup> F. M<sup>r</sup> B M<sup>r</sup> D. M<sup>r</sup> G.* [William Adam?, John Courtenay (or Lord Carlisle), Fox, Burke, Lord Derby.<sup>1</sup>] Below the title is etched: *N.B. the Proprietors (never) Acc<sup>t</sup> for Plate, Money, Jewels, Notes or Bonds*.

A satire on the pending impeachment of Hastings, see No. 6925, &c. A companion print to No. 6940 by the same artist.

$8\frac{3}{4} \times 12\frac{7}{8}$  in.

**6940** [THE SHOP TAX.]

*London Published as the Act directs April 1<sup>st</sup> 1786 by A M<sup>c</sup>Kenzie  
N<sup>o</sup> 101 Berwick Street Soho*

Engraving. A companion print to No. 6939 by the same artist. Four men stagger (l. to r.) bearing on their backs buildings representing *Edinburgh, York* (with the Minster), *Bristol* with its churches, *London* with St. Paul's, *Westminster* with the Abbey, the last two joined together. On the r. Dundas stands beside a block inscribed *India House*, which has fallen down, its façade being uppermost. He says, *Jenky do help me up with this India business*. Jenkinson stands on the extreme r. carrying a hod and a bundle of plasterer's laths; he says, *I cannot stay Dundass I have not yet stoppd up all my Windows*. Behind him is the corner of a building on which is a placard, *For a Publick Benefit Represented w<sup>th</sup> universal Murmuring one Act called the Shoplifters the principal Characters by young Premier from*

<sup>1</sup> The identity of Mr. G. is mysterious: Grey was not a M.P. till July 1786, his maiden speech being on 21 Feb. 1787.



*Chatham. Master Prettyman Steele &c &c NB Tickets issued by Mess Skinner Stock &c inadmissible NB the Author of Fortification has withdrawn his Entertainment Vivant Rex and Regnia [sic]. The men carrying the cities walk across bare land; in the distance is a man ploughing. The foreground (l.) is inscribed, Vast tracts of land to Lett enquire in Downing Street. Beneath the design is etched:*

*When Charley but an India House had laid upon His Back  
The Nabobs loudly hiss'd at him! Directors halloo'd Quack  
Their Angel\* (now a Devil [Pitt] turn'd and fearless to Invade  
Packs Cities, Towns, upon his Imps and runs away with Trade.*

\* See the Addresses and Thanks on a change of Ministry.

For the Addresses (1784) in favour of Pitt see No. 6438, &c.; for his unpopularity over the Shop Tax, No. 6799, &c. Petitions for its repeal were debated on 2 Mar. 1786; the repeal was rejected but Pitt brought in a Bill reducing the rate. *Parl. Hist.*, xxv. 1164 ff. On 23 Feb. Mr. Stock of Ludgate Hill gave evidence at the bar of the House on behalf of the London shopkeepers. *London Chronicle*, 24 Feb. Dr. Pretymann (Pitt's secretary and Cambridge tutor) and Thomas Steele, Secretary to the Treasury, as personal friends of Pitt were the subject of much ridicule by the Opposition wits, cf. No. 7147; *Rolliad*, Nos. IV, VIII; *Probationary Odes*, No. XVII; *Prettymaniana*, &c. For Richmond's abortive fortifications see No. 6921, &c. For Fox's India Bill see No. 6271, &c. For the Shop Tax see No. 6798, &c. For Dundas and India see No. 6936. Jenkinson blocked up many windows at his country house, Addiscombe Place, to escape the window tax.<sup>1</sup> For this he was ridiculed by Courtenay, 10 May 1785: 'persons . . . notwithstanding they had six or eight sinecure pensions, had thought proper to block up most of their windows . . .'. *Parl. Hist.* xxv. 573; Wraxall, *Memoirs*, 1884, iv. 123. See No. 6630.

10 × 15 in.

## 6941 THE PADLOCK. TO BE. OR NOT TO BE. A QUEEN! IS THE QUESTION

*Published April the 3<sup>rd</sup> 1786 by S. W. Fores at his Caracature Warehouse N<sup>o</sup> 3 Piccadilly London.*

Engraving (coloured and uncoloured impressions). One of a set of prints on the suspected marriage of the Prince of Wales, see Nos. 6924, 6942, &c. The scene is the churchyard of a country church, a Gothic building partly visible on the extreme r. Mrs. Fitzherbert (r.), in a riding-habit and a large feathered hat, leads the Prince (l.) towards the church door; in her l. hand is a riding-switch and a padlock with a chain. She turns to him, saying:

*Oh! fie my dear, let's go unto the Alter;  
And then you know our conscience cannot falter.*

<sup>1</sup> Cf. *Congratulatory Ode to the Right Hon. Charles Jenkinson, on his being created Lord Hawkesbury* [21 Aug. 1786]:

Your very roof is chilling.  
There Bounty never spreads her ray;  
You e'en shut out the light of day,  
To save a paltry shilling.

The Prince, in riding-dress, looks towards her, but holds out his hat towards a flat gravestone, on which his r. foot rests, saying:

*'Twas there the famous Catherine W—— [Wade]  
And the more famous Taylor laid:  
Who after struggling hours two;  
Yielded their breath: let's do so too.*

The tombstone is inscribed:

*Here on this Stone were laid  
Tom Stitch and Kitty W . . . .  
'Twas here they languish'd here they sigh'd  
And here dear Souls they Four times died,*

an allusion to the trial for rape of a Brighton tailor, see No. 6942, &c., and to the popular chap-book (various editions, c. 1750–1824), *Wanton Tom; or the merry History of Tom Stitch the Taylor*. The Prince's friends and satellites peep at the couple from behind tombstones: in the foreground on the extreme r. kneels Weltje. Behind a rectangular tomb on the extreme l. are the profile heads of Fox and Hanger. Fox says, *Will they stop in the Porch*; Hanger says, *And follow the Taylors Example*. Near them North, asleep, supports his head on a stone inscribed *He is not Dead But Sleepeth here*. In the distance (r.) a man in riding-dress crouches behind a tomb.

The title is from Bickerstaffe's popular comic opera *The Padlock* (1768).  
 $9\frac{13}{16} \times 14\frac{1}{2}$  in.

**6942 WHICH IS THE BETTER MAN OR THE POT CALLS THE  
KETTLE BLACK A—E**

*Published 5<sup>th</sup> April, 1786, by S. W. Fores, at the Caricature-Warehouse, N<sup>o</sup> 3, Piccadilly.*

Engraving (coloured and uncoloured impressions). One of a set of prints on the suspected marriage of the Prince of Wales, see No. 6924, &c. The Prince (r.) and a tailor (l.) are fighting, each supported by a woman. The tailor fights with a yard-measure inscribed *The Brighton Taylors Yard*, using his goose or iron as a shield; he says, *We'll have no Idolatry*. His cap resembles a fool's cap; his stockings are ungartered; his shears lie at his feet. The Prince raises a bludgeon similar to the one carried by Hanger (see No. 6924, &c.), its head being the profile head of Hanger; it is inscribed, *The Royal Bang you or Whapp ye*. In his l. hand is a rolled document inscribed *Matri[mo]ny*; he says, *There shall be no Fornication*. Mrs. Fitzherbert stands on the extreme r. holding up her hand admonishingly and saying, *Stand stiff for the Sex Georggy*. Behind the tailor (l.) stands a young woman in profile and pregnant (Kitty Wade), raising her l. fist and saying, *I'll Wade to my middle for Snip*. In her r. hand are a cucumber and onions, the tailor's emblems, cf. No. 5805. Behind this couple is the tailor's house, inscribed, *J. Motherhill—Womans Taylor*. Behind Mrs. Fitzherbert is an inn, of which she appears to be the landlady, with a signpost surmounted by a crown: *George & ye Dragon*, with St. George on horseback killing the dragon. John Motherhill was a Brighton tailor tried for rape against one Catherine Wade. A shorthand account of the trial was published. *Rambler's Magazine*, 1786, p. 125. Cf. Nos. 6941, 7076.

$9\frac{3}{4} \times 15$  in.



## THE MORNING AFTER MARRIAGE—OR—A SCENE ON THE CONTINENT.

See No. 7298. It appears to have been first issued 5 April 1786.

## 6943 THE ROYAL SOCIETY.

*Published 11<sup>th</sup> April 1786, by S. W. Fores, at the Caricature Warehouse, N<sup>o</sup> 3, Piccadilly.*

Engraving (coloured and uncoloured impressions). One of a set of prints on the marriage of the Prince of Wales, see No. 6924, &c. The Prince presides at a carouse round a circular table. His chair is above the level of the table on which he puts his l. foot, crushing a wine-bottle; his r. hand rests on the shoulder of (?) Sheridan, his l. holds a wine-glass above his head; he says, *Fall too Ye royal crew! Drink Drink! your bellies full! pray do! Ai treats I never wince.* Five men (r.) are seated on his l.: next him is Fox, holding a dice-box, and offering coins to Lord Derby on the opposite side of the table; a pack of cards is beside him. Next him is Burke, looking admiringly towards the Prince. Next is North. In the foreground sits George Hanger drinking, his long nose much caricatured; between his knees he holds his club or shillelagh. Behind his chair sits Keppel. On the l. side of the table and on the Prince's r. is first (?) Sheridan, then Weltje, then Topham (a Ministerialist journalist), then Lord Derby, leaning on the table and pointing to two coins. Next is a man in naval uniform,<sup>1</sup> turning away from the table, resting his head on his arms which are on the back of his chair. On the table beside him is an open music-book inscribed, *Catches Glee's Which is the properest Day to Drink Saturday.* In the foreground sits a stout and jovial-looking man.<sup>2</sup> Most of the guests are holding glasses. A punch-bowl, decanters, glasses, a lemon, two dishes of fruit are on the table. On the extreme l. is a high window draped with curtains. A picture on the wall (r.) connects the scene with the Prince's marriage: a bishop (l.) with a book marries a couple in quasi-Elizabethan costume.

Cf. a letter from Hugh Elliot to Pitt from Brighton, 17 Oct. 1785, endorsed by Pitt 'Shewn to the King'. 'H.R.H. risks being lost to himself, his family and his country if a total and sudden change does not take place.' Quoted from Pitt MSS. 105 by Rose, *Pitt and National Revival*, p. 396. In 1786 Carlton House 'exhibited a perpetual scene of excess'. Wraxall, *Memoirs*, 1884, p. 306. Cf. No. 6944.

9 $\frac{5}{8}$  × 14 $\frac{3}{4}$  in.

## 6944 THE ROYAL ACADEMY.

*Published 13<sup>th</sup> April 1786, by S. W. Fores at the Caricature Warehouse, N<sup>o</sup> 3, Piccadilly.*

Engraving (coloured impression). A companion print to No. 6943. The Prince of Wales and George Hanger are being instructed in the principles of boxing. Hanger (l.) strikes an attitude with clenched fist, under the direction of an instructor (r.) who points at him. The Prince (c.) takes a boxing pose. Behind the instructor (r.) is a chair on which are the Prince's coat with its star and a paper, *Martin Boxing Master*. On the ground is

<sup>1</sup> Perhaps Admiral Hugh Pigot, see No. 5996, &c. (1782).

<sup>2</sup> Perhaps Captain Morris (to whom the music-book may belong).

an open book, *Leson the first*. Hanger's coat and hat are on the ground behind him. On the wall are two brackets supporting (l.) the *Dying Gladiator*, and (r.) a man striking a prostrate enemy with a dagger. Two pictures represent a duelling scene (l.) and a landscape with Windsor Castle (r.).

$9\frac{5}{8} \times 14\frac{11}{16}$  in.

# 6945 A NEW WAY TO PAY THE NATIONAL-DEBT.

[Gillray.] *Design'd by Helagabalis. Executed by Sejanus.*

*Pub<sup>d</sup> April 21 1786. by Will<sup>m</sup> Holland, N<sup>o</sup> 66 Drury Lane*

Engraving (coloured and uncoloured impressions). George III and Queen Charlotte stand before the open gate of the *Treasury*, from which Pitt has just wheeled a barrow laden with money-bags. Pitt, the straps of the barrow round his shoulders, his coat-pocket bulging with guineas, obsequiously hands the king a money-bag. George III stands full-face, legs astride, a money-bag inscribed £100000 under his r. arm, another in his r. hand and all his pockets overflowing with guineas. Queen Charlotte (l.) stands on his r. taking a pinch of snuff, and looking up at him with a smile of greedy and satisfied cunning; in her apron is a heap of guineas. Military officers wearing high cocked hats with feather trimmings (in a French fashion), and long pigtail queues, stand round the King and Queen, in a semicircle, in front of the spiked gates of the Treasury, playing musical instruments: fifes, bassoons, a horn, &c. The pockets of the two in the foreground (l. and r.) are crammed with guineas, those of the others, presumably equally full, are concealed. They represent the placemen and Ministerialists of the Treasury Bench. The most prominent (r.) is probably Lord Sydney. In the foreground (l.) an old sailor, armless and with two wooden legs, sits on the ground, his empty hat before him. On the r. the Prince of Wales, in rags, hesitates to take a paper inscribed *Accept £200000 from your Friend Orleans*, which a slim and foppish Frenchman, in bag-wig and *chapeau-bras*, standing on the extreme r., offers him, taking his hand. He is very different from the heavily built Duc d'Orléans (who succeeded his father in Nov. 1785) who had recently presented his portrait by Reynolds (now at Hampton Court) to the Prince of Wales. He had adopted the English manner of dress and made it fashionable in France. See Britsch, *La Jeunesse de Philippe Égalité*, 1926, pp. 417, 419.

On the Treasury wall is a number of placards and torn shreds of paper: *Charity A Romance* (torn); *God save the King* (torn); *Last Dying Speech of Fifty-Four Malefactors executed for robbing a Hen-Roost*, headed by a number of bodies hanging from a gibbet (an allusion to the king's farming activities at Windsor, see No. 6918, &c.); a bill headed by a violin and bow and inscribed *From Germany just arrived a large & Royal Assortment* (on the king's fondness for German musicians); *Economy an old Song* (torn); *British Property a Farce* (torn); *Just publish'd for the Benefit of Posterity: The Dying Groans of Liberty*; a placard with the Prince of Wales's feathers and the motto *Ich Starve* (torn), in place of *Ich dien*, and another with two clasped hands and the word *Orleans* (torn). The last two are above the heads of the Prince and the Duc d'Orléans. After the title is etched, *Dedicated to Mons<sup>r</sup> Necker*.

A satire on the debates of 5 and 6 Apr. 1786 on Pitt's motion for a grant of £210,000 to discharge the debts on the Civil List. *Parl. Hist.* xxv. 1348-



57; Wraxall, *Memoirs*, 1884, iv. 304-7. Fox urged an additional grant for the Prince, whose debts were notorious. For the proposed loan by Orléans see the letter of the Duke of Portland to Sheridan 13 Dec. 1786, quoted, Huish, *Memoirs of George IV*, i. 168-9. Portland was anxious to get rid 'of this odious engagement'. For Necker cf. No. 5657 (1780).

The first of many allusions to the supposed miserliness of the King and Queen, see No. 7836, &c. For the Prince's debts see No. 6967, &c.

Grego, *Gillray*, pp. 79-81 (reproduction). Wright and Evans, No. 18.  $15\frac{5}{8} \times 19\frac{7}{8}$  in.

## 6946 GOING TO MARKET.

*Publish'd April 24<sup>th</sup> 1786 by S. Trent N 1. New Street Covent Garden.*

Engraving (coloured impression). A farm-yard scene with Windsor Castle on a hill in the background. George III, wearing a smock frock, his Garter ribbon hanging down his leg, and holding a pitchfork, gives orders to two guardsmen who are taking his carrots and turnips to market (as in Nos. 6947, 7915). One rides off (r.), the vegetables on the back of his saddle, the other loads his horse with a bundle. Outside a farm-building (r.) Queen Charlotte scatters corn to chickens.

George III's admirable farming activities in the Great Park at Windsor, on land reclaimed from marsh, were a favourite subject of ridicule, see No. 6918, &c. They were usually associated with insinuations of miserliness, an allegation first appearing in No. 6945, cf.

Let great George his porkers bilk,  
And give his maids the sour skim-milk.

'Song' (n.d.) in *Political Miscellanies*, 1790, &c.

$61\frac{3}{8} \times 91\frac{5}{8}$  in.

## 6947 THE FARM YARD.

[? Kingsbury.]

*Pub<sup>d</sup> Apr<sup>l</sup> 29. 1786 by S. W. Fores at the Caracature Warehouse N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A farm-yard scene with Windsor Castle in the distance (r.). In the centre four pigs feed at a trough; George III (r.) and Queen Charlotte (l.) stand on each side of it facing each other in profile, both slightly caricatured. At the King's feet are a bucket and a young pig. The Queen scatters grain to chickens and ducks. On the r. a guardsman walks off carrying a bundle of turnips across his shoulder (see No. 6946). In the background (l.) are haystacks and farm buildings; from one projects the sign of a royal crown inverted. A young woman (probably one of the princesses) advances with a basket (cf. No. 7897). On the r. is a large placard on a post, *Mantraps & Spring Guns*. Behind it are sheep.

Similar in intention to No. 6946, but more elaborate and better drawn. For the man-traps cf. No. 7399 and Peter Pindar (Wolcot) in *Epistle to James Boswell Esq.* [1786] on George III:

He, *ev'ry body* knows, and *ev'ry thing*;

Which clever smith, the prettiest man-trap makes,

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with the note, 'His M——y hath planted a number of those trusty guardians around his park at Windsor, for the benefit of the public.'

The print is described by Angelo, who attributes it to Kingsbury. *Reminiscences*, 1904, i. 326.

10 $\frac{5}{16}$  × 15 in.

## 6948 POOR VULCAN AND HIS CYCLOPS PREPARING IMPEACHMENT PROOF.

[Dent.]

*Pub<sup>d</sup> as the Act directs, by J. Brown, May fair, April 29<sup>th</sup> 1786.*

Engraving (coloured impression). A blacksmith's forge; Fox (centre) holds a piece of iron, inscribed *Proof*, on the anvil which Burke (l.) raises his hammer to strike. A second hammer-man raises his hammer, his arms concealing his head; he is probably Francis. North (r.) kneels blowing up the fire with his mouth, his bellows hang on the wall behind him. All wear leather aprons and are in shirt-sleeves, North wearing his ribbon. Fox supports himself with a crutch; his l. sleeve is torn at the elbow, revealing two dice inscribed, *D<sup>r</sup> Brookes's Elbow Grease*, an allusion to his gaming at Brooks's, cf. Nos. 5972, 6013, &c. The anvil consists of two blocks: on the upper is drawn a brooding hen with the head of Burke sitting on scrolls inscribed *Murder* and (reversed) *Peculation*; on the lower block Burke, armless and legless, lies face downwards, his head resting on a pointed weapon inscribed *Impeachment*; beneath is etched, *The Force of Envy*. On the wall above the anvil is a piece of crumpled sheet metal, inscribed *Accusation*. A large piece of rough iron lies on the ground (r.) inscribed *Impeachment*.

One of several satires on the impending impeachment of Warren Hastings, see No. 6925, &c. *Peculation* is evidently an allusion to Powell, see No. 6926.

8 $\frac{3}{8}$  × 13 $\frac{5}{8}$  in.

POST HORSE DUTY, dated 30 Apr. 1786, an apparent error for 1787, is catalogued under that date, see No. 7159.

## 6949 AN EXTRAVAGANZA OR YOUNG SOLOMON BESIEGING FITZHUBBUB.

*Published May 1<sup>st</sup> 1786 by W. S. Fores at the Carracature Ware-House Piccadilly.*

Engraving (coloured and uncoloured impressions). A companion print to No. 6954. Design in a circle. Mrs. Fitzherbert sits on a settee; the Prince of Wales kneels at her feet, holding her l. hand, his r. hand on his breast; they face each other in profile, her expression calculating, his artless. She wears a very large hat trimmed with three feathers; in her r. hand is a paper inscribed, *Articles of Capitulation 8,000 Per An. A Duchess in my own right. The mockery of Marriage by a Priest and a Parson*. The words are followed by a cross and a rosary. Behind her, on the back of the settee, sits an owl, emblem of wisdom. Above the Prince's head, within a frame, as if in a picture, are a braying ass's head, a fool's cap, and a birch-rod. Outside the circle, in the corners of the plate, are four inscriptions:



[1] "She's wholly your's. My heart's so full of joy  
 "That I shall do some wild extravagance  
 "Of love in publick, and the foolish world,  
 "Which knows not tenderness, will think me mad."

[2] "Go! whither? go from all that's excellent!  
 "Faith, honour, virtue, all good things, forbid  
 "That I should go from her on whom my love is set  
 "Above the price of kingdoms. Give, ye gods!  
 "Give to your boy, your Caesar,  
 "This rattle of a globe to play withal,  
 "This gewgaw world, and put him cheaply off;  
 'I'll not be pleas'd with less than'——

[3] *The Governess of the Fort, and Garrison of Fitzhubbub; after a political resistance of time prpper, surrenders to the besieger; as by the articles of capitulation.*

[4] *It would be sin,  
 That I ——,  
 Should want a cap and rod.  
 Yet no one fears,  
 But with long ears,  
 He will be crowned a God.*

One of many prints on the suspected marriage, see No. 6924, &c. As in No. 6953 the Prince is the tool of Mrs. Fitzherbert.  
 Diam.,  $9\frac{7}{8}$  in.

## 6950 THE HUMBUG WEDDING

[1 May 1786]

Engraving. From the *Rambler's Magazine*. The interior of a bedroom, the Prince of Wales and Mrs. Fitzherbert in a bed, which is decorated with the royal arms and triple ostrich plume. The King and Queen enter through a door (r.); he holds a document inscribed *Act Parl* (the Marriage Act of 1772, see No. 4970, which forbade the marriage of a prince or princess of the blood under the age of twenty-six without the King's consent). Beside the bed stands a monk with an open book, who raises his finger admonishingly to the King and Queen. An elderly man (l.) writes at a table. On the wall is a portrait of Fox, above the door a picture of a crucifix.

Fox was falsely reputed to have abetted the marriage which he had tried to prevent, see No. 6928, &c.

$5\frac{9}{16} \times 3\frac{11}{16}$  in.

## 6951 THE D—E'S FORTIFICATION BLOWN UP.

[1 May 1786]

Engraving. From the *Rambler's Magazine*. Three men are blown into the air by an explosion, the central figure being the Duke of Richmond seated astride a gun, the carriage of which falls to the ground. The other two are falling headlong; from one (probably Pitt) falls a *Bill to fortify*. Guns and stones from the fortifications also fly up from the explosion, which has

been caused by the firebrand of the Speaker, Cornwall, who stands on the l., smiling with satisfaction, the smoke from his brand inscribed *Casting Pole* (see No. 6919). Two sailors stand in a boat (r.) waving their hats with exultation at the disaster.

For the defeat of Richmond's plan for fortifying Portsmouth and Plymouth see No. 6921, &c.

$3\frac{9}{16} \times 5\frac{5}{8}$  in.

**6952** H(EYE)S GR(ACE)ES LA(MEN)TAT(EYE)ON. [1 May 1786]  
[His Grace's Lamentation.]

Printed hieroglyphic letter, with small woodcuts representing objects, indicated by the words in brackets. From the *Rambler's Magazine*, iv. 148.

(Awl)(ass)! my ho(bee)(bee)y (horse) h(ass) r(yew)n his (head) aga(inn)st a (pea)ost. (4°) f(eye)(cat)(eye)ons, ram(pea)arts, (bastion?)s, and garr(eye)-(sons), fare(well). The (bee)reath of (one) (man) h(ass) (bee)l(ass)ted (awl) my (ass)(pea)(eye)r(inn)g c(ass)les. (Arm)(eye)es, leg(eye)ons, can now l(&) w(eye)th(inn) th(eye)s (eye)sl(&), w(hen) the (Devil) (can)(knot) (bee) a(bell) (toe) ret(urn) (bee)(inn)g (inn)(cap)a(bell) of co(pea)(inn)g w(eye)th (Bee)r(eye)(tun)s. (Butt) w(hat) gall(eye)c r(ass)cal can dare (toe) exh(eye)-(bee)(eye)t his l(ant)tern jaw'd f(ace). A s(inn)gle reg(eye)m(men)t of (Bee)r(eye)(tun)s (can) make (cap)t(eye)ves of (awl) th(eye)r (men), ra(eye)se (awl) th(eye)r (woman)s (bell)l(eye)es, & shew (man)k(eye)nd t(hat) (awl)-(bee)ion's sons (can)(knot) (bee)s(yew)rp(ass)ed (inn) val(eye)o(yew)r (man)-hood & (cap)ac(eye)ty. (Well) at (last) (eye) sh(awl) t(yew)rn my (i's) (toe) (toe)wer d(eye)tch, (pea)l(ant) (bee)atter(eye)es there, (toe) s(eye)lence unc(eye)v(eye)! Speakers.

For the Duke of Richmond's plan of fortifications 'blasted' by 'one man', the Speaker, see No. 6921, &c.

$6\frac{1}{4} \times 4\frac{1}{8}$  in.

**6953** THE INTRODUCTION OF F— [FITZHERBERT] TO ST JAMES'S.

*Pub<sup>d</sup> as the Act directs May 3<sup>d</sup> by A Sherlock Princes Street Lambeth*

Engraving (coloured impression). A procession walks (l. to r.) along Pall Mall towards the gateway of St. James's Palace. George Hanger marches in front beating a drum, one of his drumsticks being a birch-rod. Behind him Fox and North march together, Fox playing the flute, North the French horn. After them comes the Prince of Wales, Mrs. Fitzherbert seated astride his shoulders, her breast and legs much exposed, she points authoritatively to St. James's, her r. hand on the Prince's head. Behind (l.) marches Burke, wearing a Jesuit's biretta (cf. No. 6026) and playing the fife. From his pocket protrudes a paper inscribed *Sublime*, in allusion to his book. In the background houses with shop-fronts are freely sketched. A sentry stands on each side of the palace gate.

The Prince is represented as the tool of Mrs. Fitzherbert (cf. No. 6949), with the Opposition as abettors of the marriage, see No. 6932, &c.

$9\frac{3}{4} \times 14\frac{1}{2}$  in.



**6954** THE — [PRINCE'S] NURSERY OR NINE MONTHS AFTER  
— [MARRIAGE]

*Published 9<sup>th</sup> May 1786 by S. W. Fores at the Caracature Ware-house  
N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A companion print to No. 6949. Design in a circle. The Prince of Wales (l.) and Mrs. Fitzherbert (r.) sit side by side on two upright chairs; she holds on her knee an infant in long clothes, which the Prince watches paternally. Behind her (r.) is a cradle decorated with ostrich feathers. Cf. Nos. 6963, 6967, 6980, 6989, 7143, 7565.

Diam., 9 $\frac{3}{4}$  in.

**6954 A** A later state with additions but with the same date: A little boy in trousers wearing a paper cap resembling a papal crown, and holding up a cross-hilted wooden sword, stands (l.) by the Prince. On the wall above the Prince's head is a picture of a bishop christening an infant; the parents, plainly dressed, stand beside the font.

**6955** THE POLITICAL-BANDITTI ASSAILING THE SAVIOUR  
OF INDIA.

[Gillray.]

*Pub<sup>d</sup> May 11<sup>th</sup> 1786. by Will<sup>m</sup> Holland N<sup>o</sup> 66 Drury Lane.*

Engraving, slightly aquatinted (coloured and uncoloured impressions). Hastings, in oriental dress, rides (r. to l.) a camel. He and the camel look down with dignified contempt at Burke (l.), who fires a blunderbuss point-blank at the *Shield of Honour* on Hastings's l. arm. On the shield is a crown. Behind Hastings are Fox and North (r.): Fox raises a dagger with burlesqued gestures and an expression of frenzied rage; North, very short and fat, clutches one of the bags behind Hastings inscribed *Lacks Rupees added to the Revenue*; this is tied to another inscribed *Rupees D<sup>o</sup>*. The three assailants are much caricatured and all wear armour; Burke, grotesquely thin and like some malignant insect, wears a Jesuit's biretta (cf. No. 6026). He somewhat resembles the Don Quixote of No. 7678, &c., cf. also No. 7158; a wallet of *Charges* is slung across his shoulder, bare feet project from the greaves which cover his legs. North wears his Garter ribbon over his armour, with a feathered helmet and top-boots. The point of a large sabre with a damaged blade projects through the tattered scabbard which is inscribed *American Subjugation*. Fox wears the cloak of a conspirator over his armour (cf. No. 6389, &c.). Hastings (not caricatured) wears a jewelled turban, floating draperies, trousers, and slippers; his camel is heavily draped. On its back are bags, inscribed *Saved to the Company* and *Eastern Gems for the British Crown*, with a rolled map, *Territories acquired by W. Hastings*. The background is a mountainous landscape.

One of many satires on the pending impeachment of Hastings, see No. 6925, &c. Similar in spirit to No. 7270. Contrast No. 7278, also by Gillray. See Rose, *Pitt and National Revival*, 1911, pp. 224 ff., and No. 6979, &c.

Reproduced: *Social England*, ed. Traill, 1904, v. 499; S. C. Roberts, *Picture Book of British History*, iii, 1933, p. 25. Copy by Fairholt in Wright, *Caricature Hist. of the Georges* [1868], p. 421.

Wright and Evans, No. 31, dated 1788, when the plate was reissued.

11 $\frac{3}{8}$  × 16 $\frac{1}{4}$  in.

**6955** A A reissue, *Published 1788 by Will<sup>m</sup> Holland N° 50 Oxford Street.* Coloured impression, 'Caricatures', iv. 3.

**6956** THING O' MY IN THE CHARACTER OF MACHEATH

*Vide Begars Opera*

*Pub<sup>d</sup> May 22. 1786. by W. Maynard N° 1. S<sup>t</sup> Martins Court Leicester Fields.*

Engraving (coloured impression). Design in an oval. The Prince of Wales, wearing a hat and his star, stands full-face, his arms slightly extended, as if directing attention to the semicircle of eight women seated on chairs around and behind him. Beneath the design is engraved, *Thus I stand like the Turk with his Doxies around, &c.* The ladies in the foreground may be Mrs. Fitzherbert (l.) and the Duchess of Devonshire (r.). All are good-looking and most are fashionably dressed. The lower l. corner of a picture is visible on the wall (r.). It perhaps represents a woman (Mrs. Fitzherbert) kneeling beside a crucifix. Cf. No. 6961.

$9\frac{3}{8} \times 13\frac{9}{16}$  in.

**6957** THE NORTHERN COLOSSUS OR EARL OF TOADSTOOL  
ARM'D WITH A POLL AXE

*L—nsd—le inv<sup>t</sup>*

*[Published May 26<sup>th</sup> 1786 by W. Moore N° 48 New Bond Street]<sup>1</sup>*

Engraving. Lord Lonsdale straddles across the *River Eden*, a foot on each bank. He raises an axe above his head in both hands to cut down a large oak inscribed *Liberty* on the l. of the river. On the r. of the river, on the horizon, is the town of *Carlisle*; in front of it the land is covered with mushrooms inscribed *1400*. On the l. side of the oak is a signpost inscribed, *The New Road to Westminster*, the hand pointing along *Corruption Lane*. A broken arm from the signpost, inscribed *Old Road to Westminster*, lies on *Freedom Common*. The branches extending over the latter are leafy, those over the toadstools are broken and bare. Punch, with a hump, dressed in the traditional manner, capers beside the post, pointing towards *Corruption Lane* and trampling on a paper inscribed *Charter*. A bridge across the river is breaking, a boat sinks.

Lonsdale, who often returned nine members, was called Jimmy Graspall, Earl Toadstool, in election squibs. Wraxall, *Memoirs*, 1884, iii. 358 n. In order to establish his interest in the borough of Carlisle, he induced the Mayor to admit 1,400 men to the freedom of the city as honorary freemen or faggot voters; they were chiefly from Lonsdale's collieries and estates. These voters were petitioned against by J. Christian Curwen, who became a candidate on the death of the Hon. Edward Norton in March 1786, and again by Rowland Stephenson on the succession of Lord Surrey to the dukedom of Norfolk, 31 Aug. 1786, and were declared illegal. Oldfield, *Representative History*, 1816, iii. 264-5. Punch is John Lowther, candidate in 1786. R. S. Ferguson, *Cumberland and Westmorland M.P.s*, pp. 200 ff. and frontispiece.

$7\frac{7}{8} \times 12\frac{5}{16}$  in.

<sup>1</sup> Written in an old hand.



6958 TIPPEE & TWADDLE.

[Dent.]

*Pub<sup>d</sup> as the Act directs by J. Carter, Oxford Street, May 27<sup>th</sup> 1786.*

Engraving (coloured impression). Design in an oval. A companion print to No. 6933. The Prince of Wales (r.) and Mrs. Fitzherbert (l.), H.L. portraits, embrace, holding each other round the waist; their half-shut eyes give them a maudlin expression. Above their heads are the Prince's feathers and motto, *Ich dien*. At the base of the oval are two crossed broomsticks, cf. No. 6927, &c., joined by a bow of ribbon and a rosary.

'Tippy and Twaddle' is one of several pieces of slang recommended by George Hanger (or W. Combe) to 'lovely Cyprians' as 'fashionable and elegant expressions'. *Life of Col. George Hanger*, 1801, ii. 179-80. 'Twaddle' in Grose's *Dict. of the Vulgar Tongue* (1796) is 'Perplexity, confusion, or every thing else: a fashionable term that for a while succeeded that of *bore*' (cf. No. 6147, 6775). Cf. 'The Birth of Twaddle', verses on the superseding of the word 'bore':

With his last breath expiring Bore,  
Had left his throne to Twaddle.

*Asylum for Fugitive Pieces*, i, 1785, pp. 66-8. The earliest entry in the O.E.D. is 1782. Cf. Nos. 6775, 7713.

4 $\frac{3}{8}$  × 3 $\frac{7}{8}$  in.

6959 THE RISE OF THE STOCKS

J Sf [Sayers.]

*Published 29<sup>th</sup> May 1786 by Tho<sup>s</sup> Cornell Bruton Street*

Aquatint. A bearded Jew (l.) points out to Fox and North the high price of stocks; he holds out to North (r.) a paper inscribed *3 Per Cents Consol done at 75 for y<sup>e</sup> next opening*. North holds out his hands in dismay. Fox stands between and behind them, looking gloomily at North. The Jew stands behind a counter on which hangs a paper, *India Stock 162 Bank Stock 241 India Bonds 50* [? or 59] *Prem. Navy & Victuall<sup>s</sup> Bills Per Cent Discount Exchequer Bills Prem Per Cent Scrip.* At North's feet lies a paper headed *M<sup>r</sup> Sheridans Speech upon M<sup>r</sup> Pitts Plan of Finance*. The background is the wall of a room with arched recesses or alcoves.

These prices are approximately correct, except that of Bank Stock, which fluctuated between 139 and 175 during the year. The rapid rise of the stocks during 1785 and the slower rise during 1786 can be traced in the *Annual Register*: at the beginning of 1785 India Bonds had been at a discount of 6; in May 1786 they were at a premium of 70, touching 175 in September and 341 in 1786. Sheridan's speech is that of 4 May 1786 when he maintained that Pitt's estimate of £1,000,000 surplus on the revenue, available for a sinking fund, was fallacious. *Parl. Hist.* xxv. 1416 ff. Cf. No. 6960.

9 $\frac{1}{2}$  × 7 $\frac{1}{2}$  in.

6960 FRONTISPIECE TO THE 2<sup>D</sup> EDITION OF LD ST—E'S  
OBSERVATIONS ON M<sup>R</sup> PITT'S PLAN OF FINANCE—

J Sf [Sayers.]

*Pub<sup>d</sup> 29 May 1786 by Tho<sup>s</sup> Cornell Bruton Street*

Engraving, slightly aquatinted. Stanhope stands in his library, declaiming;

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he has just risen from his chair and holds his pen in his raised r. hand, his l. rests on a small table (r.) covered with documents. He wears a cocked hat; his leanness is caricatured, his legs being of exaggerated thinness. His r. foot rests on a large volume, *Cocker's Arithmetic*. Under his l. hand are *Observations upon Mr Pitts Plan* and *M. . . of Mr Sheridan's Speech—I prefer the Noble Lord[s] Plan to th[at] of the Minister less visionary*. Behind the table is a bookcase against which are pinned two placards, the smaller superimposed on the other. The larger is a *Table of the Average Price of Stocks for April 1786*, the prices being partly hidden by the smaller print: a man rides a horse in the air, above a line of buildings; a flying figure blows a trumpet. It is inscribed *Ready for Ascension in a few Days Aerial Figures and Thin glittering Textures of the filmy Dew*. On the r. is a small cupboard on legs, its open door showing a chamber-pot whose overflowing contents drip on to a document inscribed *To Prevent Bribery at Elections*. On the pot are papers inscribed *Sinking Fund* and *Surplus*; these fragments appear to have been torn from a document inscribed *Report of the select Committee upon the Ministers Plan for the Reduction of the National Debt. Amount of Taxes Reducti[on] of Salar[ies]*. Above this is an oval picture of the three Graces, to ridicule Stanhope's lanky figure and awkward gestures. Beneath the title is etched:

*One St . . . . pe pester'd his Relations  
With sage Advice about the Graces  
But left Finance and Calculations  
To plodding Pates, and graver Faces.*

*Another St . . . . pe now appears  
Ye Pitts and Neckars give him place  
In Figures first of Financiers  
The first of Figures too in Grace.*

Stanhope (Pitt's brother-in-law) is contrasted with Lord Chesterfield; after his succession as third Earl Stanhope he attacked Pitt's scheme for a sinking fund (see No. 7551, &c.) by speech and pamphlet (*Observations on Mr Pitt's Plan for the Reduction of the National Debt*). He brought forward his own 'Plan for rendering the Reduction of the National Debt permanent' on 22 May on the second reading of Pitt's Bill. *Parl. Hist.* xxvi. 17 ff.; G. Stanhope and G. P. Gooch, *Life of Charles, third Earl Stanhope*, 1914, pp. 67 ff. For his awkward gestures cf. *Rolliad*, No. II:

. . . This Quixote of the Nation  
Beats his own Windmills in gesticulation, . . .

$9\frac{1}{8} \times 5\frac{13}{16}$  in.

### 6961 THE COCK OF THE WALK, DISTRIBUTING HIS FAVOURS.

*Prosecution Inv<sup>t</sup> Justice fecit*

*Published May 31, 1786 by S W Fores at the Caracature Warehouse  
N<sup>o</sup> 3 Piccadilly*

*NB Gentlemen's Designs Executed without any Expence*

Engraving (coloured impression). A spurred game-cock without tail-feathers, representing the Prince of Wales, stands in the foreground on a



flat tasselled cushion; in his beak is a bunch of three tail-feathers. He looks towards a wheelbarrow (l.) drawn by Weltje, in which are bunches of three feathers similar to that in his beak. These are being arranged by George Hanger, who leans over the barrow, holding a bunch inscribed *Lad[y] M——ne* [Melbourne]. The other bunches in the barrow are inscribed *To Lady M——d*; *To the D——ss of D——e*; *To Miss Van——k*. On the ground is a bunch, *To Mrs F . . . . t*. On the r. a smiling oyster-woman points at the bird's denuded tail. The background is formed by shops in Piccadilly, not drawn with topographical precision. In the centre is the shop of *Fores Purveyor of Caracatures to the Public No 3 Piccadilly*, the words written over the door. Above them are the three heads of Burke (l.), Fox (c.), and North (r.) on spikes but arranged like the balls of a pawn-broker. The windows on each side of the door are divided into nine panes, in each of which is a print, very freely-sketched; the central ones are *Out of Fits* (l.) and *In Fits* (r.), see Nos. 8252, 8253; *Fat & Forty*, No. 6927, is on the l. of the door; *Figaro*, No. 6924 in reverse, is on the r. Next it, and on the extreme r. of the window is No. 6934. On one side of Fores (l.) is a poulterer's shop inscribed *Partridge Purveyor of Geese to His Highness &c*; on the other (r.) is *Bullock Purveyor of Meat to His Highness &c*. &c, geese hang in one open shop-front, joints of meat in the other. Over each shop door is a crown with the Prince of Wales's feathers.

For Lady Melbourne, the Duchess of Devonshire, and the Prince see Wraxall, *Memoirs*, 1884, v. 370–2, and cf. Nos. 6115, 6263. Miss Vanneck, third daughter of Sir Joshua, 1st Bart., was mentioned by Walpole, 26 Aug. 1795, as one of the Prince's court at Brighton. Lady M——d is perhaps the wife of Viscount Maitland, one of Fox's martyrs, 'a nice little painted doll'. G.E.C., *Complete Peerage*. For the suspected marriage with Mrs. Fitzherbert see No. 6924, &c. Cf. No. 6956. In this print Fores seems to declare himself an opponent of the Opposition.

10¼ × 15½ in.

## 6962 THE END OF PARLIAMENT.

[Dent.]

*Pub<sup>l</sup> as the Act direts* [sic] by J Brown, Rathbone Place, June 28<sup>th</sup> 1786

Engraving (coloured impression). A snorting bull (John Bull) lies down, overburdened by a vast load of taxes which are represented by a high mound of large rolled documents on his back. Pitt, Dundas, and Arden, in shirts and breeches, tug hard at a long chain of alternate loaves and fishes which issues from the bull's posteriors. Pitt leans back, his r. foot on the animal's rump, singing:

*Pull, pull away, pull the Fishes,  
With them we will fill our Dishes;  
Pull, pull the Loaves, pull a good crop,  
For we have many mouths to stop.*

The other two tug at the chain behind him, their mouths open as if singing a chanty. Arden's wig is falling off. Loaves and fishes lie in a pile at their feet inscribed, *Pensions, Annuities, Gratuities, &c. &c*.

The taxes reading downwards and l. to r., are: *Land Tax Bill, An Act to impose a Tax on Shops* (large), *An Act to impose a Tax on Houses, An Act to impose a Tax on Horses, An Act to tax Hats, An Act to impose a Tax on Windows, An Act to impose a Tax on Insurance, Tea Tax* (very small),

*Tax on Spirits, Tax on Cyder, Tax on Bricks & Tiles, Tax on Auctions, An Act to impose a Tax on Perfumery, An Act to Tax Men & Maid Servants (large), Tax on Births Deaths &c. &c., Tax on Gloves, Tax on Receipts, Salt, Tax on Sugar, Tax on Malt, Tax on Coals, Tax on Wine, Tax on Candles, Tax on Beer, Tax on Glass, Tax on Soap, Tax on Cloth, Tax on Tobacco, Stamp Duties, Tax on Hides, Tax on Paper, Tax on Medicines, Tax on Wool, Tax on Carriages, Tax on Pepper, &c. &c. &c. &c.* Other rolls which are placed vertically along the edges of the pile are *Deals & Battens, Coffee and Chocolate, Commutation.*

For the taxes cf. Nos. 6801, 6914, &c. The title indicates the overriding of the House of Commons in the appointment of Pitt (1783), cf. No. 6438, &c. One of many satires on the loaves and fishes of office, cf. Nos. 6195, 7130, 7154, &c.

$8\frac{3}{16} \times 12\frac{13}{16}$  in.

**6963 AN HEIR APPARENT IN EMBRIO.**

*Pub 1<sup>st</sup> July 1786 by T Allen.*

Engraving (coloured impression). Mrs. Fitzherbert stands in profile to the l., her hands clasped across her waist, leaning backwards from the waist. Her dress protrudes in front giving her the appearance of pregnancy, the silhouette of the front resembling that of the back, inflated according to the fashion of the day, see No. 6874, &c. Her breast is covered by projecting gauze, also a fashion much ridiculed. She wears a wide-brimmed hat trimmed with three feathers and the motto *Ich Di[en]*. From her neck hangs an oval miniature head of (presumably) the Prince, and a rosary.

For the suspected marriage of the Prince of Wales and Mrs. Fitzherbert, see No. 6924, &c.; for the expected child, No. 6954, &c.

$8\frac{1}{2} \times 5\frac{13}{16}$  in.

**6964 A BRITISH MINISTER WORSHIPPING THE MERIDIAN SUN.**

*Engraved after the Original painted by Maria Closestool in the possession of his M——st——y*

[? W. P. Carey.]

*London. Published by G. Humphrey N<sup>o</sup> 48 Long Acre July 5<sup>th</sup> 1786.*

Engraving. George III is seated (l.) on a rectangular altar bending forward, his posteriors bare and irradiated like a sun. He wears a crown; he bends forward as if to caress three fanged serpents emerging from the altar, inscribed, *The King | of | Prerogative*. A pair of hands emerges from clouds: one has taken the sceptre from the King's hand, the other is about to remove his crown. Pitt (r.) kneels behind the altar, holding out a scroll, the *Irish Propositions*, and saying:

*Thou Sun of glory! Source of all that's great!  
At whose command I rule this headstrong state,  
On thee with fainting heart, for aid I call  
O save thy fav'rite from untimely fall:  
(No council summon'd to approve the scheme)  
From our joint heads these Propositions came,  
While luckless I alone, must bear the blame,  
Thick & threefold petitions come to Town  
Lords,—Commons,—Merchants,—all on Billy frown!!!*



Behind him is a bundle of papers held together by a scroll inscribed *Provision for the Boghouse 1785*. They are: *Petition to the [Pa]rliament; Manchester Remonstr[ance]; from Glasgow; Rights of the People; Westminster Petition; Popula[r] Resentment*. Behind the bundle is a pyramid inscribed *Sacrifices to Liberty The Gracchi, De Witt, Gaveston, Mortimer*; a hand pointing from the apex to Pitt is labelled, *The next to fall*. In the distance is a ruined temple: *Temple of Freed[om] a British ruin*. On the side of the altar on which the King is seated is a medallion surmounted with crossed axes inscribed *Prerogative of the People*. It encloses a severed head in a bowl inscribed *Charles I*.

This reversion to the abortive Irish Propositions of 1785 (when there were many petitions against them), see No. 6785, &c., seems to indicate a lack of material for an attack on Pitt; the threats to the King and Pitt are clearly absurd. Probably a skit on a picture exhibited by Maria Cosway (cf. No. 7019) at the R.A. in 1784: 'A Persian going to adore the sun.'

$7\frac{1}{8} \times 9\frac{3}{8}$  in.

## 6965 THE GENTLEMEN PENSIONERS,

[Dent.]

*Pub<sup>d</sup> as the Act directs, for the Proprietor, by J Carter, Oxford Street  
July 13<sup>th</sup> 1786*

Engraving (coloured impression). Britannia (l.), a beggar wearing only a ragged shift, supports herself on her broken spear outside the door of the *Treasury*; her broken shield lies beside her. She says, *Alas! why give to the Rich and neglect the Poor—is this Oeconomy*. In the doorway a dog, his collar inscribed *Pit*, excretes on a paper inscribed *Oeconomy*. Behind his head is a placard inscribed: *Resolved. That No additional Income be allowed to young George. W.P.* Above the door is an implement resembling a gridiron, then called a saveall, cf. Nos. 7322, 7329; the Queen uses it in No. 7922. In the centre Carleton in back view, his ribbon of the Bath inscribed *Quebec Bill*, walks off with a sack over his shoulder inscribed, *1000 l. Per Annum*; he says: *Sure there never was so able and honest a Commissary as Brook Watson—I'll swear that*. On the r. Watson walks off to the r. holding a torn paper: *To the Livery of London I pledge myself not [torn] to accept of Place or Pension*. He has a wooden leg, wears his sheriff's chain, and holds a document inscribed *Annuity*. His coat-pocket bulges with guineas. He says, *Sure there never was so brave & frugal a General as Sir Guy—I'll swear that*. A signpost between the two men points (l.) *To the City of Quebec, (r.) To the City of London*. Beneath the title is etched:

*Unlike to paltry Beggars who in Moorfields stand,  
And meanly ask for daily bread with hat in hand;  
Or brave Tars who by War, not Shark, have lost a leg,  
To gain the privilege in street to starve or beg.*

*The Parliament July 1786 granted a Pension of 1000l per Annum to Sir Guy Carleton, knt. of the Bath, Governor of Canada, Commissioner of Accounts &c<sup>a</sup>, and for the natural Lives of his Lady and two Sons, also an Annuity of 500l to Brook Watson Esq<sup>r</sup> Representative, Alderman & Sheriff of the City of London. NB Sir Guy was Commander in chief at the same time Mr W—— was Commissary General to the Army, in America, during the late War &c.*

The Prince of Wales being heavily in debt, Fox and Sheridan appealed for the payment of his debts and an increased revenue, but were in a small minority (5 Apr. 1786). *Parl. Hist.*, xxv. 1348 ff.; the King also refused help and was clearly supported by Pitt. Rose, *Pitt and National Revival*, 1911, pp. 398 ff. See No. 6967, &c. On 11 Apr. 1786 Carleton was again appointed Governor of Quebec; for the Quebec Act, said to have been suggested by Carleton, see No. 5228, &c. A pension to Carleton's wife and sons of £1,000 a year was approved by the House of Commons, 26 June 1786, when Carleton was attacked by Courtenay for the Quebec Act. *Parl. Hist.*, xxvi. 190-4. Brook Watson, alderman and M.P. for the City of London, had been Commissary-general to the army in Canada under Carleton, and a pension of £500 a year was granted to his wife. (City members were required to pledge themselves not to accept place or pension. Cf. Nos. 7193, 8075.) For the attitude to the commissary as a war profiteer cf. Foote's *Commissary*, 1765. As a Pittite, Watson was a butt of the Opposition, cf. the *Rolliad* on 'Modest Watson, on his wooden leg' (his leg was bitten off by a shark). For the Prince's debts see also Nos. 6945, 6967, &c., 7158, 7162, 7165, 7166.

6 $\frac{13}{16}$  × 11 in.

### 6966 KNAVE OF DIAMONDS.

*Publish'd as the Act directs 11<sup>th</sup> July, 1786, by J. Burke*

Engraving. Warren Hastings sits full-face in an arm-chair. At his feet are many neatly corded rectangular packages across which he straddles, one under his r. foot being inscribed *W.H.*, one under his l. foot, *Bulse<sup>2</sup> of Dia[monds] Ent<sup>d</sup> at S<sup>t</sup> James's*. A larger package (r.), inscribed *Bengal* and *S<sup>t</sup> Ja[mes's]*, is marked with a crown and broad arrow. On this are two books: *Defence* (small) and *Charges against W—H 1786* (large). His r. hand rests on a table (l.) and on a document inscribed: *Fort George . . . Humbly . . . entreating acceptance . . . a Bulse of Diamonds*. Beside it is a small paper inscribed *Gov<sup>r</sup> Ge<sup>t</sup>* and a book: *Bribery*.

The first of many prints on the diamond presented to the King: on 14 June 1786 Hastings presented to George III a diamond sent by the Nizam of the Deccan; the packet had been forwarded to him from India, and by a series of accidents did not reach him till 2 June, and could not be presented till 14 June, the day after the momentous debate of 13 June, cf. No. 6925. Sheridan insinuated on 21 June that the gift was a bribe from Hastings to the King. 'Newspapers and print-shops formed the channels through which the enemies of Hastings generally transmitted their accusations or insinuations over the kingdom.' Wraxall, *Memoirs*, 1884, iv. 342-5. *Parl. Hist.*, xxvi. 146. See *The Bulse*, in *Asylum for Fugitive Pieces*, iii. 125-8. Cf. Orde to Rutland, 14 July 1786: 'The story of the diamond I really suppose to be a very simple matter, which is, as any other possible subject would be, taken hold of to insinuate connection between the Court and M<sup>r</sup> Hastings by the means of corruption. I really believe that the packet happened to come at this unlucky moment, and that the contents or value of them was unknown, as the Nabob's signet had never been broken till it was put into His Majesty's hand.' *Rutland Papers*, iii. 323. See also Nos. 6969, 6978, 6979, 6981, 7139, 7149, 7169, 7264, 7273,

<sup>1</sup> This print should have been placed before No. 6965.

<sup>2</sup> Cf. *The Lounger*, 15 July 1786: 'Pray what is a *bulse*? I understand it to be a package for diamonds as a rouleau is for guineas.'



7274, 7287, 7288, 7301, 7308, 7312, 7325, 7329, 7383, 7384, 7399, 7554, 7626. Cf. No. 7836, &c. For similar personifications of cards see No. 6969, &c.

$5\frac{13}{16} \times 4\frac{1}{8}$  in.

**6967** A TRIP TO BRIGHTON, OR, THE P—— AND HIS REDUCED HOUSEHOLD RETIRING FOR THE SUMMER SEASON.

[Dent.]

*Pub<sup>d</sup> as the Act directs, for the Proprietor, by J Carter, Oxford Street, July 15<sup>th</sup> 1786—*

Engraving (coloured impression). A ramshackle coach and four conveys the Prince's establishment from Carlton House to Brighton, only the two wheelers appearing within the print. Weltje drives; his box-seat is crammed with provisions: a calf's head, leg of mutton, sirloin, carrots, turnips, &c., and is inscribed *Purveyor, Coachman, Cook and Butler*; from it hang a gridiron (or saveall) and an iron pot inscribed *L.W.* [Louis Weltje] *St James's Street*. The head-bands of the wretched horses are inscribed *Whim* and *Caprice*. Inside the coach Mrs. Fitzherbert sits reading *Principles of Oeconomy*; the Prince, seated on her l., gazes at her amorously. In front of them are boxes and a bundle inscribed *Childbed Linnen*. On the roof of the coach sits Hanger (l.), an enormous bludgeon under his arm, reading a paper inscribed *For Sale by Tattersall The Princes Stud*. His feet rest on a cask of *Small Beer* standing, with a basket of *Raisin Wine*, on the boot behind the coach. On the front of the roof sits Fox, very disconsolate, holding a pair of bellows. Between them is a large basket containing a close-stool, a warming-pan, and a cradle. On the panels of the coach are the Prince's feathers and motto, upside-down, and two stars.

A satire on the ostentatious retrenchments of July 1786, when the Prince closed half of Carlton House, dismissing the workmen, the King having refused to pay his debts, see No. 6965, &c. Orde wrote to Rutland 17 July 1786, 'The Prince of Wales's resolution is a striking measure, but if it was a scheme of party to throw reflexion on the King and to raise the credit of the Prince at the expence of His Majesty, it has not answered.' *Hist. MSS. Comm., Rutland Papers*, iii. 324. See Wraxall, *Memoirs*, 1884, iv. 352-3. The Prince went to Brighton in a hired post-chaise on 11 July, Mrs. Fitzherbert followed on 24 July. The rumour that she was pregnant was commonly believed at the time. Wilkins, *Mrs Fitzherbert and George IV*, i. 169-71, cf. No. 6954, &c. See No. 6989, a sequel. See also Nos. 6945, 6968, 6970, 6980, 6982, 7143, 7158, 7167.

$8\frac{5}{8} \times 13\frac{1}{4}$  in.

**6968** A SCENE IN THE SCHOOL FOR SCANDAL.

*London Published July 18 1786 by S. W. Fores N 3 Piccadilly.*

Engraving (coloured impression). The reduction of the Prince of Wales's establishment at Carlton House is represented as the auction scene in *The School for Scandal* (iv. 1). *Lot 1*, a portrait of the King and Queen, as a farmer and his wife, a copy of No. 6934 reversed, is being held up for sale by (?) Sheridan. The Prince, as Charles Surface, stands in the middle of the room, legs apart, his cane raised above his head, r. hand in his

breeches-pocket, saying, *Careless, Knock down the Farmer*. George Hanger as Careless stands in a high-backed arm-chair (r.), his hammer raised above his head, saying, *Going for no more than One Crown*.

Weltje, a stout man, stands beside the rostrum, his arms folded, looking down at a pile of plate at his feet inscribed *Lot 6*. On the l. stand three men: the bidder, pencil and note-book in his hand, saying, *Five shillings for that Lot*, and two military officers, one stout, the other slim and foppish, looking through an eye-glass at the picture. *Lot 2* and *Lot 3* are pictures still on the wall, T.Q.L. portraits of Mrs. Fitzherbert, her hands in a muff, and a lady wearing a large feathered hat, perhaps the Duchess of Devonshire, cf. No. 6961, &c. *Lot 5* is a saddle on the floor beside a pair of top-boots. Through an open door (l.) appears the corner of a building inscribed *Tatersal's* (where the Prince's stud was sold) and a high phaeton which is *Lot 1800* (see Nos. 6970, 6980).

For other satires on the economies of July 1786 see No. 6967, &c.

Reproduced, Paston, pl. clxviii.

10 × 14 $\frac{5}{8}$  in.

### 6969 THE KING OF DIAMONDS

(Published July 21<sup>st</sup> 1786. by J. Best. Holborn)<sup>1</sup>

Engraving (coloured impression). George III, as the King of Diamonds in a pack of cards, looks to the l., holding in his r. hand a coin, in his l. a signpost which points to the l., *To St James's*. To a Garter ribbon round his neck is suspended a bag labelled *Gold du[st]* (cf. No. 6979). A lozenge-shaped diamond is placed on his crown which is inscribed *mon. droit*.

A satire on the bulse presented through Hastings, see No. 6966, &c. For similar personifications of cards see also Nos. 6966, 6975, 6976, 6977, 6978, 6983, 7264.

6 $\frac{1}{8}$  × 4 $\frac{1}{8}$  in.

### 6970 THE BRIGHTON STUD

Pub<sup>d</sup> July 30 1786 by W. S. Fores at the Caracature Ware-house N<sup>o</sup> 3 Piccadilly

Engraving (coloured impression). The Prince's stud, consisting of five asses with human faces, proceeds (l. to r.) past a signpost (r.) pointing *To Brighthlmstone*. The Prince, the central figure, rides an ass with the head of Mrs. Fitzherbert; he wears very long spurs. He is preceded by three animals, the foremost being George Hanger led by a groom (Captain Morris); on his saddle-cloth are the Prince's feathers, as if to show his privileged position. Next is Fox, his mouth wide open as if braying, next Weltje. Behind (l.), apparently doubtful whether to proceed or not, is Lord Derby (or perhaps Lord North). Geese in the foreground (r.) hiss at the procession.

For other satires on the retrenchment of the Prince in July 1786 see No. 6967, &c. His own stud had been sold at Tattersall's, see No. 6968.

Reproduced, *Print Collector's Quarterly*, xxiii. 109.

9 $\frac{15}{16}$  × 15 $\frac{1}{8}$  in.

<sup>1</sup> Written in an old hand.



## 6971 THE FOX AND THE BUST

*Pub<sup>d</sup> Aug<sup>t</sup> 2. 1786 W. S. Fores at the Caracature Ware-house N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A fox with the head of Fox sits in profile to the r., one paw on the forehead of a life-like bust of the Prince of Wales, which he has carved; his mallet and chisels lie on the ground. He says: *What a goodly figure this makes! what a Pity that it should want Brains. Esops Fab.*

Two other pieces of sculpture stand on pedestals: (l.) a W.L. statue of a woman, kneeling on one knee in profile to the l., partly draped, having a certain resemblance to Mrs. Fitzherbert; a head (r.) wearing a laurel wreath in profile to the l., looking up at Fox and the Prince; it has the long nose of Hanger, but is perhaps intended for Æsop.

For Fox and the Prince see No. 6401, &c.

6½ × 9½ in.

## 6972 A MINISTERIAL FACT; OR, A SQUIB OF THE FIRST DAY

*Pub<sup>d</sup> by W. Holland, N<sup>o</sup> 66 Drury Lane, Aug<sup>t</sup> 2. 1786.*

Engraving (coloured impression). Fox, dressed as a woman, scowling ferociously, holds up a knife in his r. hand to strike the King (r.), who calmly pushes him away. A beefeater (l.) seizes Fox's r. arm in both hands. In the background the garden front of St. James's Palace is suggested; on the r. is the side of the King's coach, seen from behind. Beneath the title is etched: *Four presumptive Reasons—Because no two Faces in the world are so much alike!—Because the Political Proteus was seen in a Miliners shop (where no doubt he bought the Cloak and bonnet) about a month ago! Because he was seen by a Grenadier of the Guards coming out of a Cutler's shop (where no doubt he bought the knife) yesterday morning!—But the strongest reason to suppose him y<sup>e</sup> Assassin is because he was an hundred miles from London at the time!!!*

The print is probably ante-dated; Margaret Nicholson's attack on George III was on 2 Aug., see No. 6973, &c.; the attempt 'circulated through the city with amazing rapidity, and, gathering as it flew, a thousand fictions were added'. *Gent. Mag.*, 1786, ii. 709. Cf. *Margaret Nicholson*, in *Political Eclogues*: Wilkes and Hawkesbury ('Jenky') congratulate each other on the escape of 'god-like George'.

6½ × 6¾ in.

## 6973 AN EXACT REPRESENTATION OF AN ATTEMPT MADE BY MARGT NICHOLSON TO STAB HIS MAJESTY ON WEDNESDAY AUGT 2 1786

*Pub<sup>d</sup> Aug<sup>t</sup> 5 1786 by W. S. Fores at the Caracature Ware-house N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). George III takes a paper (a petition) from the hand of Margaret Nicholson, who holds a knife (in her l. hand) against his chest. A beefeater (l.) steps forward to restrain her, another stands unmoved by an open door in a high brick wall. The king's coach is on the r. Not a caricature, though drawn in the manner of one. Cf. a mezzotint of this subject in the Carington Bowles series.

She was insane and was sent to Bedlam, where Sophie von la Roche saw her, kindly treated and writing petitions to the King. *Sophie in London*, 1786, ed. C. Williams, 1933, p. 169. See also Nos. 6972, 6974, 7628.

8½ × 12 in.

# 6974 A SHAKESPEREAN SCENE,

[Dent.]

*Pub<sup>d</sup> for the Proprietor, as the Act directs, by J. Carter, Oxford Street, Aug<sup>t</sup> 7<sup>th</sup> 1786.*

Engraving (coloured impression). Beneath the title is etched: *As performed by the Brighton Company on a late occasion, to which was added the agreeable entertainment of the mistake.*<sup>1</sup>

## Dramatis Personae,

- |   |                               |                        |
|---|-------------------------------|------------------------|
| 1 | <i>The Prince, new drest,</i> | by the P——.            |
| 2 | <i>Falstaff</i>               | Mr F——                 |
| 3 | <i>Doll Tear-sheet</i>        | M <sup>rs</sup> Fitz—— |
| 4 | <i>Pistol</i>                 | Col. H——               |

*The parts of 5 Shallow and the 6 Page  
restored (by desire) to his Grace and Johnny.*

- |   |                              |                  |
|---|------------------------------|------------------|
| 7 | <i>Silence</i>               | his Grace of D—— |
| 8 | <i>Bardolph</i>              | Mr S——           |
| 9 | <i>Davy, the serving-man</i> | Mr W——           |

*See the 2<sup>d</sup> part of King Henry 4<sup>th</sup> Act 5<sup>th</sup> scene 3<sup>d</sup>*

*Power would not have been displeasing to them however they might have  
abhorred the unhappy means that gave it.*

Fox as Falstaff, 2, is seated in the centre of a panelled room with small casement windows. He and Weltje, the serving-man, are on a larger scale than the other figures. In his r. hand is a large covered flagon, on which is a royal crown, his l. is on his breast; he looks with pleased astonishment at Hanger, 4, who runs forward from the r. holding out a riding-whip, and saying:

*Sir John, I am thy Pistol and thy Friend,  
And helter-skelter have I rode to thee;  
And tidings do I bring, and lucky joys,  
And golden times, and rare unlook'd for news—  
Sir John, thy tender lambkin now is King—*

In the background the Prince of Wales, 1, stands holding a handkerchief and saying:

*Thy due, from me,  
Is tears, and heavy sorrows of the blood,  
Which nature, love and filial tenderness,  
Shall, O dear Father, pay thee plenteously:  
See Act 4<sup>th</sup> Scene 4*

On the l. of the design, on Falstaff's r. hand, are crowded the other characters. Doll, 3 (Mrs. Fitzherbert), looks down smiling; the others, also smiling, look towards Pistol. Weltje, 9, stands on the extreme l. with a

<sup>1</sup> *The Mistake*, comedy by Vanbrugh from Molière's *Le Dépit amoureux*.



napkin under his arm. Next him is Sheridan, 8, as Bardolph. Silence, 7, the Duke of Devonshire, leans forward eagerly, his head concealed by Shallow, 5, the Duke of Portland, who stands in profile. Behind him (1.) is 'Johnny', 6, Lord John Cavendish, the size of a small boy, but with an adult's head. All are in quasi-Elizabethan dress, except that Hanger wears his enormous Kevenhuller hat. The background is a panelled wall with deeply recessed casement windows; between these are (1) a placard, *Augt 3<sup>d</sup> by the Brighton Company The Second Part of King Henry the Fourth*, and (2) a crucifix indicating the faith of Mrs. Fitzherbert.

The Prince's friends receive with pleasure the (mistaken) news of the assassination of the King, see No. 6973, &c. The news actually reached the Prince by a personal friend; he immediately went to Windsor, where he saw the Queen. He neither proposed nor was offered an interview with the King, the occurrence marking the first open rupture between them. *Harcourt Papers*, ed. E. W. Harcourt, xi. 262; Huish, *Memoirs of George IV*, i. 176-7. Cf. No. 7129. For a similar theme cf. No. 7624. For Fox as Falstaff cf. Nos. 6231, 6928, 7343, 7345, 7380. Cf. also No. 6401, &c. For Sheridan as Bardolph see No. 7528, &c.

$7\frac{3}{4} \times 13\frac{7}{16}$  in.

## 6975 THE KNAVE OF HEARTS

*Pub<sup>d</sup> August 13<sup>th</sup> 1786*

Pen and watercolour design for an engraving. The inscriptions are in ink. The Knave of Hearts of a pack of cards in profile to the l., representing the Prince of Wales. His hat is inscribed *Amo* and supports a crown constructed of leaves on which sits a bird. In his r. hand is a staff ornamented with a heart inscribed *Fitzherbert* and surmounted by the Prince's feathers and motto, *Ich dien*. At his feet are seven hearts, two being inscribed *Armistead* (see No. 5352, and index) and *Robinson* (see Nos. 5767, 6451, &c.). Beneath the title is written:

*With artful Tales that Love impart!  
He slily Steals each Female Heart.*

For the Prince's marriage with Mrs. Fitzherbert see No. 6924, &c. Cf. No. 6969, &c.

$5\frac{3}{16} \times 4$  in.

## 6976 THE KNAVE OF CLUBS

[c. Aug. 1786]

Engraving (coloured impression). Fox stands full-face, looking to the l. In his raised r. hand is a dice-box from which he throws two dice; in his l. hand is a staff supporting the cap of *Libertatis*. Round his neck is a ribbon, inscribed *Royal Sols*, from which hangs a medallion of a sun emitting rays. From his coat-pocket hangs a scroll inscribed *The suit of [Club]s* (the club being represented by an Ace of Clubs), *Brooks's Willis's Bucks Beef-Steak Anacreontic and Sols*. His feet rest on two books: *Game Act G III* (1.) and *Hoyle* (r.).

For Fox as Knave of Clubs see No. 6488, &c. (in No. 5962 he is the Knave of Hearts). For similar personifications of cards see No. 6969, &c.

$6\frac{1}{8} \times 4$  in.

**6977 BOBADIL KING OF CLUBS.**

*Pub<sup>d</sup> 18 Aug<sup>t</sup> 1786 by H Humphreys N<sup>o</sup> 3 Bedford Court Cov<sup>t</sup> Garden*  
Engraving (coloured impression). A caricature portrait of George Hanger walking (r. to l.), his r. hand resting on an enormous bludgeon (cf. No. 6924). He wears a round hat in place of the usual high cocked hat, a cloak and belted tunic, a sword slung in a shoulder-belt, gauntlet gloves, and top-boots. In the upper l. corner of the print is an Ace of Clubs. Cf. No. 6969, &c.  
 $7\frac{1}{16} \times 5\frac{1}{8}$  in.

**6978 THE QUEEN OF HEARTS COVER'D WITH DIAMONDS**

[c. 1786]

Engraving (coloured impression). A companion print to No. 6979. A bust portrait of Queen Charlotte, directed to the l., taking a pinch of snuff. She wears a jewelled oriental turban; her hair is studded with jewels, and jewels cover her neck and ornament her dress. A large ear-ring is conspicuous. In the upper l. corner of the print, under the words *The Pun*, is a large heart-shaped jewel surmounted with a crown; it stands, embedded in diamonds, in a box inscribed *Bulse*.

A satire on the diamond presented to the King by the Nizam of the Deccan, through Hastings, see No. 6966, &c.; also on the gifts of jewels supposed to be given to the Queen by Mrs. Hastings. Wraxall, *Memoirs*, 1884, iv. 19 n., 342. 'The Pun' appears to stress the plainness of the Queen (not stressed in the print); cf. No. 6931. She is called 'the old Queen of Diamonds' by a correspondent of Lord Charlemont in 1796. *Hist. MSS. Commission, Charlemont Papers*, ii. 275. For her supposed greed for jewels see also Nos. 7287, 7288, 7301 (2), 7312, 7359 (14), 7626. Cf. No. 6969, &c.  
 $5 \times 4$  in.

**6979 CHEYT SING IN HIS EASTERN DRESS.**

[c. 1786]

Engraving (coloured impression). A companion print to No. 6978. A bust portrait of George III in oriental dress, directed to the r. He wears a jewelled turban, a stone above the forehead being inscribed *The Diamond*. Across his forehead is a band: *Monarch*. A bag attached ornamentally to the turban is inscribed *Gold Dust*. Across his shoulder is a piece of drapery inscribed *The Shawl*. A fringed curtain draped beside his head (r.) is *The Curtain*.

A satire on the diamond presented to the King by Hastings on behalf of the Nizam of the Deccan, see No. 6966, &c., and on the presents which Hastings and his wife were believed to have given the King and Queen. The treatment of Chait Singh, Raja of Benares, was the subject of the debate of 13 June 1786, when Pitt and Dundas (see Nos. 6925, 6994, 7139, &c.) voted against Hastings on this charge, making his impeachment certain; see also No. 6915. For portraits of George III as an oriental despot see Nos. 5544-7, 6608.

 $4\frac{5}{8} \times 4\frac{1}{8}$  in.**6980 THE JOVIAL CREW OR MERRY BEGGARS.**

A COMIC OPERA AS PERFORMED AT BRIGHTON BY THE CARLETON COMPANY.

[Dent.] *Designed by Black Charles [Fox] Executed by Humbug.*  
*Published for the Proprietor, as the Act directs, by E. Macklew, opposite the Opera House, Haymarket, Aug<sup>t</sup> 23<sup>d</sup> 1786. of whom may be had*



*the much admired prints of—A trip to Brighton—The End of Parliament—A Shakesperean Scene—The Royal Exhibition—The Knave of Hearts—Three weeks after Marriage—Master George and his Rib—also the very popular print of The Free-born Briton, or a perspective of Taxation &c. &c.*

Engraving (coloured impression). A band of ragged and (ostensibly) crippled beggars, their identity and the verses which they sing indicated by numbers referring to inscriptions etched below the title. The central figures, 2 and 3, are the Prince of Wales (l.) and Mrs. Fitzherbert (r.), who face each other, each supported with a stick. The Prince holds under his arm a hat filled with guineas, with a paper inscribed *By sale of the Stud* £7586, see No. 6968, &c. A small cask hangs from his waist. Mrs. Fitzherbert carries an infant on her back (cf. No. 6954, &c.). Behind her is Burke, 5, very thin and dressed as a Jesuit (cf. No. 6026), his hands folded in prayer. North, 9, very fat and supported on crutches, stands next; his belt is inscribed *American War*. On the extreme r. Hanger, 7, walks in profile to the l., supported on a crutch and on his bludgeon, cf. No. 6924. On the extreme l. is Fox, 4, very hairy and ragged almost to nakedness, supported on crutches. Next is 6, Captain Morris, playing a fiddle and capering, a patch over one eye, a wooden leg projecting from his r. knee, both his legs being sound and stout. Behind and between them is 1, Sheridan, in profile to the r. Next the Prince is 8, Weltje, supported on crutches. All are jovial except Burke and Hanger. The verses are in three columns:

1. Beggar, )	<i>I once was a poet at London,</i>
M <sup>r</sup> S—— )	<i>I keep my heart still full of glee;</i>
	<i>There's no man can say that I'm undone,</i>
	<i>For begging's no new trade to me.</i>
	<i>Tol derol, &amp;c—</i>

2. Beggar, )	<i>In London I once shone with eclat,</i>
The —— )	<i>A stud and brave household could boast;</i>
	<i>Give me a brisk wench in clean straw,</i>
	<i>And I value not who rules the roast.</i>
	<i>Tol derol, &amp;c</i>

3. Beggar, )	<i>A Widow I was, buxom and bold,</i>
M <sup>rs</sup> Fitz—— )	<i>So clos'd with a Royal attack,</i>
	<i>Tho' it is said the marriage wont hold;</i>
	<i>But, ecod, I'll stick to his back.</i>
	<i>Tol, derol, &amp;c.</i>

4 Beggar, )	<i>Here comes a patriot<sup>1</sup> polite, Sir,</i>
M <sup>r</sup> F—— )	<i>Who flatter'd the K—— to his face;</i>
	<i>Now railing is all his delight, Sir,</i>
	<i>Because he's turn'd out of his place,</i>
	<i>Tol, derol, &amp;c.</i>

5. Beggar, )	<i>I was a Jesuitical<sup>2</sup> preacher,</i>
M <sup>r</sup> B—— )	<i>I turn'd up my eyes when I pray'd;</i>
	<i>But my hearers half-starv'd their teacher,</i>
	<i>For they believ'd not one word that I said.</i>
	<i>Tol derol, &amp;c—</i>

<sup>1</sup> 'Courtier' in the original.

<sup>2</sup> 'Fanatical' in the original.

# CATALOGUE OF POLITICAL AND PERSONAL SATIRES

6. Beggar, } *I still am a merry song maker,<sup>1</sup>*  
 Cap<sup>t</sup> M—— } *My heart never yet felt a qualm,*  
*Tho' poor, I can fiddle and caper,*  
*And sing any tune but a psalm.*  
*Tol, derol &c.*

7. Beggar, } *Make room for a soldier in buff,*  
 Col. H—— } *Who valiantly strutted about;*  
*And if the peace should be breaking off,*  
*Why—then he'll most wisely sell out.*  
*Tol, derol &c.*

8. Beggar, } *De Beggar vos I in Germany,*  
 M<sup>r</sup> W—— } *But alms vos here better agree;*  
*For by begging in coot company,*  
*Begging vos de making of me.*  
*Tol, derol, &c.*

9. Beggar } *Since Beggars then are happy and free,*  
 L—— N—— } *Pray, talk no more of state axes,*  
*For by the War you'll surely agree,*  
*That All I've beggar'd with Taxes.*  
*Tol, derol. &c.*

A satire on the Prince's debts and on his economies at Carlton House, see No. 6967, &c. Verses 1, 4, 5, 6, 7, and the last two lines of verse 2 are taken almost literally from Air XIX of *The Jovial Crew*, a popular comic opera altered from Broome's comedy by Roome in 1731 and several times reprinted in the 18th century. For North's 'axes', a reference to the threats of the block made by Fox, Burke, and others, see No. 5969, &c.; for his taxes, No. 5964, &c. For the plight of the Opposition cf. No. 6671, &c.

$5\frac{7}{8} \times 13\frac{1}{4}$  in.

## 6981 THE DIAMOND PRESENT.

[1 Sept. 1786]

Engraving. *Rambler's Magazine*. The King seated in a chair holds an egg-like diamond in his l. hand, and gapes in astonishment or anger towards three ladies (l.) who address him excitedly. A young man (? the Prince of Wales) holds open a door through which looks a fourth lady. The text (a dialogue) shows that the women are the Queen, the Princess Royal, Princess Elizabeth, and Mrs. Schwellenberg. They discuss the diamond presented by Hastings, the King saying 'they may well call Mr. H—— the knave of diamonds', see No. 6966, &c. On the wall is an oval H.L. portrait of (?) the Prince of Wales.

$5\frac{9}{16} \times 3\frac{3}{4}$  in.

B.M.L., P.C.

## 6982 THE PRINCE NOT IN STATE.

[1 Sept. 1786]

Engraving. From the *Rambler's Magazine*. The Prince of Wales drives Mrs. Fitzherbert in a small two-wheeled country cart in the direction of a signpost pointing *To Wales*. A young man driving (l. to r.) a fashionable high phaeton *To London* looks down at the couple with a smile. In the distance (r.) is St. Paul's.

<sup>1</sup> 'Gut-scraper' in the original.



One of many satires on the Prince's ostentatious economies at Carlton House in July 1786, see No. 6967, &c.

$3\frac{11}{16} \times 5\frac{1}{2}$  in.

### 6983 THE QUEEN OF CLUBS

*Publish'd Sept 20<sup>th</sup> 1786 by S. Trent N<sup>o</sup> 1 New St Covent Garden.*

Engraving (coloured impression). The Duchess of Devonshire stands full-face, her head turned in profile to the r., holding out in her l. hand a tall staff surmounted by a stag's head (the Cavendish crest), and the arm of a signpost pointing *To Chiswick* (where the Duke had an estate). From the staff is slung a paper headed *Graham's private advice* (see No. 6323, &c.). In her r. hand is an open music-book, *Devonshire Minuet*. One foot rests on a volume of *Sentimental Toasts*, the other on *Cap<sup>t</sup> Morris's Songs*. The upturned brim of her large hat is ornamented with clubs (cf. No. 6976) and a large blue and buff favour. The hat is trimmed with fox's brushes. Round the decolletage of her dress is a ribbon inscribed *Liber-tatis*. A miniature fox is suspended at her breast in a loop of ribbon. Her dress is striped in blue and buff.<sup>1</sup>

One of many satires deriving from the activities of the Duchess at the Westminster Election of 1784, her friendship with Fox, and her acknowledged position in the counsels of the Whig party, cf. her diary quoted in Sichel's *Life of Sheridan*. See Nos. 6493, 6588, &c. For songs to the Duchess see *Westminster Election*, pp. 474, 494, &c. Cf. No. 6969, &c.

$7 \times 5\frac{1}{8}$  in.

### 6984 ROYAL TASTE.

[Dent.]

[*Pub<sup>d</sup> for the Proprietor as the Act directs, by J. Carter, Oxford Street, Sept 20<sup>th</sup> 1786—*

Engraving (coloured impression). George III drives a farm-cart l. to r. and downhill in Windsor Great Park. Queen Charlotte sits beside him and four princesses (one a child) are crowded behind. The two plodding horses are driven tandem, their head-bands inscribed *Felicity* and *Rusticity*. The cart is inscribed *Windsor Farm Common stage Cart N<sup>o</sup> 1786*. On the horizon (r.) Windsor Castle is faintly indicated. In the middle distance (r.) is one of the King's farms. Farther off a coach and six proceeds from r. to l. preceded by two men on horseback.

One of many satires on the King's personal interest in his Windsor farms and on his supposed lack of dignity in private life, see No. 6918, &c. The princesses are Charlotte (the Princess Royal), Augusta, Elizabeth, and Mary.

$8\frac{1}{2} \times 12\frac{3}{8}$  in. (clipped).

### 6985 TAFFY AND HUR WIFE, SHENTLEMAN OF WALES.

*Pub<sup>d</sup> by S W Fores Sept 28. 1786 at the caricature warehouse no. 3 Piccadilly*

Engraving (coloured and uncoloured impressions). The Prince of Wales riding (r. to l.) a goat, emblem of Wales. Mrs. Fitzherbert is seated astride

<sup>1</sup> As always, this is really blue and pale yellow, and almost exactly the colour of a Westminster Election favour in the Print Room (Banks Collection of Trade Cards).

behind him, her arms round his waist; her leg is much exposed, showing a garter inscribed *honi soit*. The goat is the size of a horse and has a curly coat, its speed is indicated by the petticoats of Mrs. Fitzherbert, which stream behind her. In the foreground (r.) is a milestone inscribed *from Briton to Winsty*. In the background (l.) are mountains and a small town. After the title is etched, *N.B. The Welch Women all ride cross legged and bare-backed*.

One of many satires on the marriage of the Prince, see No. 6924, &c. 'Winsty' indicates Wynnstay, the estate of Sir Watkin Williams Wynn.

Reproduced, *Print Collector's Quarterly*, vol. xxiii, p. 107.

$8\frac{1}{2} \times 11\frac{1}{8}$  in.

## 6986 THE KINGS EVIL.

*Pub<sup>d</sup> by S. W. Fores Sep<sup>r</sup> 28 1786 at the caricature warehouse no. 3 Piccadilly*

Engraving (coloured impression). The Prince of Wales stands with his arms folded, staring gloomily. He wears a hat, top-boots with spurs, and holds a riding-switch. Behind, Mrs. Fitzherbert (l.) sits at a small round table holding a knife, and pointing to a paper inscribed *To the part affected*. Medicine-phials and salves are on the table. Her legs are placed, and defined under her dress, in a manner then considered immodest. On the wall above her head hangs a Garter ribbon (arranged like a halter) inscribed *Evil to them that evil think*. On the wall (r.) behind the Prince's head are two pistols beneath the words *A Recipe*. Part of a settee (r.) completes the design.

For the Prince's marriage see No. 6924, &c.

$9\frac{11}{16} \times 7\frac{13}{16}$  in.

## 6987 WE THREE LOGGERHEADS BE.

*Pub<sup>d</sup> by S W Fores, Sept<sup>r</sup> 28, 1786 At the Caricature Warehouse n<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). H.L. portraits of George III<sup>1</sup> (l.) and the Duke of Richmond (r.) looking fixedly at each other. The King is in profile, the Duke in back view, his head turned in profile to the l.

On inn-signs of this name two men were depicted, the spectator being the third. A gibe at the supposed stupidity of the King (cf. Nos. 5669, 5683, 6007, 6486) and of Richmond (cf. No. 6921, &c.); they had (before 1783) been on bad terms.

$6\frac{1}{4} \times 8\frac{1}{16}$  in.

## 6988 THE GENERAL TOAST.

*Published by S W Fores October 20 1786, at the caricature warehouse n<sup>o</sup> 3 Piccadilly.*

Engraving (coloured and partly coloured impressions). Three oval designs, two above with a larger one below, illustrating three satirical toasts. Above (l.) is a H.L. portrait of Fox, with a calculating smile, seated at a table

<sup>1</sup> Or possibly the Prince; this is suggested by the arrangement of the hair and the resemblance to the Prince in, e.g., No. 6988.



holding a dice-box; coins, another dice-box, and the Knave of Clubs (cf. No. 6976, &c.) are on the table. This is *Honor and Honesty*. The companion oval contains a H.L. portrait of Wilkes, squinting violently as he writes No 45 *To the K.* Beside him is a book, *Essay on Woman*. This is *Love and Loyalty*, cf. No. 6568, &c. In the larger oval the Prince of Wales (l.) and Mrs. Fitzherbert (r.) are seated together, gazing at each other, her arm round his neck. Before them on a narrow draped table is a book, *Morris's Songs*. This is *Fitz and good Company*. Cf. No. 6924, &c.

$10\frac{1}{2} \times 8\frac{3}{4}$  in. Ovals,  $4\frac{1}{4} \times 3\frac{1}{2}$  in. (2),  $5\frac{5}{16} \times 4\frac{7}{16}$  in.

**6989 RETURN FROM BRIGHTON, OR A JOURNEY TO TOWN FOR THE WINTER SEASON.**

[Dent.]

*Pub<sup>d</sup> as the act directs, for the Proprietor, by E. Macklew, Haymarket, Oct<sup>r</sup> 23<sup>d</sup> 1786 of whom may be had the new and much admired Prints of A trip to Brighton—The Jovial Crew or Merry Beggars—The Sudden Squall &c &c*

Engraving. A sequel to No. 6967. A coach and four is driven at a gallop from r. to l., by two postilions: Fox rides the near wheeler, Sheridan the near leader; both ply their whips. Inside the coach is the Prince of Wales, reading *Town Amusements* but looking at his infant which North, on the back seat, holds on his knee (cf. No. 6954, &c.). On the Prince's r. is Mrs. Fitzherbert. The centre of the coach roof is piled with boxes, baskets of fruit, a bunch of flowers, a hare, and a bird. These divide Hanger, who sits facing the horses, his club under his arm, reading a *Scheme for finishing Carlton House*, and Weltje reading a *contract*, his feet resting on a pot, saveall, &c. Both men smile with satisfaction. The door of the coach is decorated with Mrs. Fitzherbert as Hope, holding an anchor surmounted by the Prince's feathers and motto, *Ich Dien*; on each side-panel is a star; it is ornate and decorated with crowns, in contrast with the shabby vehicle of No. 6967. In front of the coach is tied a large pair of bellows (whose nozzle points directly at Fox) inscribed *Motion for increase of Income*.

This anticipates the debates of 20, 24, and 27 Apr. 1787, when an appeal was made for the payment of the Prince's debts. *Parl. Hist.* xxvi. 1019 f., 1048–56, 1059; Rose, *Pitt and National Revival*, 1811, pp. 400 ff. An appeal for an increased income for the Prince had been made by Sheridan and Fox in debates on the Civil List, 5 and 6 Apr. 1786. *Parl. Hist.* xxv. 1354–6.

$7\frac{5}{8} \times 15$  in.

**6990 NON COMMISSION OFFICERS EMBARKING FOR BOTANY BAY**

[J. Boyne.]<sup>1</sup>

*Publishd as the Act directs Nov<sup>r</sup> 1<sup>st</sup>, 1786 by H Humphreys Bond S<sup>r</sup> & E, Hedges N 92 Cornhill*

Engraving (coloured and uncoloured impressions). A ship's boat, containing the Prince of Wales and his friends, puts off from shore. In the stern

<sup>1</sup> Attributed by Grego to Gillray.

is Sheridan clenching his fist at two bearded Jews (l.) who kneel in supplication for payment of their debts. Behind them stands Perdita Robinson, her hair loose, her arms outstretched, also in despair at the departure. Captain Morris stands in the stern, pushing off with a boat-hook. George Hanger turns round to threaten the two Jews with his bludgeon (cf. No. 6924). In front of him sits a man in legal gown and flowing wig, his face almost concealed, identified in an old hand (in No. 6992) as Erskine. His wig is inscribed *Leather Bag*. The two central figures are the Prince and Fox; the Prince sits astride a cask of *Imperial Tokey*, holding up a glass and looking reflectively towards the shore; Fox stands behind him, his hands resting on the hilt of a large sword inscribed *chop Logic*. In the bows stands Burke, bending forward, his arms outstretched as if giving a benediction; he wears a monk's robe with a mitre in place of the usual biretta (cf. No. 6026). At his feet sit North and Portland, wearing his coronet. Sheridan, Morris, and Fox wear armour and helmets; that of Sheridan is inscribed *From Drury*, that of Morris *W Morris*; that of Fox is plumed, and decorated with a fox's head, a gallows, and the words *We escape*. The Prince wears a fool's cap trimmed with his feathers. On the extreme l. a gallows and a ship on a very small scale, inscribed *Black Wall*, are faintly indicated, showing that the departure is from Execution Dock where pirates and others were hanged.

A satire on the bankruptcy, political and financial, of the Opposition, cf. Nos. 6671, 6980, &c. In September the newspapers first reported the intention of the Government to send convicts to Botany Bay, e.g. *London Chronicle*, 14 Sept. 1786. The scheme was mentioned in the King's Speech of 23 Jan. 1787. *Parl. Hist.* xxvi. 212. See Rose, *Pitt and National Revival*, 1911, pp. 436 ff. See Nos. 6992 (a sequel), 7122, and No. 7127. For Fox and the Jews see No. 6617, &c., and cf. No. 6991. Similar in manner to No. 6281.

14 $\frac{3}{4}$  × 20 $\frac{1}{2}$  in.

## 6991 THE LEGACY.

[Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 10<sup>th</sup> 1786; by W: Holland N<sup>o</sup> 66 Drury Lane.*

Engraving (coloured and uncoloured impressions). The white horse of Hanover, laden with two panniers (inscribed *Sterling*) overflowing with guineas, and a tea-tray with a tea-service, is being led off to the r. by a scampering demon, wearing a high cocked hat and a coat, his hair in a queue. Under his arm is a sack inscribed *light gold for charities*. A sign-post (r.) points *To Hesse-Cassel*. A sack, labelled *For Secret Services*, with the legs and feet of an animal or demon walks behind the horse, which directs a blast of excrement towards the royal party. In the middle distance (l.) the royal family stand disconsolately in a group: Queen Charlotte, much caricatured, holds up a slender purse to the King with a gesture of despairing astonishment. The King, who wears a hunting-cap, though melancholy, appears resigned. The younger children, ragged and in tears, surround their parents. Behind them is Windsor Castle. In the foreground (l.) is the corner of a debtors' prison, a begging-box outside the barred window through which look the Prince of Wales, Burke, Fox, and North; George Hanger's profile is just visible within.



A satire on the will of the Princess Amelia, the aunt of George III, who died 31 Oct. 1786. She left the bulk of her property to her nephews Prince Charles and Prince Frederick of Hesse-Cassel. There were other legacies, but nothing was left to any member of the English royal family. *Gent. Mag.*, 1786, ii. 1000. See also No. 7121, and cf. No. 7836, &c. Cf. Peter Pindar's *Ode*:

"What, What? You know that B——, my old dead Aunt,  
"Left not a Sixpence, Pitt, these Eyes to bless  
"But from the Parish sav'd that F——l at H—sse.

$11\frac{7}{8} \times 16\frac{3}{16}$  in.

## 6992 LANDING AT BOTANY BAY

[J. Boyne.]

*Publish'd Nov<sup>r</sup> 16 1786 by E Hedges Cornhill N 92 & H. Humphreys  
N<sup>o</sup> 5 Bond St*

Engraving (coloured and uncoloured impressions). A sequel to No. 6990, The party of the Prince of Wales, dressed as in No. 6990, lands in a body, headed by George Hanger, who marches with a flag on which are fetters and the words *The Majesty of the People*. Next walks Burke holding a tall crozier and reading from the *Newgate Calendar*. Captain Morris and Erskine walk together; Morris has the legs of a satyr, his tongue protrudes, and he looks fiercely over his r. shoulder. A box, inscribed *The Critic* | *C<sup>t</sup> Morris's Songs or Wit and Obscenity Proper Amusement for a Prince* | *Fiants*, is slung across his shoulders. Erskine, the Prince's Attorney-General, carries before him a box surmounted by the Prince's feathers decorated with a large monogram, *GP*. The rest of the party has not reached land: the Prince sits astride a plank carried by a convict, the other end being shoved off the boat by a convict in the stern. North and Fox, wading, support him by the r. and l. arms. These three have expressions of alarm and despair. Sheridan is absent. A convict in irons (l.) is picking North's pocket. The bows of the boat are filled by convicts. In the middle distance is the ship: from the mainmast flies a pennant inscribed *Coalition Transport C<sup>t</sup> Morris commander*. A sailor standing on one of the yards waves a long streamer inscribed *Send off the Long Boat Lord George is Preaching free Will to the Convicts*. From a cliff (l.) a savage is about to hurl a rock on the ship, another uses a bow and arrow. In the distance (r.) three naked savages flee from the ship; behind is a rocky peak. Beneath the design is etched, *all these & more came flocking but with Looks down cast & Damp &c.*

Lord George Gordon in 1786 wrote and published a pamphlet, 'A Petition to Lord George Gordon for the Prisoners in Newgate, praying for his Interference, and that he would secure their Liberties, by preventing them from being sent to Botany Bay', and had copies distributed in the prison. For this he was tried for libel in the King's Bench, 6 June 1787, and sentenced 28 Jan. 1788. Erskine was one of the counsel for the prosecution. *Ann. Reg.*, 1787, pp. 242 ff.

$14\frac{1}{2} \times 20\frac{1}{4}$  in.

**6993** AN ENQUIRY INTO THE CAUSE OF THE HIGH PRICE OF PROVISIONS.[Dent.] *Designed by Le Sheriff Executed by Corporation**Pub<sup>d</sup> as the Act directs for the Proprietor, by E. Macklew, Haymarket, Nov<sup>r</sup> 23 1786 of whom may be had the new Print of the Mayor's Feast at Guildhall 1786.*

Engraving. A city feast, guzzlers seated on each side of a long table, the ends of which do not appear. The decorations of the wall explain the intention of the satire: in the centre is an escutcheon, a burlesque of the arms of the City of London; a knife (in place of the dagger) in the sinister chief quarter is inscribed *Hash*. The supporters are two stags, probably an allusion to the old gibe that citizens were cuckolds. The motto is *We live to eat*. A turtle serves as crest. On each side of the arms are two placards: [1] *Resolved, That all persons not bound by Corporation laws to feed on animal food, be advised to content themselves with a vegetable diet, as it will much tend to reduce the price of Provisions.* [2] *Hereford. Father H— informs the Committee, that he is using his best endeavours to prevent the little farmers being guilty of monopolizing the necessaries of Life.* [3] *The Committee feel themselves much indebted to their West India correspondent, & hope a continuance of his favors, as they very much wish to promote the Trade of the Islands.* [4] *The Committee return thanks to their Correspondent Sylva, for his kind correspondence, & would be very glad of the assistance of any other gentleman, in the like manner, they having a very great predilection for primitive living.* Two pictures are on the extreme l. and r.: *The Report* represents a citizen wearing a civic chain seated in a latrine; behind his head are two placards: *Cure for a Surfeit* and *Good example a city Tale*. *The Cause* (r.) depicts a stout man gorging at a table loaded with food and wine; on the wall is a placard, *Moderation, an old story*.

On the farther side of the table are five men; four are guzzling in an ill-bred manner, the one farthest l. holds a wine-glass. All have napkins tucked under the chin. Behind their heads are placards: *Resolved, That a bounty be given for the encouragement of the Turbot fishery* and (r.) *Resolved, nem. con. That corporation dinners do not increase the price of Provisions.* Four men sit on the near side of the table, two in back view, the two central diners turning their heads in profile to look at each other; on the bench next one of these (l.) is a hammer inscribed *Auctioneer*, next the other a trowel inscribed *Bricklayer*. All wear civic gowns. The table is covered with food and there is a bottle of *Claret*. The two centre dishes are a tureen (inscribed *Turtle*) from which hangs a label, *a West India Trader to the Provision Committee*, and a saddle of mutton, correspondingly labelled *Sylva to the Provision Committee*.

City guzzlers are satirized by allusions to the inclosure controversy: the title appears to be taken from an anonymous pamphlet of 1785: 'A Political Enquiry into the consequences of enclosing waste lands and the causes of the present high price of Butchers' Meat, Being the sentiments of a Society of Farmers in —shire' [? Hereford]. This was answered in 1787 by Howlett, who maintained that inclosures did not increase the price of food. The inclosure controversy was interrelated with that on the monopolization of farms by the squeezing out of small farmers. 'Sylva' is perhaps the writer of a topical pamphlet, not traced in the B.M.L. In March 1786



there was a debate on the encouragement of the British turbot fishery. *Parl. Hist.* xxv. 1156 ff.

8 $\frac{3}{8}$  × 12 $\frac{5}{8}$  in.

## 6994 EMPLOYMENT DURING RECESS

[J. Boyne.]

*Published by H. Humphreys New Bond St Novr 25 1786*

Engraving (coloured and uncoloured impressions). A design in two compartments, each based on one of the familiar 'Cries of London':

In *Le—Gagne—Petit* (l.) Fox is a knife-grinder busily sharpening a headsman's axe. Arranged along his barrow are four knives of various shapes inscribed respectively *Enquiry*, *inversion*, *sarcasm* (with a notched blade), *incrementum*. A horn attached to the barrow is inscribed *Fluidity*, a box *Collective Ideas*. In the background (l.) is the gateway of St. James's Palace with two sentries. Behind Fox (r.) is the house at the SW. corner of *St James's St*. He wears a cap and a waistcoat showing a ragged shirt-sleeve. Beneath the design is engraved:

*To be Sirs Ingenious I'll tell you my Mind  
'tis for What I can get Makes me Willing to Grind.*

[2] *Poisson—Salé*. Burke walks (l. to r.) along *Pall Mall* carrying bundles of stock-fish on a pole across his shoulder; he bends forward supporting himself with a stout stick. His only garment, except hat and short wig showing his own hair, is a coat worn back to front, his legs being bare. On a wall behind him (l.) are two play-bills: *Much-Ado about Nothing* *Principle Performer M<sup>r</sup> B——e with The Fathless Irishman*, and *Impeachment of Warren Hastings a Farce, as performed by the Tools of Faction St Stephens Chaple*. Beneath the design is engraved:

*Salt Fish ho  
'tis I Who late Amused you all by Crying Hastings.*

'Hastings' is a pun: early peas were cried in the London streets as *hastings*, cf. No. 7267, &c.

For the proceedings against Hastings in 1786 see No. 6979, &c. For Fox and Burke cf. Nos. 6790, 6791.

Each design, 7 $\frac{3}{8}$  × 6 in. Pl., 8 $\frac{1}{4}$  × 13 $\frac{5}{8}$  in.

## 6995 THE COMMERCIAL TREATY; OR, JOHN BULL CHANGING BEEF AND PUDDING FOR FROGS AND SOUP MAIGRE!

*Pub. by W<sup>m</sup> Holland N<sup>o</sup> 66 Drury lane. Novr 25 1786.*

Engraving (coloured impression). George III, dressed as a cook but wearing a ribbon and star, advances from the l. with a large dish of ribs of beef. He is followed by (presumably) Queen Charlotte as a cook-maid carrying a pudding. They meet a grotesquely caricatured Frenchman and Frenchwoman, probably intended for Louis XVI and Marie-Antoinette. The man strides forward holding out a dish of frogs; he is foppishly dressed with a long queue and sword; the woman wears a cap but is dressed in the fashion with very projecting bust and 'derrière' (see No. 6874); on the latter at her back is seated a monkey. She holds a small dish or cup.

Beside George III is a stolid English dog; a lean French greyhound stands on his hind legs begging for English beef (cf. Nos. 5611-12). In the centre, above and between the two men, is a knife inscribed *Margaret Nicholson's Knife*, see No. 6973, &c.

For the Commercial Treaty of 1786 see Rose, *Pitt and National Revival*, 1911, ch. xiv; id., 'The Franco-British Commercial Treaty of 1786', *Eng. Hist. Rev.*, 1908; J. H. Clapham in *Camb. Hist. of Br. Foreign Policy*, i, 1922, pp. 164 ff. The terms were highly advantageous to English manufacturers, largely owing to Eden's expert knowledge (see No. 6815) and to de Rayneval's doctrinaire belief in the dogmas of the Physiocrats. The Opposition tried unsuccessfully to revive the clamour which had proved successful against the Irish Propositions (see No. 6795). See also Nos. 7128, 7130, 7132, 7133, 7136, 7137, 7140, 7141, 7142, 7143, 7144, 7148, 7150, 7158, 7170, 7175, 7480, 7841.

$8\frac{3}{4} \times 12\frac{1}{8}$  in.

### 6996 PROVINCIAL GENERAL BUTTONS MARCHING TO SARATOGA WITH PLUNDER

*Kay fecit 1786* [after Lt.-Col. Campbell].

Engraving. An officer rides (r. to l.) along a winding road, he looks over his r. shoulder at the spectator, showing a scowling face and large, grotesque features. Behind him is a saddle-bag, a saddle, &c. Before him in the distance is a mounted soldier wearing a Liberty cap, cf. No. 5329.

Drawn by Campbell while a prisoner of war after Saratoga (see No. 5670, &c.), the General striking him as a ludicrous figure. There is no officer of this name in the *American Dict. Nat. Biog.*

Kay, No. CVII.

$4\frac{3}{4} \times 4\frac{3}{4}$  in.



1786

PERSONAL AND SOCIAL SATIRES

6997-7009

Series of *Tête-à-tête* Portraits

6997 N° XXXIV. THE FAIR HIBERNIAN.

N° XXXV THE STANCH PATRIOT.

*London, Publish'd Jan<sup>y</sup> 2<sup>d</sup>; 1786, by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xvii. 625. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. The man wears regimentals, a ribbon and star. He is 'descended from one of the greatest families in Ireland', and has spurned lucrative offers from the Lord-Lieutenant. He is identified by H. Bleackley as Lord Charlemont; it is implied, however, that he is a duke; if so he must be the Duke of Leinster, the subject of an earlier *Tête-à-tête*, see No. 5356. There are no clues by which he can be identified with certainty; the star is incorrect in either case. The Fair Hibernian is a courtesan.

Ovals.  $2\frac{7}{8} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.

6998 N° XXXVII THE PIOUS PROSELYTE.

N° XXXVIII THE PROFLIGATE PRIEST.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street, Jan<sup>y</sup> 18; 1786*

Engraving. *Town and Country Magazine*, xvii. 681. Two bust portraits in oval frames. The man is a parson with a small living, which he is said to have obtained by countenancing the amours of a peer with his sister; he gets a livelihood from cards. The 'proselyte' is of good family and bad reputation.

Ovals.  $3 \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.

6999 N° II DORINDA.

N° III DORCAS.

*London, Publish'd Feb<sup>y</sup> 1, 1786 by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xviii. 9. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Captain Topham and Mrs. Wells.<sup>1</sup> He has 'exerted himself very powerfully' to bring Dorinda forward, and wrote a farce for her benefit 'last year' which established her reputation.

This was *The Fool*, played 14 Dec. 1785 at Covent Garden, when Mrs. Wells made her first appearance there; she did not have a benefit till 11 May 1786, when another farce by Topham, *Small Talk, or The West-*

<sup>1</sup> H. Bleackley identifies them as Robert Merry and Elizabeth Brunton. This is impossible: Merry wrote no farce in 1785 and did not return to England from Florence till 1787.

*minster Boy*, was hooted from the stage by a body of Westminster boys. Baker, *Biog. Dram.*; Genest, vi. 390-402. See Nos. 6854, 7058, and Index.  
Ovals.  $2\frac{7}{8} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.

**7000** N° IV THE CELEBRATED MRS M—Y.

## N° V. THE UNFORTUNATE ADVENTURER

*London, Publish'd March 1; 1786 by A. Hamilton Junr Fleet Street.*

Engraving. *Town and Country Magazine*, xviii. 65. Two bust portraits in oval frames, illustrate 'Histories of the Tête-à-Tête . . .'. An account of an Irish peer who lost his fortune in one night by gambling, became destitute, and was supported by Mrs. M—y, a courtesan. He has now fled with her to Boulogne to escape his creditors.

Ovals.  $3 \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7001** N° VII. THE AMIABLE MADAME LE J—NE.

## N° VIII. THE DIPLOMATIC CICISBEO.

*London, Publish'd by A. Hamilton Junr Fleet Street 1 April 1786.*

Engraving. *Town and Country Magazine*, xviii. 121. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of the son of one of the most fashionable foreign ministers at the Court of George II. The lady is descended from a noble family, apparently Catholic, in the North of England, and is spoken of as Mrs. Lig—r (? Ligonier).

Ovals.  $3 \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7002** N° X. THE FRAIL ALICIA.

## N° XI. THE WHIMSICAL LOVER.

*London, Publish'd May 1<sup>st</sup>; 1786 by A. Hamilton Junr Fleet Street.*

Engraving. *Town and Country Magazine*, xviii. 171. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Sir Sampson Gideon (1745-1824), described as eccentric and puerile. Alicia is described as repulsive in every way: a servant in a brothel who had kept her virginity. The description is inconsistent with her portrait.

Rubens, No. 354.

Ovals.  $3 \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7003** N° XIII THE WHITE CROW.

## N° XIV. THE CITY GULL.

*London, Publish'd by A. Hamilton Junr Fleet Street, June 1; 1786*

Engraving. *Town and Country Magazine*, xviii. 233. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of the insignificant son of a rich citizen noteworthy only as the protector of Mrs. Mary Corbyn, a courtesan known as 'The White Crow'. See Bleackley, *Ladies Fair and Frail*, 1909, p. 270.

Ovals,  $3 \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.



**7004** N° XVI THE MERETRICIOUS FAIR.

N° XVII. LORD CROP.

*London. Publish'd by A. Hamilton Junr Fleet Street July 1; 1786.*

Engraving. *Town and Country Magazine*, xviii. 289. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Lord George Gordon, said (incorrectly) to have been excommunicated and liable to imprisonment for life unless he submits (cf. No. 6992). The woman is Miss E——, a prostitute.

Rubens, No. 130.

Ovals,  $3 \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7005** N° XIX. THE FALSE WIFE.

N° XX. THE PERSEVERING LOVER.

*London, Publish'd by A. Hamilton Junr Fleet Street, Aug<sup>t</sup> 1<sup>st</sup>; 1786.*

Engraving. *Town and Country Magazine*, xviii. 345. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of the Hon. John Townshend, who is mentioned by name, contrary to the custom of the series, as the seducer of the wife of Mr. F—— (William Fawkener, a Clerk of the Privy Council). Mr. F. succeeded in an action for crim. con. A duel was fought between Fawkener and Townshend, 22 May 1786, the latter firing into the air. *Ibid.*, p. 332. See No. 7349, &c.

Ovals,  $3 \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7006** N° XXII AMERICAN MATRON.

N° XXIII THE HIBERNIAN FACTOR.

*London, Publish'd by A. Hamilton Junr Fleet Street, Sep<sup>r</sup> 1; 1786.*

Engraving. *Town and Country Magazine*, xviii. 401. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a linen-factor from North Ireland established in London and of a woman born in New York, married in 1763 to a paymaster in the British Army. She has been divorced after proceedings in Doctors' Commons, and is now deserted by her lover.

They are identified by H. Bleackley as Quintin Dick and Mrs. Ann Wood. *Trial*, B.M.L. 518. c. 18/8.

Ovals,  $3 \times 2\frac{3}{8}$  in.

B.M.L., P.P. 5442 b.

**7007** N° XXV. THE MAID OF SENSIBILITY.

N° XXVI THE HIBERNIAN SEDUSER.

*London, Publish'd Oct<sup>r</sup> 2, 1786 by A. Hamilton Junr Fleet Street.*

Engraving. *Town and Country Magazine*, xviii. 457. Two bust portraits illustrate 'Histories of the Tête-à-Tête . . .'. An account of Charles Coote, 5th Baron Coloony, cr. Earl of Bellamont 1767. His marriage (with a daughter of the 1st Duke of Leinster) is described as one of interest; he seduced a poor gentlewoman by whom he had two children; to his great sorrow she died after five years.

For Bellamont see G.E.C., *Complete Peerage*.

Ovals,  $2\frac{15}{16} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7008** N° XXVIII. THE BEETLE-BROWED NURSE.

N° XXIX THE UNGRATEFUL BARONET.

*London, Publish'd by A. Hamilton Junr Fleet Street, Novr 1; 1786.*

Engraving. *Town and Country Magazine*, xviii. 513. Two bust portraits illustrate 'Histories of the Tête-à-Tête . . .'. An account of the younger son of a baronet, who became infatuated with the wet-nurse of one of his brother's children, lived with her extravagantly and became heavily in debt, with many children. On accession to the title through the deaths of his father and nephew, he broke off relations with the nurse and married a rich woman.

Identified by H. Bleackley as Sir Thomas Acland.

Ovals,  $3 \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7009** N° XXXI THE BARN-DOOR FOWL.

N° XXXII ANTICIPATOR.

*London, Publish'd by A. Hamilton Junr Fleet Street Decr 1; 1786.*

Engraving. *Town and Country Magazine*, xviii. 569. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Richard Tickell (1751-93), so styled from his pamphlet *Anticipation* (1779). The 'two dramatic works' here attributed to him are incorrectly described, the first as an original opera 'which experienced universal reprobation'. This was *The Carnival of Venice*, a comic opera acted at Drury Lane in 1781 and 'very successful'. Baker, *Biog. Dram.* The second, 'a romance translated from the French, which was forced upon the town as a spectacle and supported by the excellence of its scenery. In this piece, however, he was assisted by a well-known general [Burgoyne], the modern Congreve [Sheridan] and a third associate'. This points to *The Camp*, attributed by contemporaries to Sheridan, since Moore's *Life* (p. 194) to Tickell, and now again to Sheridan. R. C. Rhodes, *Sheridan's Plays and Poems*, ii. 269 ff. Tickell's second play, however, was *The Gentle Shepherd* (1781), adapted from Allan Ramsay's pastoral. The woman is the 'Mrs. B——, by whom he had several children', mentioned by Baker, *op. cit.* After an unsuccessful trial at Covent Garden she succeeded on the Dublin stage, but owing to her debts is now a demi-rep in London.

Ovals,  $3 \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7010** ANECDOTE MAÇONNIQUE. A MASONIC ANECDOTE.*Dessiné par un Frere Maçon témoin de la Scène.*

[Gillray, probably after an amateur.]

*London Publish'd November 21<sup>st</sup> 1786. for the Proprietor, by H. Humphrey, New Bond Street.*

Engraving (coloured and uncoloured impressions). Title and inscriptions are in French and English in two columns; the French appears, in spite of errors, to be the original and is therefore transcribed. A masonic feast: in the centre of the room on a platform is an empty armchair decorated with a masonic symbol. Below it and on the r. is a table with punch-bowl, glasses, candles, &c., behind which are the English members of the Lodge,



some seated, others standing. On the l. sit the French members, the most prominent being Cagliostro; all wear masonic aprons. Beneath the title is engraved:

*Arrivée à Londres le 1<sup>er</sup> Novembre 1786, au frere Balsamo Soi-disant Prince de Trebisonde, Marquis de Harrat, Comte de Cagliostro, &c. &c. &c.*

*Le frere titré ayant été rendre visite à la Loge Maçonne de l'Antiquité, avec quelques étrangers, le frere Mash Opticien, substitua par hasard et très innocemment, à une chanson qui lui fut demandée, un rôle de Charlatan, que M<sup>r</sup> le Comte crut être joué exprès pour lui, ce qui le fit déguerpir de la Loge, très mécontent du plaisir que le frere Mash avoit fait à la compagnie.*

*Mr. Barker perruquier, King Street, Bloomsbury, Maître de la Loge. Le Souper y compris le Vin et le Punch 3 Chelins par tête.*

Beneath the design is etched:

*Abregé de l'histoire du Comte Arabe.*

*Né, Dieu sait où; Maintenu, Dieu sait comme,  
Maître ou Valet, Manant ou Gentilhomme;*

*Voilà l'ami du Lord George G . . . n.<sup>1</sup>*

*Voilà celui qui fut reçu Maçon*

*Sous un nom faux: Enfant de l'imposture,*

*Il dit "Je souis<sup>2</sup> le fils de la nature.*

*"Voyez en moi l'innocent Acharat;*

*"Fenix, Anna, le Marquis de Harat,*

*"Je fas dou bien, j'ai l'ame charitable,*

*"J'ai le secret de rendre l'or potable;*

*"Je guarris tout avec mon Balsamo:*

*"Ce n'est pas tout, je souis purissimo.*

*Beaucoup de gens, simples, folles, crèdules,*

*Ont avalé les poudres, les pilules*

*Du Charlatan qui leur parloit ainsi,*

*De son Roman tel est le raccourci;*

*Mais il s'en faut que ce soit son histoire,*

*A tout le Monde il est enfin notoire,*

*Que Balsamo fut un peintre ignorant,*

*Qu'il fut, ensuite, un imposteur errant;*

*Que par trois fois, il vint en Angleterre,*

*À chaque fois changeant de baptistaire.*

*Qu'il attrapa les braves Alsaciens,*

*En leur donnant des Us Egyptiens.*

*Strasbourg, Bordeaux, Lyon et Paris même,*

*Se sont laissés prendre à ce stratagème.*

*Au Frere Mash il étoit réservé,*

*Que par ses soins Londres fût préservé,*

*De la leçon que ce frere lui donne;*

*Profitez tous, Maçons, car elle est bonne.*

Cagliostro says, *Per Dio Santo! Son Scoperto* (I am discovered). A smiling Frenchman bends over him from the r., saying, *M<sup>r</sup> le Comte, je vais remercier ces Messieurs, et nous Sortirons*. Five other Frenchmen (l.) say (l. to r.): (1) *Et c'est là notre fondateur!* (2) *Quelle insolence!* (3) *Mon pauvre Acharat! Comme on te traite!* (4) *C'en est trop, partons;* (5) *Que cela soit vrai, ou*

<sup>1</sup> 'Lord Crop' in the English version, see No. 7004.

<sup>2</sup> Cagliostro speaks with an Italian accent.

*faux, que m'importe?* Mash stands (r.) holding up a small bottle and saying, *Are you shot through the Heart? take a drop of my Balsamo.* A fat Englishman seated at the table points at Cagliostro, saying, *Tout se voit à la fin, M<sup>r</sup> le Comte.* A man holds out a feathered hat, saying, *Take your Hat, Sir, and God bless you. Huzza!* Another, holding out a snuff-box, says, *Sir, there is your Snuff Box. Huzza!* A crowd in the background repeat *Huzza.* All the Englishmen are smiling. A mason at the extreme r. brings in a punch-bowl. Candle-sconces and masonic emblems decorate the wall.

Cagliostro came to England after his release from the Bastille in 1786 and was received with sympathy as a victim of French tyranny, especially by Lord George Gordon, who published libellous paragraphs in the *Public Advertiser*, 22 and 24 Aug. 1786, against Marie-Antoinette and Barthélemy, the French chargé d'affaires in London, in support of Cagliostro. See Gordon's *Trial*, 1787 (B.M.L. 518. 3. 22/4). Sophie v. la Roche describes visits to Cagliostro's house in Brompton (Sloane Street), Oct. 1786, where she met Lord George. *Sophie in London*, pp. 137, 148.

He was the founder of a new (Egyptian) order of Free Masons, cf. a caricature, *The Celebrated Doctor Comte Cagliostro and his Assistant Making the necessary preparations for Admission into the Ancient Order of Egyptian Free Masonry. . . . Sold in London in the Strand No. 160.* [? A pseudo-English, French print.] De Vinck, No. 1110. Cf. a portrait published by Torre for the engraver R. S. Marquard, 6 Oct. 1786, with inscriptions in French and English extolling his sublime talents and disinterested humanity. de Vinck, No. 1104 (impression in Print Room).

Grego, *Gillray*, p. 83. Wright and Evans, No. 379\*\*\*. De Vinck, No. 1111.

14 × 17½ in.

**7011** LADY TERMAGANT FLAYBUM GOING TO GIVE HER STEP SON A TASTE OF HER DESERT AFTER DINNER, A SCENE PERFORMED EVERY DAY NEAR GROSVENOR SQUARE, TO THE ANNOYANCE OF THE NEIGHBOURHOOD.

[Gillray.]

*Pub<sup>d</sup> May 25<sup>th</sup> 1786, by W. Holland N<sup>o</sup> 66 Drury-Lane.*

Engraving. Lady Strathmore leans back in an armchair, her legs crossed; in her r. hand is a birch-rod, she holds in her l. hand the hand of a boy, her (supposed) step-son, whom another woman (r.) holds out for chastisement. He is crying, the woman is about to take off his breeches. On the extreme r. a dinner-table is partly visible, with a large tureen decorated with coat of arms and coronet. Lady Strathmore's hair is decorated with flowers and feathers, her breasts are much exposed and her appearance is meretricious.

At this time Lady Strathmore had fled from her husband in Grosvenor Square and had exhibited Articles of the Peace against him in the King's Bench (7 Feb. 1785), and was living under the protection of the Court. She had no step-son. In the *Confessions* (pub. 1793) extorted by Bowes she admits as the first of 'five crimes' (before her second marriage in 1777), 'my unnatural dislike to my eldest son' (John, 10th Earl of Strathmore, b. 1769). The date and subject of this scurrilous print suggest that it may have been commissioned by Bowes. See Nos. 7012, 7013, cf. No. 7083.

Advertised by Holland at the price of 7s. 6d. Jordan's *Elixir of Life*, 1789.

15½ × 21½ in.



**7012** ANDREW ROBINSON BOWES ESQ<sup>R</sup> AS HE APPEARED IN THE COURT OF KINGS BENCH,

[Gillray.]

*Pub<sup>d</sup> Dec<sup>r</sup> 2<sup>d</sup> 1786, by E. Jackson, Marybone Street Golden Square.*

Engraving. Bowes, apparently very ill, is helped into court by two men who hold him by the arms. On the r., above the level of the court, the two judges, Ashurst (l.) and Buller (r.), look down at him. Beneath them stands the Clerk of Arraignment, in legal wig and gown, reading from a large document inscribed *Articles of Charges*. The men holding Bowes wear riding-boots and long coats and hold cudgels; they appear to be two of the Bow Street Officers, McManus and others, who pursued Bowes with a writ and brought him back to London. Behind and on the r. of Bowes is a crowd of spectators. The most prominent is a lady with her hands in a muff, her breasts immodestly exposed, with a maid or attendant who holds her arm, evidently Lady Strathmore and her maid Morgan. See No. 7013. After the title is etched, *on Tuesday the 28<sup>th</sup> Nov<sup>r</sup>. 1786, to answer the Articles exhibited against him, by his Wife, the Countess of Strathmore.*

Andrew Stoney married Mary Eleanor Bowes, widow of the 9th Earl of Strathmore, to acquire her fortune; he treated her with great barbarity and was unfaithful. She instituted divorce proceedings in the ecclesiastical courts and escaped from her husband, against whom she exhibited Articles of the Peace in the Court of King's Bench, 7 Feb. 1785. To stop these proceedings he abducted her on 10 Nov. 1786, and took her to Darlington. They were pursued, and he was arrested on a writ of attachment and brought back to London. He feigned illness but was brought into court on 28 Nov. to answer his wife's charges. He was 'dressed in a drab-coloured great coat, a red silk handkerchief about his head; he was supported by two men, yet nearly bent double by weakness . . .', *London Chronicle*, 29 Nov. 1786. See also *D.N.B.* s.v. Mary Eleanor Bowes; J. Foot, *Lives of A. R. Bowes and the Countess of Strathmore*, 1810. The trial was on 30 May 1787. See *Trial*, B.M.L., 1418, h. 29. See Nos. 7011, 7013.

Grego, *Gillray*, p. 83.9 × 13 $\frac{1}{4}$  in.**7013** THE INJURED COUNT,, S——. [? 1786 or c. May 1788]JS fec<sup>t</sup> [Gillray.]*Pub<sup>d</sup> by C. Morgan, Holles Street Cavendish-Square.*

Engraving (coloured and uncoloured impressions). Lady Strathmore sits drinking with her servants; she leans back in her chair, a small flagon (indicating gin) in her r. hand, a glass in her l.; her breasts are bare and are sucked by two cats. A little boy (l.) stands beside her chair crying; he says, *I wish I was a Cat my Mama would Love me then*. A footman, wearing a nightcap and holding a candle, puts his hand on her arm, saying, *My Lady its time to come to Bed*. A number of women-servants are seated at a rectangular table, the most prominent being one whose head and arms have advanced from her body and lean on the table; she holds out a glass

to touch that of Lady Strathmore; in her r. hand is a decanter; on her lap is a paper: *Duty of a Ladies Maid*. by M. Morgan see *Old Baly Chron<sup>le</sup>*. Four other servants drink in a debauched manner, one holds a broom, another a spit. A man (r.) looks round a folding screen, his hand raised in surprise. On the extreme l. a man stands with his hands on his hips, spectacles pushed up on his forehead; he looks at a map on the wall of the [Bowe]s Estate, showing *Newcastle and Durham*, and says, *We'll have it Far'er and nearer*. He is either Stoney (afterwards Stoney-Bowes) or some other fortune-hunter. On the wall there is also a picture, *Messalina*.

For Lady Strathmore and her second husband Stoney-Bowes, see No. 7011. For her dislike of her eldest son, the 10th Earl of Strathmore, see No. 7011. Her fondness for cats appears in a letter to her from Bowes shortly before her marriage to him, quoted J. Foot, *Lives of A. R. Bowes Esq. and the Countess of Strathmore*, p. 23. Mrs. Morgan helped Lady Strathmore to escape from her husband in 1785, *ibid.*, p. 115. In the trial (May 1788) between the Countess and Bowes, on the validity of a deed by which (under duress) she had placed her estates under Bowes's control, it was alleged by Bowes's counsel that George Walker her footman 'knew her well'.

Reproduced, C. E. Jensen, *Karikatur-Album*, Copenhagen, 1906, i. 149, where Lady Strathmore is identified as Mrs. Fitzherbert, and the scene as the seraglio of the Prince of Wales. For the signature cf. No. 7146.

$10\frac{1}{8} \times 15\frac{1}{8}$  in.

## 7014 A SALE OF ENGLISH-BEAUTIES, IN THE EAST INDIES.

[Gillray.]

Pub<sup>d</sup> May 16<sup>th</sup> 1786 by W. Holland, N<sup>o</sup> 50 Oxford Str<sup>t</sup>

Engraving, slightly aquatinted (coloured and uncoloured impressions). A ship-load of English courtesans has just arrived in Calcutta and is being sold by a thin and foppish auctioneer who stands on the extreme l. on an improvised rostrum. The women are being inspected by Englishmen and orientals whose appearance is more Turkish than Indian. The central figure is a woman who gives her r. hand to an Indian, at whom she looks languishingly, her l. to a stout Englishman, over whose head a little black boy holds a tall umbrella. Papers projecting from his pocket are inscribed *Instructions for the Governor General*. A stout oriental smoking a long pipe holds up the petticoats of a woman in back view who puts her hand on the shoulder of an elderly man wearing a jewelled turban, turning aside from a young military officer. The middle distance is crowded with figures; an enormously fat woman (r.) is being weighed in a scale opposite a barrel inscribed *Lack of Rupees* which she slightly outweighs. On the r. is the side of a high warehouse into the door of which a number of weeping women are crowding. Over the door is inscribed, *Warehouse for unsaleable Goods from Europe NB: To be return'd by the next Ship*. Behind are the masts of a ship with furled sails. In the foreground is a row of seven casks all inscribed *Leake's Pills*; on them is a box inscribed *Surgeons Instruments*. The auctioneer stands on a case inscribed *British-Manufacture* and decorated with crossed birch-rods. Beside it is a smaller case supposed to contain books and inscribed *For the Amusement of*



*Military Gentlemen. Crazy Tales; Pucelle; Birchini's Dance; Elements of Nature; Female Flagellants Fanny Hill; Sopha; Moral Tales.* The auctioneer's desk is a bale placed on end and inscribed *Mrs. Phillips (the original inventor) Leicester Field London. For the use of the Supreme Council.*

This attack on the morals of the English in India is probably connected with the proceedings against Hastings. The figure intended for the Governor-General has no resemblance to Cornwallis (who left England at the beginning of May 1786 and did not reach Calcutta till September). For Mrs. Phillips cf. No. 5171 and n. The auctioneer is perhaps intended for Christie, and has a certain resemblance to No. 6101.

Grego, *Gillray*, pp. 81-2.

$15\frac{7}{8} \times 20\frac{3}{4}$  in.

# 7014A A SALE OF ENGLISH-BEAUTIES IN THE EAST INDIES.

74

A reduced copy (coloured impression) by Rowlandson. Conjecturally dated 1810 by Grego. Only the first, second, and fourth book-titles are given; 'saleable' is *saliable*.

Grego, *Rowlandson*, ii. pp. 197-8.

'Caricatures', ix. 40, and x. 184.

$8\frac{7}{8} \times 13\frac{1}{8}$  in.

# 7015 BRITISH LIBERTY EXEMPLIFIED IN THE CASE OF MAJOR SCOT,

[? Kingsbury.]

*Pub<sup>d</sup> by S W Fores October the 20 1786 at the caricature Warehouse n<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). The interior of a bedroom with a large four-post bed (r.). An emaciated man in nightcap, shirt, and breeches sits on the edge of the bed; a bailiff (l.) seizes him by the r. shoulder threatening him with his bludgeon; another holds him by the r. wrist. A well-dressed man (r.) stands beside the sick man expostulating with the second bailiff. In the doorway (l.) stands the doctor holding his hat and cane, angrily addressing a third bailiff who stands with his arms folded, his bludgeon under his arm, saying, *Damn his life his body I want.* On the extreme l. is the corner of a draped dressing-table covered with medicine phials. After the title is etched: *who altho' at the point of death was dragged from his bed, by the inhumanity of the Bailiffs, and expired in their arms.*

On 25 Aug. 1786 Major Scott, Lt.-Governor of St. Helena, who had recently returned to England for his health, was arrested by two Sheriffs' officers at the Carleton Coffee House, Pall Mall, for £2,800. Notwithstanding the offers of the proprietor to accommodate bailiffs and the expostulations of the doctor, they insisted on taking the debtor to a sponging-house, but he died while putting on his clothes. *Lond. Chron.* 29 Aug. 1786.

$8\frac{3}{4} \times 13$  in.

**7016** A NEW COAT OF ARMS, GRANTED TO THE H\*\*DS OF THE U\*\*\*\*\*Y OF C\*\*\*\*\*E, SINCE THEIR LATE EDICT AGAINST DINNERS.

*Published as the Act directs Feb<sup>y</sup> 21<sup>st</sup> 1786. by H: Humphrey N<sup>o</sup> 51 New Bond Street*

Engraving. A coat of arms for Cambridge University, a description being engraved beneath the title: *Arms Quarterly, first Azure, a Mitre and Fools Cap transverse ways, second, Sable, an Inn shut up, Third, Gules, Caput Universale, on an Asses head, proper, fourth, Argent, A Book entitled Excerpta e statutis, Supporters, Two Cooks weeping, Crest, A Hand holding a Roll of Paper, Motto, Impransi, Juvenes Disquirite*

The inn of the second quarter has a large sign representing some animal and inscribed *W: Gurford*. Over the door is *To Lett*, while the words *Licensed* and *Post Horses* are scored through. The ass's head represents the Caput, different parts of the animal and its bridle being inscribed *Divinitas, Jus civile, Medicina, Non Regent* and *Sen Regent*, representing the five members of the Caput under the Vice-Chancellor, three being professors of Divinity, Law, and Physic, the other two the senior members of the two houses composing the Senate: the Non-Regent House and the Regent House, the latter being M.A.s under five years' standing. C. Wordsworth, *Social Life in the English Universities in the Eighteenth Century*, 1874, p. 38. (For members of the Caput for 1786 see *Royal Kalendar*, 1786, p. 211.) The *Excerpta e Statutis . . . ad officia Scholarium pertinentia* has been issued frequently since 1714. Ibid., p. 66. On its open pages are (l.): *Moveable Feasts | Ann<sup>y</sup> of Eton Club | Ann<sup>y</sup> of True Blue | S<sup>t</sup> David's Day | Scholars Clubs*, and (r.): *Immoveable Feasts | Trinity Sunday | Johnny Port | Latin | Founders Days | Masters Clubs | THE FAMILY*. The dexter weeping cook holds a saucepan upside down, the sinister cook holds a gridiron. The roll of paper in the crest is inscribed *Capitale judicium*. See No. 7017.

12 $\frac{1}{4}$  × 8 $\frac{3}{8}$  in.

**7017** [THE PETITIONING CANTABS<sup>1</sup>]

[? Bearblock.]

*Publish'd 13<sup>th</sup> March 1786 By S. Watts N<sup>o</sup> 50 Strand*

Engraving (coloured impression). Four undergraduates (l.) wearing the gowns of fellow commoners deferentially approach a fat parson (r.) seated at a table covered with food. Behind his chair stands Henry Gordon, butler of Trinity College, as in No. 5893, holding his wand of office and looking sourly at the petitioners. He has an erect tail, emblem of a diabolical disposition. In his r. hand is a glass on a salver. All the petitioners are emaciated and melancholy; the foremost, cap in hand, bends forward, saying, *Behold! Sir your half starvd Petitioners*. The next man says, *I can make a Norfolk Dumpling! Thanks be to Miss Diana Young for her instruction!* The third, his hand on his breast, says, *Allow us but a Mutton-Chop*. The man farthest l., whose head and shoulders only are visible, says, *And your Petitioners shall ever pray*. The parson, holding his knife and fork, looks up from his plate to answer, *No! Eating and drinking cloud y<sup>r</sup> understanding you shall have none*. A sirloin, a fish, a bird, &c., are on the

<sup>1</sup> Written in an old hand.



table. On a side-table are a decanter, a large tankard, and glasses. Through a sash-window is seen the gate of Trinity College.

The print is explained by a squib, 'Advertisement Extraordinary', dated *Trin. Coll. Cambridge, March 13, 1786*, reprinted *Asylum for Fugitive Pieces*, ii, pp. 203-4: 'Whereas a grace for preventing entertainments in private rooms . . . has been put in execution with such strictness . . . *Miss Diana Young* [? a courtesan] . . . intends . . . to give a short course of lectures in Mrs. Glass's Cookery . . .' She understands the gentlemen of Trinity College suffer the greatest inconvenience. Having practised her profession in one of the first families in Norfolk, she will begin with a lecture on the 'Norfolk Dumplin'. The parson is identified as James Backhouse, the Dean. He was A.B. 1739, A.M. 1741, and S.T.B. 1761. See No. 7016.  $6\frac{5}{8} \times 10\frac{3}{8}$  in.

### 7018 THE COCK OF THE ROCK.

*Published May 24<sup>th</sup> 1786 by S. W. Fores at the Caracature WareHouse  
N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). A H.L. caricature in outline of General George Augustus Eliott (Baron Heathfield 1787), in profile to the l., his cocked hat concealing his eye. He wears regimentals with the Star of the Bath (given 1782 for his defence of Gibraltar, see Nos. 6035-7).

$3\frac{5}{8} \times 3\frac{1}{8}$  in.

### 7019 MARIA COSTIVE. AT HER STUDIES.

*London Pub<sup>d</sup> April 29 1786 by E. Jackson N 14 Marylebone St:  
Golden Sq<sup>e</sup>.*

Engraving (coloured and uncoloured impressions). A companion print to No. 7020. Maria Cosway seated on a low stool in a bare room with a barred window, probably a cell in Bedlam. Straw decorates her wide-brimmed hat, and she screams in a mad frenzy. In her hands, which are curiously posed in her lap, she holds a palette and brushes. On an easel beside her is a painting of a man's head inscribed *Samson*. A canvas leaning against it is inscribed *Deluge*. Other paintings are pinned to the wall: a figure of *Eolus*, a nude woman, inscribed *Muse* (or *Music*), and the title *Giants of Ossian* below a picture cut off by the upper margin. On the ground at her feet is a bowl standing on a print inscribed *Dicky Caus[way]*. See No. 7020.

A burlesque of a stipple engraving by Bartolozzi after Cosway of Mrs. Cosway dressed in the manner of a Rubens portrait, and wearing a feathered hat. Her hands are folded in her lap, and there is a background of foliage and a carved block of stone. Beside her is a book. (The figure is imitated from the central figure of a private plate by herself, a horizontal composition, inscribed *Rubens inven<sup>t</sup>*, 'Honorary Engravers', ii, No. 193.) Published 29 Jan. 1786 by G. Bartolozzi & to be had at M<sup>r</sup> Torres Haymarket 28 (No. 34 in F. B. Daniell's *Catalogue Raisonné*). For the title cf. No. 6964.

$7\frac{7}{8} \times 5\frac{1}{8}$ .

**7020 DICKY CAUSWAY.**

*Ipse pinx<sup>t</sup> Topsy sculp<sup>t</sup>  
In Plain English.*

*Pub<sup>d</sup> 1<sup>st</sup> May. 1786. by E. Jackson, Mary-le-bone Street Golden Sq<sup>r</sup>.*

Engraving (coloured and uncoloured impressions). Cosway as a ragged beggar or street-seller sits in a crouching attitude on a stone step, a stone wall behind him and a stone building or high wall on his r. A tobacco pipe is thrust through his hat. Beside him are two bundles of matches and two ballads: *Life of Wittington* and *New Song*. His arms are folded in his cloak and his face is contorted.

A caricature of a self-portrait of Cosway engraved in stipple by Bova, *Publish'd . . . March 20<sup>th</sup> 1786 by M<sup>no</sup> Bova & E. Diemar N<sup>o</sup> 114 Strand* (No. 31 in F. B. Daniell's *Catalogue Raisonné*). He is seated on a low stone seat or step beside a column, dressed as a seventeenth-century cavalier, wearing a cloak and feathered hat; the magnificence of background, dress, and pose are travestied by the squalor of the caricature. A book, *Vita Di Rubens*, takes the place of the matches and ballads. The title is also satirized: *R<sup>aus</sup> Cosway Armig<sup>er</sup> R.A. | Primarius Pictor Sere-nissimi Walliae Principis*. A companion print to No. 7019.

7 $\frac{1}{8}$  × 5 in.

**7021 SIR HARRY HARMLESS.**

*London Publish'd by W. Maynard N<sup>o</sup> 1 S<sup>t</sup> Mantins Court, Aug<sup>t</sup> 3. 1786*

Engraving (coloured impression). A man walks r. to l. holding a small tasselled cane in both hands. His foppish dress is partly feminine in the projecting mass of gauze beneath his chin simulating an extravagantly developed bust, cf. Nos. 7099, 7249, &c. He is very slim, and leans slightly backwards from the waist. He wears a hat with an enormous circular brim; from his wig three locks of hair tied with ribbons hang well below his waist. His coat has an extravagantly high collar and ornamental buttons and is cut away from the waist in a sloping line forming narrow coat-tails at the back, the sparrow-tail coat which became fashionable in 1786, cf. No. 6855. His stockings are striped; on one shoe is a buckle, on the other a rosette.

Identified by Miss Banks as Sir John Ramsden. With the print is a cutting from the *Morning Herald*, 15 July 1786: 'It is now the *ton* to be lame, which gives the *insects* [see No. 6718] of the day an opportunity of displaying the oval buckle on one foot, and the Parisian *shoe-tye* on the other.' Ramsden (1755-1839), 4th Bart., of Byrom and Longley Hall, Yorks., owned large estates in Yorkshire.

7 $\frac{1}{2}$  × 6 $\frac{1}{8}$  in.

**7022 [DR. JOHN BROWN.]**

*K F [Kay.]*

1786

Engraving. Brown, very obese, wearing a cocked hat, stands in profile to the r. Before him, planted in the turf, is a pole on which stands a bird looking down at him; this is the insignia of the 'Lodge of the Roman



Eagle', an Edinburgh Freemasons' lodge founded by himself (cf. No. 6693).

In the background is a group of persons in a room: four are drinking at a table on which are a punch-bowl and glasses, the most prominent being Brown in an armchair in profile to the l.; under his chair is a number of bottles. The man on his r. plays the fiddle and is Lord Bellen-den, heir to the Duke of Roxburghe; the other two are Little of Libberton and John Lamont, surgeon. Behind, two men stand in conversation: Dr. William Cullen and Dr. Alexander Hamilton, Professor of Mid-wifery in Edinburgh. Behind on the l. stands Dr. James Graham, see No. 6843, &c.

Brown (1735-88), the brilliant son of a day-labourer, was the founder of the Brunonian system of medicine (now, after heated and prolonged controversy, absorbed into general medical practice), which was opposed to the prevailing methods of blood-letting and purging. From 1778 to 1786, when he went to London, he was ostracized by the doctors and the University of Edinburgh, having quarrelled with Cullen who had been his patron. *D.N.B.*

There is a H.L. portrait of Brown by Kay (1791) whose inscription (*Hercule! Opium minime sedat*) refers to his habit of taking forty or fifty drops of laudanum in whisky while lecturing, under the influence of which he became excited. (Collection No. 141. Kay, No. XXVII.)

Collection, No. 73. Kay, No. XXVI.

$2\frac{7}{8} \times 1\frac{1}{8}$  in.

## 7023 [CAMPBELL'S CONCERT.]

*K. fecit* [Kay.]

1786

Engraving. John Campbell, the precentor of the Canongate Church (see No. 5894), stands full-face, singing loudly from a paper which he holds, surrounded by others making discordant music, while three asses bray and a dog howls. His brother, Alexander Campbell (l.), stands in profile to the r., turning the handle of an organ which is strapped to his back. Facing him (r.) is Baillie Duff (see No. 6689) playing the Highland bag-pipe. Behind the precentor the city fish-horn blower (employed by the fishmongers to announce with his horn that fish were in the market) blows his horn, and a blind Irish piper, Meek, plays his pipes. In the background (r.) a man standing in a saw-pit sharpens his saw. The bodies of the asses are cut off by the l. and r. margins of the print. Beneath the design is etched:

*Let Puppy's bark and Asses bray,  
Each Dog and Cur will have his day,*

The print was etched in retaliation for a caricature of Kay by Alexander Campbell (see *D.N.B.*) in revenge for a portrait by Kay of his brother, John Campbell. In this Kay was dragged by the ear by John Dow (see No. 6689, &c.) to the Town Guard, and was kicked behind by Baillie Duff. Title in Kay: *A Medley of Musicians.*

Collection, No. 15. Kay, No. CCIV.

$3\frac{5}{16} \times 4\frac{1}{4}$  in.

**7024 A WHIM—OR A VISIT TO THE MUD BRIDGE***Kay fecit*

1786

Engraving with aquatint. An open carriage or landau, crowded with ladies, is drawn (l. to r.) by six men; a servant seated on the shoulders of the foremost acts as postilion. In front walks a man holding a quagh or covered cup by one of its small legs; against his shoulder he holds a tartan flag. A man stands at the back of the carriage in the place of a footman, pointing with his l. forefinger and saying, *Whip hard, Geordie*. The driver, who holds reins attached to the noses of the wheelers, answers, *Dam it! I'll not spare them Willie*; he flicks his whip over the heads of his team. The carriage is on a causeway of earth with a flat surface and rectangular side in which there is a culvert (l.). Behind the carriage (l.) is a board or a post: a hand points to *B<sup>s</sup> Bridge*.

Some promoters of the Burgh Reform Committee residing near the Lawnmarket agitated for improved communication with Princes Street. Their politics having made them obnoxious to the Town Council, they opened a subscription at 'Dunn's Hotel', a small public-house, not the well-known hotel of that name; the Mound or 'Mud Brig' was soon formed, owing to the support of the Provost, without drawing on much of the subscription-money. The committee resolved to spend the balance on a dinner at 'Dunn's Hotel', their wives and sweethearts to take the first drive along the ridge in a hired coach-and-six, preceded by the patriotic band. Their treasurer absconded and the pageant was prevented. The figure with the flag is Baillie Duff, see No. 6689. The six horses and postilions are Edinburgh tradesmen (named by Paton); the driver is George Boyd, a clothier, who took a leading part in the scheme; the footman is one William Yetts. The ladies are also identified by Paton, the most prominent being the stout and flamboyant Sibby Hutton, see No. 7025.

Collection, No. 70. Kay, No. CLXXIII.

$5\frac{5}{8} \times 7\frac{1}{8}$  in.

**7025 [ROBERT JOHNSTON AND SIBILLA HUTTON]***K. Fecit 1786*

Engraving. A man (r.) and woman (l.) stand facing each other in profile. The man is stout, the lady excessively so. She wears an enormously wide-brimmed hat, the brim surrounded by a curtain-like frill of lace.

They are depicted together as the two most corpulent shopkeepers in Edinburgh, both having their shops in the Royal Exchange. Miss Hutton, daughter of a Secession minister, was the leading milliner, noted for the extravagance of her dress, see No. 7024.

Collection, No. 67. Kay, No. CLVIII.

$3\frac{3}{8} \times 2\frac{1}{4}$  in.

**7026 BUCKS HAVE AT YOU ALL OR WHO'S AFRAID.***Kay fecit*

1786

Engraving. Four oval bust portraits arranged in two pairs on a shaded background. Above (l.) is Eiston, a young man in profile on the r. wearing a cocked hat, a leading macaroni among students at Edinburgh University,

<sup>1</sup> *Get on in Kay.*



afterwards an army surgeon. Facing him is Hieronymo Stabilini, a violinist, d. Edinburgh 1815, aged 54. Below, the Laird of McNab faces Captain McKenzie of Redcastle. McKenzie had been found guilty of murder for ordering, when in command of a small post in Africa (1782), a mutinous deserter to be blown from the muzzle of a gun, but was pardoned. He was indignant to find his portrait in a shopwindow, classed with 'fiddlers and madmen'. Francis McNab of McNab was an eccentric, proud of being a Highland chief. See Kay, i. pp. 9-10.

Collection, No. 76. Kay, CXX.

$4\frac{1}{4} \times 4\frac{1}{8}$  in.

## 7027 THE SAPIENT SEPTEMVIRI

K [Kay] fecit 1786 [after Ross].

Engraving. A satire on the seven professors of King's College, Aberdeen; they are addressed by a preacher who stands in a box-like pulpit on the extreme l., holding an open book inscribed *Return Good for Evil*. The figures have numbers referring to their words, &c., engraved beneath the design.

The preacher is 1, *The Beauty of Holiness, Lecturing*. He is Dr. Skene Ogilvy, senior minister of Old Aberdeen, noted for eloquence, humour, and unconventionality. He was very ugly, hence his nickname. The seven professors, wearing gowns, stand in a row on a pavement of black and white squares; the central one wears a papal crown surmounted by a cross; he is 5, saying with a scowl, *Agriculture is the Noblest of Sciences, mind your Glebes, the Emperor of China is a Farmer*. He is Dr. John Chalmers, Principal of King's College (d. 1800), who devoted himself to agricultural pursuits. The others (l. to r.): 8, with the body of a skeleton, holds a scythe, but turns a cheerful profile to the r., saying, *Degrees Male and Female in Medicine and Midwifery, sold here for ready money*. He is Dr. William Chalmers, Professor of Medicine. Next is 7, saying to the Principal, *Colledge property, Patronages are unalienable, so says the Law, the Noble Patron has rewarded most justly your Rapacity*. He is Dr. William Thorn, Professor of Civil Law (d. 1795) who was enraged by the alienation of patronages, and declared that the Earl of Fife, by giving so little for them, had justly rewarded rapacity. Next, and on the Principal's r., is 6, saying to him, *Has not the Effulgence of my Countenance been a light unto your feet, and a lamp unto your Paths*. He is the learned Thomas Gordon (d. 1797, called 'Humorist Gordon', Professor of Philosophy, aged 83). On the Principal's l. is 4, saying, *I have rendered Vernacular the Greek Language from Aberdour to Aberdeen*. He is John Leslie (d. 1790 aged 69), Professor of Greek, reputed to have made the remark quoted. Next is 3, wearing a bonnet and Highland dress under his gown, and holding a long Lochaber axe. He says, *Annually for 45 years and upwards have I beat up, even to the Ultima Thule have I recruited our University*. He is Roderick McLeod, Sub-Principal since 1764, whose tours in the north of Scotland to recruit for King's College were famous. He succeeded Chalmers as Principal and died 1815 aged 87. On the extreme r. is a jovial man wearing a mitre, in which is a pen. He is 2, saying, *Had you not sold your Patronages, First Minister might have been annexed to my Divine Chair of Verity and taste*. He is Alexander Gerard, D.D. (1728-93), Professor of Divinity, author of works on taste (1759) and genius (1774), see D.N.B.

In order to increase the scanty revenue of King's College, 'superiorities and Church Patronages' had been sold for £3,000 to the Earl of Fife, who thus acquired the patronage of about fifteen parishes. The professors are here probably caricatured for their opposition to a scheme (1786) for the union of King's and Marischal Colleges (effected in 1860). Ross, who sent this sketch to Kay, was a native of Aberdeen and a former student of medicine; he lost a post as surgeon to the Navy for caricaturing the officers.

Collection, No. 72. Kay, No. XXXV.

$3\frac{1}{2} \times 7\frac{1}{8}$  in.

**7028** DR JOHNSON IN HIS TRAVELLING DRESS AS DESCRIBED IN BOSWELL'S TOUR.

*Drawn from the Life, and Engrav'd by T Trotter.*

*Publish'd as the Act directs Jan<sup>y</sup> 18<sup>th</sup> 1786 by Geo. Kearsley N<sup>o</sup> 46*

*Fleet Street*

*s d  
Price 1 . 6*

Engraving. W.L. portrait of Johnson (not caricatured) walking (l. to r.) in a mountainous landscape. He walks with a tall stick; his l. hand is held up as if declaiming. Behind and below him walks Boswell, a minute figure. In the middle distance (r.) is a thatched cottage and a man on horseback leading a saddle-horse. In the foreground (r.) is a thistle. Beneath the title is engraved:

*The Drs reply to Mr B—— on the loss of his Oak Stick in the Hebrides.*

*"No, no, my Friend, it is not to be expected that any Man in Mull who has got it will part with it. Consider, Sir, the value of such a piece of Timber Here!*

One of many prints on Boswell's *Tour to the Hebrides*, the first edition published Oct. 1785. See Nos. 7029-52.

Reproduced, Paston, pl. CI. A copy by C. J. Smith was published by John Murray in 1836.

$10 \times 7$  in.

**7029** A TOUR TO THE HEBRIDES.

*My Friend delin<sup>t</sup>*

*I. fecit.*

Engraving (coloured and uncoloured impressions). A companion print to No. 7030. Johnson, as a bear with a human head (a profile portrait), walks (l. to r.) up a mountain. Boswell as an ape with a quasi-human head is seated on the bear's back facing the tail, which he holds up, beckoning with his r. hand to two bare-legged men in Highland dress who are climbing up the mountain behind Johnson. In the foreground are thistles. Beneath the title is engraved *Bossy Bounce preparing for the Scotch Professors to Kiss.*

One of many satires on Boswell's *Tour to the Hebrides*. Cf. Peter Pindar, 'Thou jackall, leading Lyon Johnson forth'. See No. 7028, &c.

$6\frac{1}{4} \times 9\frac{1}{8}$  in.



**7030 A TOM TIT TWITTERING ON AN EAGLE'S BACK—SIDE.***My Friend delin<sup>t</sup>**I. fecit*

*Published 19<sup>th</sup> April 1786 by S. W. Fores, at the Caricature Warehouse, N<sup>o</sup> 3 Piccadilly.*

Engraving. A companion print to No. 7029. Johnson (l.) climbs up a mountain on hands and knees, his oak stick in his l. hand. Boswell follows, also on hands and knees; he licks Johnson's posteriors, saying, *I shall record this*. Johnson says, *Come Bossy*. Behind and below them a loch and mountain (r.) are indicated. In the foreground (l.) is a huge thistle.

One of many satires on Boswell's *Tour to the Hebrides*, see No. 7028, &c.  $5\frac{13}{16} \times 9\frac{1}{8}$  in.

**7031-7050**

A set of twenty plates by Rowlandson after S. Collings, published in two parts, entitled *Picturesque Beauties of Boswell*, | *Part the first* | [and *Part the Second*] *Designed and Etched by two Capital Artists.* | *Price Ten Shillings and Six-Pence.* | *of the following subjects.* |

Two printed advertisements,<sup>1</sup> giving explanatory titles to the plates of each part, are pasted in the Print Room copy. Each is followed by:

*"To any serious criticism or ludicrous banter to which my Journal may be liable, I shall | "never object; but receive both the one and the other with perfect good humour."*

*Vide Boswell's Letter in the Public Advertiser, of 10<sup>th</sup> March, 1786. Published in May, 1786, by E. Jackson, No. 14, Mary-le-Bone-Street, Golden Square, and G. Kearsley, Fleet-Street.* [This imprint appears on Part I only.]

**7031 [1] FRONTISPIECE**

*All hail Dalblair! hail to thee Laird of Auchinleck! Vide Journal p. 38.<sup>2</sup> Pub<sup>d</sup> 15 May 1786 by E Jackson N<sup>o</sup> 14 Mary bone Street, Golden Square.*

Engraving, described in the advertisement as 'General Paoli, D<sup>r</sup> Johnson, and the Journalist practising his celebrated Imitations'. Johnson and Paoli drag Boswell (r. to l.) in a roughly constructed child's go-cart. Boswell sits jauntily, kept in place by a stick across his seat; from his mouth issues a blast inscribed *Moo o oh*. He wears ordinary English dress with a barrister's wig and bands and a Scots cap decorated by two bells; behind his ear is a pen, an ink-bottle is fastened to his coat, in his r. hand is a rattle, in the l. a book inscribed *Ogden*. Round his neck is a portrait-medallion inscribed *Bruce*. From each side of the cart projects a bulky book: *Corsica* and *Journal to the Hebr[ides]*. On the near side of the cart is the monogram *JB* surmounted by a fool's cap.

One of twenty prints on Boswell's *Tour to the Hebrides*. The medallion illustrates the note to *The Tour* (15 Aug.) boasting of the 'blood of Bruce', see No. 7032. Boswell's association with Paoli and Corsica is stressed in the dedication to Malone. He took with him Ogden's *Sermons on Prayer*,

<sup>1</sup> Or original wrappers.

<sup>2</sup> The page-reference appears to be irrelevant.

and the book is frequently mentioned. The monogram is taken from that on the title-page of the 1st edition [1 Oct. 1785] where it is surmounted by Boswell's crest and motto. For Boswell's imitation of a cow at Drury Lane see No. 7050. In all the plates Johnson has a heavy but not undignified melancholy, Boswell shows jaunty vulgarity or unmanly alarm.

The original drawing is in the Victoria and Albert Museum (Dyce Coll., No. 754).

Grego, *Rowlandson*, i. 193.

7 $\frac{11}{16}$  × 10 in.

### 7032 [2] THE JOURNALIST.

WITH A VIEW OF AUCHINLECK—OR THE LAND OF STONES.

*Publish'd May 15<sup>th</sup> 1786. by E. Jackson N<sup>o</sup> 14 Marylebone Street Golden Square.*

Engraving. Boswell stands on the stony shore of a loch; on the r. is a small stone hut; in the background are rocky mountains. He stands with legs astride, holding out a roll of paper inscribed *Journal*; his l. hand is on his hip, and tied to his arm in the guise of a shield or target is a large bundle of manuscripts: *Materials for the Life of Sam<sup>l</sup> Johnson L.L.D.* He is dressed as in No. 7031 with the addition of a tartan plaid; a feather takes the place of the bells in his cap. From his pocket protrudes *Ogden on Prayer* (see No. 7031). His plaid and wig are blown by the wind and he glares defiantly to the r. Beneath the title is engraved:

*"I am, I flatter myself compleatly a Citizen of the World—In my Travels, through Holland, Germany, Switzerland, Italy, Corsica, France, I never felt myself from home; and I sincerely love "every kindred and tongue and people and nation"—P. 11.*

*My great grandfather the Husband of Countess Veronica. was Alexander Earl of Kincardine.—From him the blood of Bruce flows in my Veins. of such Ancestry who would not be proud?—& glad to seize a fair opportunity to let it be known?*

*Vide Journal P. 16*

The first quotation is accurate, the second, from a footnote, omits two phrases which somewhat modify the boastfulness of the passage. At the end of the first edition of the *Tour* was a paragraph headed '*Preparing for the Press . . . The Life of Samuel Johnson LL.D. By James Boswell Esq.*' and beginning, 'M<sup>r</sup> Boswell has been collecting materials for this work for more than twenty years . . .'. For 'the blood of Bruce' cf. Nos. 7031, 7037.

Grego, *Rowlandson*, i. 193. Reproduced, Paston, pl. cii.

7 $\frac{1}{2}$  × 10 in.

### 7033 [3] THE EMBRACE.

*Publish'd May 15<sup>th</sup> 1786. by E. Jackson N<sup>o</sup> 14 Mary-le-bone Street Golden Square.*

Engraving. Johnson (r.) and Boswell (l.) embrace; Boswell, his face hidden behind that of Johnson, holds up his hat as if in triumph. Johnson, wearing hat and boots, holds his oak stick; his eyes are closed; a large book pro-



trudes from his coat-pocket. The post-boy (l.) stands warming his back at the fire watching the embrace. A bare-legged man (r.), scratching his tousled head, holds out a bowl to Boswell. Beneath the title is engraved:

*"On Saturday the 14<sup>th</sup> of August 1773 late in the Evening I received a Note from him that he was arrived at Boyd's Inn at the head of the Cannon-gate, I went to him directly. He embraced me cordially, and I exulted in the thought that I now had him actually in Caledonia."*

*Vide Journal p. 12.*

The quotation is correct, punctuation excepted.

Grego, *Rowlandson*, i. 193-4.

$7\frac{5}{8} \times 9\frac{13}{16}$  in.

### 7034 [4] WALKING UP THE HIGH STREET.

*Publish'd May. 15<sup>th</sup> 1786 by E. Jackson N<sup>o</sup> 14 Mary-le-bone Street, Golden Square.*

Engraving. Johnson and Boswell walk diagonally from the r. towards the spectator. Boswell (r.) walks jauntily, holding out a three-cornered hat and looking up at Johnson. Johnson holds his oak stick, and looks down at Boswell, putting his finger to his nose. Behind them a row of six-storied houses recedes in perspective. Beneath the title is engraved:

*Mr Johnson and I walked Arm in Arm up the High Street to my House in James Court; it was a dusky night: I could not prevent his being assailed by the Evening effluvia of Edinburgh.—*

*—As we marched along he grumbled in my Ear "I smell you in the dark".*

*Vide Journal P. 13.*

The quotations are correct except for the omission of 'slowly' after 'marched'. For Edinburgh cf. No. 5941.

Grego, *Rowlandson*, i. 194. Reproduced, S. C. Roberts, *Picture Book of English History*, iii, 1932, p. 31.

The original drawing is in the Victoria and Albert Museum (Dyce Coll., No. 755).

$7\frac{3}{8} \times 9\frac{3}{16}$  in.

### 7035 [5] TEA.

*Publish'd May 15<sup>th</sup> 1786. by E. Jackson N<sup>o</sup> 14 Mary-le-bone Street Golden Square.*

Engraving. Mrs. Boswell (l.) and Johnson (r.) sit on opposite sides of a small square tea-table; Boswell sits between them on the farther side of the table, with a complacent expression, his r. hand on his breast, his l. held towards Johnson, as if displaying his friend. Johnson, with an expression of reflective melancholy, takes sugar with a pair of tongs, his tea-cup in his l. hand. Mrs. Boswell clasps her hands ecstatically and smiles admiringly at Johnson. A foot-boy stands behind Johnson and Boswell holding a salver; he yawns violently, scratching his tousled head. A wall-clock shows that it is 12.10. A single candle in a sconce (l.) lights the room. Beneath the title is engraved:

"My wife had Tea ready for him which it is well known he delighted to drink at all hours, particularly when sitting up late. He shewed much complacency that the Mistress of the House was so attentive to his singular habit, and as no man could be more polite when he chose to be so, his address to her was most Courteous and engaging, and his conversation soon charmed her into a forgetfulness of his external appearance."

*Vide Journal P. 14.*

The passage is slightly abbreviated. In the advertisement the title concludes 'at the Journalist's House in James-Court'.

Grego, *Rowlandson*, i. 5. Reproduced, Paston, pl. ciii.

7 $\frac{5}{8}$  × 10 in.

### 7036 [6] CHATTING.

*Pub<sup>d</sup> 30 May 1786 by E. Jackson N<sup>o</sup> 14 Mary bone Street, Golden Square*

Engraving. Boswell (l.) and Johnson (r.) talk across a small circular table on which is a candle. Boswell leans on the table, with raised fingers, talking vivaciously. Johnson leans back as if asleep, his stick between his outstretched legs. Through an open door (l.) is seen the back of Mrs. Boswell hurrying from the room. A bracket-clock points to 1.55. A dog looks up at Boswell yawning. The floor is boarded. Beneath the title is engraved:

"We talked of Murder—and of the Antient trial by Duel—We sat till near two in the Morning, having chatted a good while after my wife left us— . . .  
*Vide Journal p. 15*

The passage about murder and the duel is much condensed. The engraved quotation ends, as in the *Journal*, with Boswell's tribute to his wife for giving up her room to Johnson. In the advertisement the title ends, "'till Two in the Morning'".

The original drawing is in the Victoria and Albert Museum (Dyce Coll., No. 756).

Grego, *Rowlandson*, i. 194.

7 $\frac{5}{16}$  × 9 $\frac{15}{16}$  in.

### 7037 [7] VERONICA A BREAKFAST CONVERSATION.

*Pub<sup>d</sup> May 30<sup>th</sup> 1786 by E. Jackson N<sup>o</sup> 14 Marylebone Street Golden Square*

Engraving. Johnson (l.) sits at a small rectangular breakfast-table with his back to the door. A nursemaid behind him holds the infant Veronica, who leans forward, pushing Johnson's wig from his head; he holds up his finger admonishingly and does not appear pleased, though all the others smile admiringly. These are: Mrs. Boswell, seated (r.) opposite Johnson; Boswell standing beside Johnson and clasping his hands over *Ogden* (cf. No. 7031); the two visitors, Mr. Scott and Sir William Forbes; the tousled foot-boy, who carries in a tray of tea-things which he is about to place beside the urn on the otherwise bare table. Three pictures decorate the wall: *Sancta Veronica*, kneeling in prayer before a reading-desk; a medallion inscribed *Bruce* and a H.L. portrait of *Alexander of Kincardin* dressed as a courtier (see No. 7032, &c.). Beneath the title is engraved the passage



from the *Tour* beginning "*Mr Johnson was pleased with my Daughter Veronica and ending I declar'd she shou'd have Five Hundred Pounds of additional fortune.*"

[*Journal*, 1st ed., pp. 16-17.]

Grego, *Rowlandson*, i. 194.

$7\frac{3}{4} \times 10$  in.

### 7038 [8] WIT AND WISDOM.

*Pub<sup>d</sup> 15 May 1786 by E. Jackson, N<sup>o</sup> 14 Mary-bone Street, Golden Square.*

Engraving. Boswell and his wife in the kitchen prepare a dinner for Johnson, who is seen in back view through an open street-door on the extreme l. They face each other smiling across a small, ramshackle table; Boswell is cutting off the neck of a grouse (which resembles a duck or goose). He wears the Scots cap and the pen behind the ear of No. 7031, &c., with an apron. From his pocket project *Ogden* (see No. 7031) and the *Journal*. Mrs. Boswell holds a rolling-pin. Behind (r.) is a slatternly maid-servant in back view looking to the l. with a smile. On the ground are two piles of large birds intended for grouse, and an enormous lobster. Behind is a primitive kitchen fireplace; two large pots are suspended over the fire. The spit rests horizontally above the fireplace. Beneath the title is engraved:

"*We gave him as good a dinner as we could. Our Scotch muir-fowl, or grouse, were then abundant, and quite in Season; and so far as wisdom and wit can be aided by administering agreeable sensations to the palate, my wife took care that our great guest should not be deficient.*"

*Vide Journal p. 123 [i.e. p. 38].*

Grego, *Rowlandson*, i. 194.

$7\frac{3}{4} \times 9\frac{15}{16}$  in.

### 7039 [9] SETTING OUT FROM EDINBURGH.

*Publish'd 30 May 1786. by E Jackson Mary-le-bone Street Golden Square.*

Engraving. Johnson and Boswell, attended by Ritter, depart from Boswell's house on foot; Mrs. Boswell stands in the doorway weeping and holding up a handkerchief. Johnson, his stick in his r. hand, pulls Boswell by the r. arm; Boswell, turning to look at his wife, weeps unrestrainedly. He holds his handkerchief to his eyes; *Ogden* (see No. 7031) and the *Journal* are under his r. arm. He wears the feathered Scots cap, the pen, and barrister's wig as in No. 7031. His ink-bottle hangs from a button-hole. Between Boswell and his wife stands the moustachioed Ritter wearing a wide cocked hat and holding a long stick in both hands; a large pack is on his back. Beneath the title is engraved a citation beginning: "*Wednesday 18<sup>th</sup> August, On this day we set out from Edinburgh, attended only by my Man Joseph Ritter, a Bohemian, and ending, My Wife did not seem quite easy when we left her, but away we went!*"

*Vide Journal P. 47 [i.e. pp. 46-8].*

The passages are much abridged.

Grego, *Rowlandson*, pp. 194-5.

$7\frac{5}{16} \times 9\frac{7}{8}$  in.

**7040** [10] SCOTTIFYING THE PALATE.

*Pub<sup>d</sup> 30 May 1786 by E. Jackson N<sup>o</sup> 14 Mary bone Street Golden Square.*

Engraving. Johnson is seated on the ground on the shore of the Firth of Forth; Boswell kneels upon him and playfully holds a fish to his open mouth, holding back the head of his unwilling friend. Behind Johnson stands Ritter, turning his back on the scene. Boswell, with Ogden under his arm, is dressed as in No. 7031, &c. In the middle distance (r.) are three fishwives, grinning and pointing; they resemble Rowlandson's Billingsgate women. Two persons are in a boat or punt. On the horizon is the opposite shore. Beneath the title is engraved:

*"I bought some Speldings fish salted and dried in a particular manner being dipped in the Sea & dried in the Sun and eaten by the Scots by way of relish—He had never seen them though they are Sold in London I insisted on Scottifying his palate but he was very reluctant—With difficulty I prevailed upon him—He did not like it.*

*Vide Journal p. 50.*

The passage is slightly abbreviated.

The original drawing is in the Victoria and Albert Museum (Dyce Coll., No. 757).

Grego, *Rowlandson*, i. 195 (reproduction).

7½ × 9⅞ in.

[Part II]

**7041** [1] REVISING FOR THE SECOND EDITION.

*Pub<sup>d</sup> 15 June 1786 by E Jackson N<sup>o</sup> 14 Mary bone Street Golden Square.*

Engraving. A laird in Highland dress (l.) seizes Boswell by the throat. The latter is seated at his writing-table, holding up his hands in supplication. His *Journal* is open at pp. 168 and 169. The laird, Sir Alexander MacDonald, points with his cane at p. 169; torn-out pages lie on the floor, one is 165, another 167. On the wall of the bare, boarded room are (l.) *A Map of Skye* showing *Armidale* and (r.) *View [of] Auchenleck, the Seat of* (name obscured by Boswell's cap). Boswell is dressed as in No. 7031, &c., his pen is in the inkpot which stands on the table, its ribbon hanging from it. Beneath the title is engraved:

*"Having found, on a revision of this work, that a few observations had escaped me, the publication of which might be considered as passing the bounds of strict decorum, I immediately ordered that they should be omitted in the present edition." Vide Journal p. 527 2<sup>d</sup> Ed<sup>n</sup>*

*"Let Lord Mc'Donald threat thy breech to kick,"*

*"And o'er thy shrinking shoulders shake his stick."*

*Vide Poetical Epistle to Jas<sup>r</sup> Boswell Esq<sup>r</sup> by Peter Pindar Esq<sup>r</sup> 16.*

The passage in question related to Sir Alexander McDonald, then living in a tenant's house in Armidale, the family mansion having been burnt down. Dr. Johnson's expectations of him as an 'Eton Scholar' were disappointed by his visit and by complaints 'of rents racked and people driven to emigration' (pp. 165-6). Boswell wrote to the *Gentleman's Magazine*, p. 285, complaining that the passage from the 2nd edition, p. 527, here quoted, had been 'misunderstood by some and grossly misrepresented by



others'. He had omitted 26 lines relating to Sir A. McDonald, but no application had been made to him 'by the nobleman alluded to' (see No. 7051). The last paragraph of this letter is quoted in the advertisement of both parts of this series, where the title ends 'under the Inspection of a learned Friend'. The slander was grossly expressed in *Peter Pindar's Poetical Epistle*, p. 16, quoted above, with the footnote: 'A letter of *severe* remonstrance was sent to Mr. B. who, in consequence, omitted, in the second edition of his Journal, what is so generally pleasing to the public, viz. the *scandalous passages* relative to this nobleman.' For the relations between Boswell and Macdonald see the much longer and severer observations in the original *Journal*, ed. Pottle and Bennett, 1936, pp. 114 ff. and n.

Grego, *Rowlandson*, i. 196.

$7\frac{1}{2} \times 9\frac{5}{8}$  in.

## 7042 [2] THE PROCESSION.

*Pub<sup>d</sup> June 15 1786 by E Jackson N<sup>o</sup> 14 Mary bone Street Golden Square*

Engraving. Johnson and Boswell walk together; their landlord, wearing a knitted cap and tartan stockings, walks in front (l.) holding a candle; he turns round smiling up at the couple. Johnson walks with a heavy, dignified melancholy, leaning on his stick, Boswell walks jauntily, as in No. 7034, his hands thrust in the pockets of his short coat, the *Journal* under his arm, his pen behind his ear. Behind (r.) walks a bare-legged waiter holding a lantern. On the stone wall of a dark building (l.) two Gothic niches are indicated. Beneath the title is engraved:

*"After supper we made a procession to Saint Leonard's College, the Landlord walking before us with a Candle, and the Waiter with a Lantern."*

*Vide Journal p. 54.*

They were on their way to visit Dr. Watson, who had bought the buildings of the dissolved St. Leonard's College, St. Andrews.

Grego, *Rowlandson*, i. 196.

$7\frac{11}{16} \times 9\frac{3}{4}$  in.

## 7043 [3] THE VISION.

*Publish'd May 15<sup>th</sup>, 1786. by E. Jackson N<sup>o</sup> 14 Mary-le-bone Street Golden Square.*

Engraving. Boswell (l.) rises in terror from his bed, at the sight of a headless man in Highland dress, the head replaced by a headsman's axe surmounted by a Scots cap. This spectre, irradiated, advances from the r. and draws aside the curtain of the bed. Boswell's nightcap flies upwards from his head. After the title is engraved the passage describing Boswell's night at Slains Castle, 24 Aug., beginning, "*I had a most elegant Room*", and ending, "*I saw, in imagination, Lord Errol's Father, Lord Kilmarnock (Who was beheaded on Tower-hill in 1746.) & I was somewhat dreary. but the thought did not last long, and I fell asleep.*"

*Vide Journal, P. 110.*

On the advertisement the title ends 'at Lord Errol's, Slain's Castle'.

Grego, *Rowlandson*, i. 196.

$7\frac{3}{4} \times 9\frac{5}{8}$  in.

**7044** [4] LODGING AT A M'QUEEN'S.

*Pub<sup>d</sup> 20 June 1786 by E. Jackson N<sup>o</sup> 14 Mary bone Street Golden Square*

Engraving. In a squalid room Johnson and Boswell lie in two short truckle beds. Boswell (r.) is in the foreground, his face contorted with horror, his hands before his mouth as if to stifle a scream, his bare feet drawn up, but projecting over the end of his bed. A gigantic spider descends towards his head, insects are spotted over the bedclothes and pillow, from which projects *Ogden* (see No. 7031). Johnson lies on his back (l.) under a casement window, his eyes closed, his hands clasped as if in prayer, his knees drawn up to accommodate the shortness of the bed. A woman's dress hangs as an improvised curtain between the two beds. Under Johnson's bed two rats gnaw Boswell's wig. Beneath the title is engraved:

*"There were two Beds in the room, and a Woman's gown was hung on a rope to make a curtain of seperation between them. After we had offered up our private devotions [the passage continues as in *The Tour*, under 31st Aug.].*  
*Vide Journal p. 153 [i.e. pp. 152, 153].*

On the advertisement the title ends, 'in Glenmorison, the celebrated Spider Scene'.

Grego, *Rowlandson*, i. 196.

7½ × 9½ in.

**7045** [5] THE RECONCILIATION.

*Pub<sup>d</sup> June 20<sup>th</sup> 1786, by E Jackson N<sup>o</sup> 14 Marylebone Street Golden Square.*

Engraving. The interior of a boarded hut, the inn at Glenelg. Johnson (l.) stands by a table, *Ogden* (see No. 7031) open in his r. hand, his l. held meditatively to his cheek. Boswell (r.) kneels beside him, his hands clasped in prayer, his face puckered as if weeping. He wears a hood or bonnet as a night-cap, his legs are bare. Johnson is dressed, wearing slippers; his boots and oak stick lean against the table. Beneath the title is engraved:

*"I resumed the subject of my leaving him on the road, and endeavoured to defend it better. He was still violent upon that head,—I had slept ill. Dr Johnson's anger had affected me much.*

The passage, slightly abridged, ends:

**Johnson** *You deserved about as much, as to believe me from night to morning."*

*Vide Journal P. 164.*

That is, pp. 163, 164, the conversations of the evening of 1st Sept. and the morning of the 2nd being amalgamated. On the advertisement the title ends 'at Glenelg, after the Journalist had rode away from Ursa Major'.

Grego, *Rowlandson*, i. 196-7.

7¾ × 10 in.



**7046** [6] THE DANCE ON DUN-CAN.

*Publish'd May 15<sup>th</sup> 1786. by E. Jackson N<sup>o</sup> 14 Mary-le-bone Street Golden Square.*

Engraving. Boswell and two men in Highland dress dance a Highland fling on the summit of a low mountain, with the sea and a low spur of land on the horizon. Boswell, full-face, capers; his wig and pendant ink-pot with the pen in it, stream in the wind. He flourishes his *Journal*; his l. hand is in that of one of his companions (r.); the other (l.) dances a *pas seul* looking at Boswell; both hold long sticks. A piper on the extreme l., standing just below the summit of the hill, plays the pipes.

Beneath the title is engraved the passage from the *Tour* beginning: "*Old Mr Malcolm McCleod who had obligingly promised to accompany me was at my Bed-side between five & six*", and ending, "*not being outdone at the Nightly ball, by our less active friends who had remained at home*". It is correctly transcribed, except for punctuation and the hyphen to Dun Can. On the advertisement the title is, 'Highland Dance on the top of Dun-Can, the highest Mountain in the Island of Rasay'.

Grego, *Rowlandson*, i. 197.

7 $\frac{3}{8}$  × 9 $\frac{3}{4}$  in.

**7047** [7] THE RECOVERY.

*'Pub<sup>d</sup> 20 June 1786 by E. Jackson. N<sup>o</sup> 14 Mary bone Street Golden Square*

Engraving. Johnson and Boswell sit at a small circular table in a plainly furnished room. Boswell holds his head, leaning on the table, and pointing with his l. hand at an open book inscribed *Twentieth Sunday after Trinity*; he looks with abject supplication at Johnson, who leans back in his chair, his r. hand raised as if speaking oracularly. Boswell's forehead is bandaged, his shoes are unlatched, his breeches unbuttoned at the knee, from his coat-pocket protrudes *Ogden* (see No. 7031). A water-bottle and a bowl are on the floor beside him. Johnson wears his top-boots. Above Boswell's head is a picture of a pig under a vine, suffering from a surfeit.

Beneath the title is engraved the passage beginning: "*I awaked at noon with a severe head ach*, and ending, *taking up M<sup>rs</sup> M'Kinnon's Prayer-book, I opened it at the twentieth Sunday after Trinity in the epistle for which I read And be not drunk with wine wherein there is excess Some would have taken this as a divine interposition.*" *Vide Journal* p. 318 [i.e. pp. 317-18].

The passage describing the morning of 26 Sept. at Corrichatachin is much abridged. The title on the advertisement continues, 'after a severe drunken Frolick, at Corrichatachin'.

Grego, *Rowlandson*, i. 197.

7 $\frac{1}{2}$  × 9 $\frac{13}{16}$  in.

**7048** [8] SAILING AMONG THE HEBRIDES.

*Publish'd May 15<sup>th</sup> 1786 by E Jackson N<sup>o</sup> 14 Mary-le-bone Street Golden Square.*

Engraving. Three men on the deck of a small sailing-vessel. Boswell, his knees flexed, stands in profile to the l. holding the end of a rope and looking

at Col, in Highland dress, who holds up his finger admonishingly. His Scots cap flies from his head, his coat-tails blow in the wind, his ink-pot dangles from his neck, his *Journal* is under his l. arm. A sailor (r.) stands in back view leaning against the side of the vessel. Beneath the title is correctly transcribed the passage beginning: "*As I saw them all busy doing something, I asked Col, with much earnestness what I could do*", and ending, "*Thus did I stand firm to my post, while the wind and the rain beat upon me, always expecting a call to pull my rope.*"

*Vide Journal* 349.

From the famous account of the departure from Skye, when the vessel was forced to run before the wind to the island of Col. On the advertisement the title continues, 'the Journalist holding a Rope's end'.

Grego, *Rowlandson*, i. 197.

7 $\frac{5}{8}$  × 9 $\frac{7}{8}$  in.

## 7049 [9] THE CONTEST AT AUCHINLECK.

*Pub<sup>d</sup> June 10<sup>th</sup> by E Jackson N<sup>o</sup> 14 Marylebone Street Golden Square.*

Engraving. The interior of a library, the walls lined with heavy folio volumes. Johnson attacks Lord Auchinleck (l.) with three books inscribed *Liturgy*, held between his upraised hands which conceal his face. Auchinleck shrinks back in alarm; he has dropped two volumes, *Calvin* and *Whiggism*, to the floor. Medals lie on the ground. Boswell (r.) stands in the doorway behind Johnson, biting his thumbs and gazing upwards in consternation; his *Journal* falls to the ground. He wears his Scots cap, and his ink-pot dangles from his buttonhole. Auchinleck is an elderly man wearing a judge's wig and bands. Beneath the title is engraved the passage beginning: "*The contest began whilst my Father was shewing him his collection of Medals*, and ending, *therefore I suppress what would, I dare say, make an interesting scene in this dramattick sketch.*"

*Vide Journal* p. 482 [p. 479 in 1st ed.].

The sentence 'and Oliver Cromwell's coin unfortunately introduced Charles the First, and Toryism' is omitted. The representation of this contest of 'intellectual gladiators' perhaps derives from Johnson's attack on Osborne the bookseller.

On the advertisement the title ends, 'in which, Ursa Major made a severe retort on the Journalist's Father' (cf. No. 7052).

Grego, *Rowlandson*, i. 197-8.

7 $\frac{1}{2}$  × 9 $\frac{3}{4}$  in.

## 7050 [10] IMITATIONS AT DRURY-LANE THEATRE.

*Publish'd 20 June 1786 by E. Jackson N<sup>o</sup> 14 Marylebone Street Golden Square.*

Engraving. The pit of a theatre: Boswell stands in the centre of the front row behind a row of spikes, emitting a blast from his mouth, putting his hands on his cheeks. The man next him (r.) protects his face with his hat; two men on the l. are amused, one claps. Behind him are several rows of



laughing heads. Two musicians in the foreground turn their heads. Beneath the title is engraved the passage beginning:

*A great many years ago, when D<sup>r</sup> Hugh Blair & I were sitting together in the Pit of Drury Lane Play-house . . . I entertained the audience Prodigiously, by imitating the lowing of a Cow.—* It is continued from the accompanying footnote, ending, "*My dear Sir, I would confine myself to the Cow!*"

*Vide Journal P. 499.*

[Pp. 496–7 in the 1st edition where the name of Dr. Hugh Blair is omitted.] For this imitation cf. No. 7031.

Grego, *Rowlandson*, i. 198.

$7\frac{9}{16} \times 9\frac{3}{4}$  in.

7051 BOZZY

MADAME PIOZZI

[1786]

[Rowlandson.]

Engraving. Frontispiece from Peter Pindar's (Wolcot's) *Bozzy and Piozzi*, 1786. Mrs. Thrale (Piozzi) and Boswell are in heated argument: she (l.) advances upon Boswell with her hands on her hips; he stamps violently and clenches his fists. An elderly man seated in an armchair looks at them in alarm, raising his hand in admonition. He is Sir John Hawkins; the 'rival wits' have agreed to let him

Declare the prop'rest pen to write Sam's Life.

Beside him a 'cello leans against the wall, emblem perhaps of Sir John's interest in music, perhaps of Mrs. Thrale's marriage to Piozzi. Three shelves of books are above his head; the highest is filled with large volumes covered with a cobweb, one inscribed *History of Musi[c]*, illustrating the lines:

Whose Volume, tho' it here and there offends,  
Boasts *German merit*—makes by *bulk*, amends.  
Superior, frowning o'er *octavo wits*  
High plac'd the *venerable* quarto sits;

Behind the two disputants is a draped sash-window. Beneath each part of the title a quotation from the verses is engraved:

[1] *Who, madning with an Anecdotic Itch,  
Hath said that Johnson call'd his Mother, B-tch?*

Boswell taunts Mrs. Thrale with her anecdote of Johnson's answer to his mother when she called him a puppy.

[2] *Who, from Macdonald's Rage, to save his snout,  
Cut twenty lines of defamation, out?*

She retorts with the slander which Boswell denied, see No. 7041.

A satire on Boswell's *Tour to the Hebrides*, see No. 7028, &c., on Mrs. Piozzi's *Anecdotes of the late Samuel Johnson*, 1786, and on Hawkins's *History of Music* (1776).

Grego, *Rowlandson*, i. 97 (under the date 1780).

$6\frac{1}{4} \times 8\frac{1}{2}$  in.

## 7052 THE BIOGRAPHERS

J S f [Sayers.]

Publ<sup>d</sup> June 1786 by T Cornell Bruton Street.<sup>1</sup>

Engraving. Unfinished proof. The three biographers of Johnson sit under his bust, which frowns down at them from a high rectangular pedestal. Mrs. Thrale (l.) and Boswell (r.) sit facing each other; she leans back, her head turned in *profil perdu* towards Johnson (who looks at her); she holds a large open book, the pages headed *Memoirs | Life of Dr Johnson*; her pen is in her r. hand. Boswell writes busily in an open book on whose l. page is depicted a bear on its hind legs, holding a large stick, a chain attached to its muzzle. Between them is a small table at a corner of which Boswell writes. At its farther side, with his back to the bust, sits Courtenay scratching his forehead in perplexity, his elbow supported on a book inscribed *Joe Miller*. Beneath the design is etched:

*Three Authors in three Sister Kingdoms born,  
The Shrine of Johnson with their Works adorn  
The first a female Friend with letterd Pride,  
Bares those Defects which Friendship ought to hide,  
B . . . ll to Genius gives a Monsters Air  
And shews his Johnson as Men shew a Bear,  
C . . . . . y to Merit as to Grammar true,  
Blurrs with bad Verse the Worth he never knew  
O could the Sage whose Fame employs their Pen  
Visit his great Biographers again  
His two good Friends would find him d . . . d uncivil  
And he would drive the Poet to the Devil*

A satire on *Anecdotes of the late Samuel Johnson* by Mrs. Thrale (Piozzi), see No. 7051; on Boswell's *Journal of a Tour to the Hebrides*, see No. 7028, &c., and on John Courtenay's *Poetical Review of the literary . . . Character of the late Samuel Johnson*. The last is alleged to rely on the jests of Joe Miller for inspiration. See also No. 7417.

9½ × 7⅝ in.

## 7053 SCRUB.

J S f [Sayers.]

Publ<sup>d</sup> 15<sup>th</sup> Febr<sup>y</sup> 1786 by Tho<sup>s</sup> Cornell Bruton Street

Engraving. Mrs. Abington stands facing T.Q. to the r. dressed as Scrub in Farquhar's *Beaux' Stratagem*, with her hair in tightly curled ringlets (resembling the wig worn by Weston in the part). Her hand is in the pocket of a long, old-fashioned coat worn over an apron. On the wall behind her head is a bust of *Farquhar*, scowling down at her, disgusted to see a woman play the part. On each side is a picture: on the l. the head and shoulders of a man calling *Murder Murder*, the frame is inscribed, *Mr Weston in y<sup>e</sup> part of Scrub*. On the r. a woman emerges from the funnel of a bottle, as the Bottle Imp. She is of meretricious appearance, holds

<sup>1</sup> The imprint is lightly scored through. The print was not published. (Note by Miss Banks.)



up a purse in her r. hand, a mask in the l.; the frame is inscribed, *For the Benefit of Thalia For this Night only The Pit laid into the Boxes.*

At Mrs. Abington's benefit, Covent Garden, 10 Feb. 1786, she played Scrub in the *Beaux' Stratagem*, pit and boxes being laid together. She was supposed to have acted the part for a wager and, though making a large profit, to have disgraced herself; her hair was dressed for Lady Racket in *Three Weeks after Marriage*, the second piece. Genest, vi. 393. John Taylor, who was present, speaks of this print as 'very like her', *Records of my Life*, 1832, i. 417 n. As the Bottle Imp her performance is compared with the great hoax of the century, see Nos. 3022-7. She had appeared in a *Tête-à-tête* as *Thalia*, see No. 5411. A portrait of Weston (1737-76), by Dodd, as Scrub, one of his favourite parts, was published in 1780 (Burney Coll.). See also No. 6931.

10¼ × 7½ in.

## 7054 WERTER A TRAGEDY FOR MASTERS & MISSES

JSf [Sayers.]

publ<sup>d</sup> 27<sup>th</sup> March 1786 by T Cornell

Engraving, slightly aquatinted. A stage scene showing part of an empty stage box on the extreme r. A burlesque of F. Reynolds's *Werter*, adapted from Goethe's romance. The persons and objects on the stage have letters referring to an *Explanation* below the design. Werter (A) kneels before Charlotte (B), who is seated on a settee on the extreme l.; he raises her petticoat with a passionate gesture. At Werter's feet is an open book, *Ossian* (which he has been reading to Charlotte); she protests with raised hands (pp. 35-6 of the 1802 edition). Behind (r.), Albert (C), in regimentals, stands with his face to the wall, his hands clasped behind his back. Two pictures (E E) hang on the wall representing scenes from the play. In one (l.) Albert lies prone; Charlotte, seated beside him, raises her arms in despair; the other is suspended from one corner, hanging crookedly; it represents Charlotte and Albert embracing.

In the front of the stage (r.), her back to the actors, a nude woman (F) is seated on a low step holding a pistol to each ear. She wears a hat tied under her chin and is weeping. Above her head is an urn inscribed *Sacred to Suicide* and a weeping willow. Across the top of the design is a scroll H: "*To raise the Genius and to mend the Heart*". Across the lower part of the design is etched: *Explanation, A Werter making a very improper Request to Charlotte—B Charlotte resenting it very properly—C Albert her Husband very civilly taking himself off—D A Sopha, one of the Dramatis Personae, very properly introduced in Love Scenes, EE two very natural and affecting Situations in the Tragedy, one of the Pictures was near falling during the 2<sup>d</sup> Representation F The Tragic Muse in a Werter Hat sitting under a Weeping Willow in a melancholy Posture with a Brace of Pistols cock'd—G A Stage Box very much crowded at first but the Tragedy was so moving that the Company went off before the Pistols—H A Motto which may serve for the Theatre as well as the Tragedy.*

*Werter*, Reynolds's first play, was acted on 14 March 1786 at Covent Garden for Miss Brunton's benefit, having been already played at Bath; Holman played Werter, Farren played Albert. According to Baker, *Biog. Dram.*, it had little success in London. According to Reynolds, 'Werter's metropolitan, was equal, if not superior, to his rural success'. He describes

the tears and fainting-fits of the first night at Covent Garden (perhaps responsible for the empty stage box). *Life and Times of Frederick Reynolds by himself*, i. 304 ff. See No. 7055, and cf. No. 7765. The Werter hat is mentioned by contemporaries, e.g. in *The Lounger*, No. 79 (1786). Another comic print, *Alas poor Werter!*, was advertised by Holland. (Jordan's *Elixir of Life*, 1789.)

$7\frac{7}{8} \times 9\frac{3}{16}$  in.

### 7055 MORE OF WERTER—THE SEPARATION.

*Designed by Collings Etch'd by Rowlandson.*

*Pub<sup>d</sup> 6 May 1786 by E. Jackson Marylebone Street Golden Square.*

Engraving. A satire on Reynolds's tragedy, *Werter*. Beneath the title is engraved: *Charlotte preserved from destruction by Albert and Hymen whilst Werter in the excess of Frenzy puts an end to his existence*. Werter (l.) crouches on the edge of a precipice in a wild frenzy, a pistol in each hand. His hair rises on his head, his hat flies off, his coat is violently blown towards the abyss. A small demon, holding up writhing serpents, pours the contents of a phial on his head, over which a winged skull hovers; a serpent stings him. Hymen, holding Charlotte (r.) by a chain attached to her waist, urges her into the arms of Albert, who stands behind, clutching his head. Hymen, a winged and naked youth, holds his torch reversed, directing clouds of smoke upon Werter, which seem to drive him towards the abyss. Charlotte and Albert are irradiated; Charlotte is frantic with grief, a garter inscribed *Werter* trails below her petticoat. Papers fly into the air, two being inscribed *Werter*. See No. 7054.

*Grego, Rowlandson, i. 191-2.*

$8\frac{3}{16} \times 17\frac{7}{8}$  in.

### 7056 THE CHARMERS OF THE AGE.

*JS f [Sayers.]*

*Pub<sup>l</sup>d 30<sup>th</sup> May 1786 by Ja<sup>s</sup> Bretherton New Bond Street*

Aquatint. Mme Mara (l.) and Rubinelli (r.) sing a duet on the stage. Rubinelli, tall and thin, wearing quasi-Roman dress with a plumed helmet and long cloak, leans towards Mara, his r. arm extended. Mara stands full-face, her hands on her breast, singing with a distressed expression, face somewhat contorted, eyes closed.

Mara and Rubinelli sang together in *Virginia*, on 4 May 1786, the latter's first appearance on the London stage. W. T. Parke, *Musical Memories*, 1830, i. 59. See also No. 7067.

$9\frac{3}{16} \times 8\frac{1}{8}$  in.

### 7057 PERFORMED AT A LITTLE THEATRE WITH GREAT APPLAUSE

*JS f [Sayers.]*

*Published by Tho<sup>s</sup> Cornell 16<sup>th</sup> July 1786*

Engraving. Two actresses in a prison scene from Gay's *Beggar's Opera*. At their feet is a tombstone inscribed *The Beggars Opera Capt<sup>n</sup> Macheath*



by Mrs E . . . [erased], Lucy by Mrs W . . . [erased]; other erasures are followed by "*Here lies Gay*". They are identified by Mr. Hawkins as Mrs. Edwards and Mrs. Webb. Macheath (r.), in leg-irons and fashionably dressed, wearing a cocked hat and top-boots, the tight riding-dress showing a feminine figure with ample curves, stands with his hands raised as if singing. Beside and behind him stands Lucy, listening, with her hands on her hips. She is stout and middle-aged, a head taller than Macheath, and resembles Mrs. Peachum more than Lucy. In the background is a barred window (r.). Across the top of the design is etched *Motto for the Manager*, and (on a scroll) "*Reddere personae scit convenientia cuique*" Hor.

No performance of the *Beggar's Opera* at the Haymarket in 1786 is recorded by Genest, but his list is probably incomplete. One of Mrs. Webb's parts was Mrs. Peachum in which she made her first appearance at Covent Garden in 1779; she became corpulent and in general acted elderly or middle-aged character parts. Mrs. Edwards does not appear among the Haymarket actresses given by Genest for 1785 or 1786.

9 $\frac{3}{8}$  × 8 in.

## 7058 THE CRITIC OR TRAGEDY REHEARS'D.

R. T. Delin.

Published Feb<sup>y</sup> 24<sup>th</sup> 1786, by S.W. Fores, at the Caracature Warehouse, N<sup>o</sup> 3, Piccadilly.

Engraving (coloured impression). Edward Topham (r.) hearing, and apparently coaching, Mrs. Wells (l.) in a tragic part. They face each other in profile. He wears regimentals of a very fashionable cut with a cocked hat, and very large ornate buckles on his low shoes. He holds an eye-glass to his r. eye, in his l. hand is a book inscribed *Wells | Toph[am]*. Mrs. Wells stands as if running forward, her arms outstretched, a dagger falls to the ground. Her dress is plain but voluminous, her hair is loose, and she wears a turban-shaped cap. Two pictures, very freely sketched, are on the wall. In one (r.) a woman draws water from a well (indicating Mrs. Wells); in the other the other two men on horseback, the foremost seems to be using a speaking-trumpet; they perhaps indicate the puffing of Mrs. Wells by Topham, see No. 6854, &c.

A satire on the relations of Topham and Mrs. Wells, also, probably, on the appearance of the actress in tragic parts. She was 'a good actress in comedy and a respectable in tragedy'. Joseph Knight in *D.N.B.* On 31 Jan. 1786 she played Andromache in *The Distressed Mother*. The portrait is a good one,<sup>1</sup> cf. an engraving of Mrs. Wells as Imogen by C. Sherwin after Ramberg, for John Bell's *British Library*, pub. 28 Feb. 1786.

7 $\frac{1}{8}$  × 12 $\frac{5}{8}$  in.

## 7059 A THEATRICAL CHYMIST.

[1786<sup>2</sup>]

[Rowlandson.]

Engraving (coloured and uncoloured impressions). Holman the actor, a diminutive creature, is being blown from the narrow mouth of a retort under which is a furnace inscribed *Academy*. A fashionably dressed but

<sup>1</sup> She is identified by E. Hawkins as Mrs. Siddons.

<sup>2</sup> So dated by Grego.

ragged man is seated on the r. blowing the fire of the furnace with a pair of bellows inscribed *Morning Post*. A clergyman (full-face) looks from behind the retort to hold a fragment of food (?) to the mouth of the literary hack with the bellows. He is inspiring the puffs of the *Morning Post*. From Holman's mouth and posterior issue blasts inscribed *Puff*. Papers inscribed with his parts fly with him from the retort: *Mackbeth*, *Timon*, *Benidict*, *Richard*, *Hamlet*, *Werter* (see No. 7054). The retort is inscribed *Ignorance* | *Impertinence* | *Coxcomity* | *Misconception* | *Raving*. *Ranting* | *Grinning*. *Snarling* | *Tortured Attitudes* | *Envy*. *Detraction*.

The puffs of Holman in the *Morning Post* are represented as inspired by a clergyman who remains concealed. The latter is identified by Grego as Bate, whom he does not resemble and who gave up the *Morning Post* in 1780. He is probably William Jackson of the *Morning Post* (see *D.N.B.*); the same figure appears in No. 6853. The dramatic critic of the paper about this time was John Taylor. For Holman cf. No. 6854.

Grego, *Rowlandson*, i. 190.

$7\frac{15}{16} \times 10\frac{3}{8}$  in.

## 7060 CAPT EPILOGUE.

[Rowlandson.]

*Pub<sup>d</sup> March 7 1786<sup>1</sup> by E. Jackson N<sup>o</sup> 14 Marylebone St<sup>h</sup> Goldon Square.*

Engraving (coloured impression). A reissue of No. 6855, with the addition of a notice-board on the top of the signpost: *A Prospectus* | *For the World and* | *Fashionable Advertiser*.

Topham started 'The World', a daily paper, on 1 Jan. 1787, partly with the object of puffing Mrs. Wells. See No. 7210, &c.

$8\frac{3}{8} \times 5\frac{3}{4}$  in.

**7060** A Also a reissue (coloured) of No. 6855 with this imprint but without the addition.

## 7061 QUIZ.

*Mas' Hook Inv<sup>t</sup> Etch<sup>d</sup> by I.B. [? Barlow].*

*Publish'd as the Act directs, June 14<sup>th</sup> 1786, by T. Cornell Bruton St<sup>h</sup>.*

Engraving. A soldier in regimentals, wearing a very high bearskin decorated with skull and cross-bones, stands in a swaggering attitude, holding an enormously long sabre. His head is in profile to the l. On the r. is a doorway over which is inscribed *Mable Flourish*. In the background (l.) is a landscape with tents. Beneath the title is engraved "*By the great God of War.*" *Vide Love in a Camp*.

An illustration to *Patrick in Prussia, or Love in a Camp*, a musical farce by O'Keefe, first played at Covent Garden 17 Feb. 1786, the part of Quiz by Quick. The scene is a camp in Silesia, the officers' Mess House being kept by Mabel Flourish, whose name was over the door. Quiz's favourite phrase is 'by the God of War'; he marries Mabel Flourish.

$7\frac{5}{16} \times 6\frac{3}{8}$  in.

<sup>1</sup> Possibly an engraver's error for 1787.



**7062** LET NO DRESS BE KEPT IN MIND  
BUT THE DRESS OF ROSALIND.

*Etch'd by I: Barlow* [after Mortimer]

*Publish'd as the Act directs. Feb<sup>y</sup> 25<sup>th</sup> 1786. by H: Humphrey N<sup>o</sup> 51  
New Bond Street*

Engraving. Rosalind, dressed as a man and holding a long stick with a knotted end, walks (r. to l.) through the forest of Arden, indicated by trees, and a landscape background. She walks stooping forward, her profile with an aquiline nose and projecting chin gives her an elderly appearance.

A caricature of some actress in the part of Rosalind. She does not resemble Miss Younge or Mrs. Spranger Barry. The date is uncertain, as Mortimer died 4 Feb. 1779. Perhaps Mrs. King from York who made her first appearance at Drury Lane as Rosalind on 13 Oct. 1775 'and was so well received, that Garrick to mortify Miss Younge exerted his influence at Court to have *As You like it* ordered, and M<sup>rs</sup> King was put in the bills as Rosalind by command'. She was at Drury Lane one season only, and not being successful, returned to York. Genest, v. 479.

$9\frac{1}{4} \times 7\frac{7}{16}$  in.

**7063** COVENT GARDEN THEATRE

[Rowlandson.]

*Publish'd July 20. 1786 by H. Brookes, Coventry Street.*

Engraving (coloured impression). The theatre is apparently drawn from a box on the first tier. The l. corner of the stage is shown with the prompter and another man standing in the wings. Almost half the orchestra, the pit, three tiers of boxes, and the lowest gallery are shown. Of the upper gallery only the balustrade and the extreme corner are visible. On the stage a man in Roman costume addresses a lady in modern dress who repels his advances; she is either singing or screaming. The house is crowded and the audience watch intently. The King and Queen are seated in the royal box; two men and a lady stand behind them. The figures are on a small scale, freely drawn with much expressiveness and humour. A representation of the theatre at that date, drawn apparently with architectural correctness.

Grego, *Rowlandson*, i. 192 (reproduction).

$6\frac{1}{2} \times 15\frac{1}{4}$  in. With border,  $9 \times 17\frac{5}{8}$  in.

**7064** A BOX LOBBY HERO. THE BRANDED BULLY, OR THE  
ASS STRIP'D OF THE LIONS SKIN. [1786<sup>1</sup>]

[Rowlandson.]

*Designed by Gobbo and inscribed by Hick—*

Engraving. A crowd of eleven amused spectators watches the punishment of a bully, a tall man standing in profile to the l. A much shorter man, fashionably dressed, his arms folded, spits in his face. A man (r.) pulls his long queue and kicks him. A fashionably dressed young woman (l.) derisively holds out a smelling-bottle towards him; a stout woman holding

<sup>1</sup> So dated by Grego.

a basket of fruit offers him one of her oranges. A dog befouls his leg. On each side a laughing man watches the attack through an eye-glass. On the wall is print of an ass wearing a lion's skin inscribed *The Old Fable Verified*.

Grego, *Rowlandson*, i. 190-1.

9½ × 13 in.

**7065 THE POLISH DWARF PERFORMING BEFORE THE GRAND SEIGNIOR.**

*Rowlandson* 1786

*Publish'd March 1786 by E Jackson. N° 14, Marylebone Street Golden Square.*

Engraving. Boruwlaski or Boruslawski (l.) plays the violin, he stands (l.) before an immense Turk (r.) seated on the floor, an arm round each of two ladies of the harem who recline against him. The Sultan (Abdul Hamid) smokes a long pipe. Behind him stand two fierce-looking guards. In the background three other ladies listen rapturously to the slim, erect, and well-dressed dwarf, who is in marked contrast with the massive Turk and the voluptuous ladies of the seraglio. A draped canopy completes the design.

For 'Count' Joseph Boruwlaski, 1739-1837, see his *Memoirs*, published in London in French and English in 1788, final edition 1820. See also No. 7220 and *B.M. Cat. of Engr. Br. Portraits*, and a portrait (1802) in *Kay's Edinburgh Portraits*, i. 326.

Grego, *Rowlandson*, i. 186-7 (reproduction).

8¼ × 11¾ in.

**7066 PRIVATE AMUSEMENT**

[*Rowlandson*.]

*Publish'd Jan<sup>y</sup> 1<sup>st</sup> 1786 by S. W. Fores, at the Caracature Warehouse, N° 3, Piccadilly.*

A reissue of No. 5928 (1781) with a different title. Gamblers at an E.O. table.

**7067 THE WAPPING CONCERT.**

[? Wigstead.<sup>1</sup>]

*Publish'd Feb<sup>y</sup> 28<sup>th</sup> 1786, by S. W. Fores, at the Caracature Warehouse, N° 3 Piccadilly.*

Aquatint. A concert-room with a boarded floor and low platform on which are the instrumentalists. The vocalist sits in an armchair decorated with masonic symbols; she sings, *Oh—Oh—O de Roasta Beef-a de charmante pudding O*; she holds an open music-book, *Oh the roast Beef of Old England* (Fielding's famous song). The audience stand and sit in the foreground (r. and l.), they are of plebeian appearance. A lady (l.) asks her companion, *Did she sing this song at the Abbey?* he answers, *She never sung so well at the Abbey in her life*. A dog in the foreground watches the vocalist.

<sup>1</sup> So attributed by Mr. Hawkins.



The wall is decorated by candle-sconces and a placard (r.): *Rules to be observed in this Meeting. That no Lady come into this Room with pattens. That no Lady or Gent<sup>n</sup> call for porter or punch during the performance. That no Lady or Gentleman crack nuts, whistle or talk during the songs. Strong waters and other refreshments for the Ladies between the Acts.* On the centre of the back wall is a W.L. portrait of a man in masonic dress holding a spear. Besides the violinists, &c., one man performs on a salt-box, another with marrow-bone and cleaver, another puts a jew's-harp to his mouth, a fourth plays a bladder bridge. Beneath the titles is engraved:

*Madam Mary informs her Friends & the Public in General, that she has opened her Winter Concert at the Hog in Armour Wapping, in a large Commodious room belonging to the Free Masons; as she has at a great Expence, Engaged the best Performers it is needless to repeat how very inferior H——r S——e [Hanover Square] Music meetings must be to hers; after assuring the Public Sig<sup>r</sup> Bladder Bridge, Mynheer Van Jews Trump, Sig<sup>r</sup> Salt Box, Joe Evans, the celebrated Drummer, with others of equal note will assist in the band, there can be no doubt her Concert will be the Admiration of all Europe Madam M—— begs her Polite Audience will excuse her sitting during the Performance, as she contracted in her infancy a Disorder called Le Genoue Inflexible, or (Stiff Knee) which prevents her Standing, even in the most Sacred Pieces of Music—her Enemies call it Pride, but must appear only Malice, when she could not rise before their Majesties; or at the Sacred Name of Jehovah.*

This satire on Madame Mara (1749–1833) is mentioned by Grove, *Dict. of Music*: she seems never to have completely recovered from the rickets of her childhood, and writes that she was unable to sit on a platform throughout a concert 'owing to the heat and fatigue'. John Taylor states that when singing in concerts at Oxford she sat during the choruses 'as was the custom with superior singers on the Continent. The audience were offended and the reverend heads of the colleges abruptly dismissed her.' *Records of My Life*, 1832, ii. 100–1. She sang at the Handel Commemoration in Westminster Abbey in 1784 and 1785, and in 1786 made her first appearance on the London stage, see No. 7056.

$8\frac{5}{8} \times 12\frac{1}{2}$  in.

# 7068 THREE TICKETS OF ADMISSION TO SIR W. W. WYNNE'S THEATRE AT WYNNSTAY

*Publishd Feby 1 1786 by I. Sewell Cornhill*

Engraving. From the *European Magazine*, ix. 71. Three designs on one plate:

[1] *H. Bunbury Esq<sup>r</sup> del.*

Punch (l.) points to a large butt or tun inscribed WYNNSTAY, from the top of which hang comic masks which encircle its upper circumference; in his r. hand is a stick with an ass's head. On the r. side of the butt are three figures: Mother Shipton, humpbacked with a profile like Punch's; a demon or satyr, who looks from behind the cask; and a small man or boy, perhaps Tom Thumb.

$2\frac{7}{8} \times 4\frac{5}{8}$  in.

[2] *View of the Theatre at Wynnstay.**I. Evans Esq<sup>r</sup> del.*

A view of the theatre is framed by a curtain held up (l.) by Comedy and r. by Tragedy. The façade has the date 1782.

The theatre was built in 1782 by John Evans, Esq. *European Magazine*, xii. 363.

$2\frac{5}{8} \times 4\frac{5}{8}$  in.

[3] *Wynnstay.**H. Bunbury Esq<sup>r</sup> del.*

Amateur actors and actresses dance in a circle round a high pedestal supporting a bust of (?) Shakespeare. They include a Falstaff leering at a lady in Elizabethan dress, a man wearing a tall leek in his hat (? Fluellen), and a French military officer with long queue and cavalier's boots.

For Bunbury and Wynnstay theatricals see letter in Anderdon Bequest iii, No. 67 (Print Room), with another Wynnstay Theatre ticket engraved by Walker, after Bunbury, from the *European Magazine*, xii. 363 (Nov. 1787): *Publish'd by J. Sewell, Cornhill 1786*. See also No. 7069. Wynnstay was the seat of Sir W. W. Wynn, the leading squire of N. Wales. For private theatricals cf. No. 7215.

$3\frac{1}{8} \times 4\frac{5}{8}$  in. Pl.  $9\frac{7}{8} \times 5\frac{3}{16}$  in.

Burney Coll.

**7069 WYNNSTAY THEATRE**

[1 June 1786]

[After Bunbury.] *European Mag.*

*Publish'd by J. Sewell, Cornhill 1786.*

Engraving. From the *European Magazine*, ix. 379. Two designs for tickets of admission on one plate, the title engraved between them.

[1] Design in a circle. A woman, representing Tragedy, and a man dressed as Pierrot, representing Comedy, sit against two adjacent sides of a rectangular block which supports an urn. Tragedy holds a paper inscribed *Richard III* and *Lyar*. On the masonry behind her is an oval inscribed [Tues]day, [Thur]sday, [Satu]rday. Comedy holds a paper inscribed *Rule a Wife and Have a Wife* and *Bon Ton*; his back partly obscures the words *Mon[day]*, *Wed[nesday]*, *Fri[day]*. Beside Tragedy is a weeping willow, beside Comedy a table with decanter and glass.

$3\frac{5}{8} \times 3\frac{3}{4}$  in.

[2] A man wearing a large leek in his hat stands in a mountainous landscape under a signpost pointing *To Wynnstay*. He holds out papers in each hand inscribed: (l.) *Constant Couple* and *Spanish Barber*; (r.) *Cymbeline* and *The Devil upon two Sticks*. From the pockets of his old-fashioned full-skirted coat other papers project. On the r. is a goat. See No. 7068.

$3 \times 3\frac{5}{8}$  in.

**7069 A** An etching, perhaps by Bunbury, which appears to be a preliminary design, in reverse, for 7069 [2]. The inscriptions are the same.

$6\frac{3}{8} \times 5\frac{1}{4}$  in.



**7070 A ROGUE IN GRAIN.**

[1 Jan 1786]

Engraving. From the *Rambler's Magazine*. Christopher Atkinson in the pillory, see No. 6838, &c. He stands on a circular platform, his head and hands resting on the lower edge of a pillory, the upper being raised. Constables holding staves surround the platform. The background is part of the pillared portico of the *Corn Exch[ange]*.

The title probably derives from an epigram on the two (unconnected) Atkinsons, Richard, 'the minor Kinson' of *The Rolliad*, see No. 5972, and Christopher:

To rob the Public two contractors come,  
One cheats in *Corn*, the other cheats in *Rum*.  
Which is the greater, if you can explain,  
A Rogue in *Spirit*, or a Rogue in Grain?

*Asylum for fugitive Pieces*, i, 1785, p. 76.

**7071 HE THAT DEBASETH HIMSELF SHALL BE EXALTED.**

*Drawn from an Original in Possession of the Sheriffs—Old Palace Yard  
Pub<sup>d</sup> Nov<sup>r</sup> 24 1786 by S. W. Fores at the Caracature Warehouse N<sup>o</sup> 3  
Piccadi[llly]*

Engraving (coloured impression). A man standing in the l. half of a pillory, his head and hands tightly confined. He wears plain, well-fitting clothes with top-boots. Beneath the design is etched, *E<sup>d</sup> Axxxxt Standing on the Pillory pursuant to his Sentence for willful and Corrupt Puriury*.

Aylett, pilloried 21 Nov. 1786, was an attorney, who to evade punishment had 'tried all the subterfuges of the law . . . and had even carried his infamous cause to the House of Peers. . . . Had he been exposed unprotected he would have been torn to pieces by the populace; but the sheriffs did their duty.' *Gent. Mag.*, 1786, ii. 992. 'His head and hands were completely locked down, according to the true intention of the law.' *European Mag.* x. 468 (often relaxed, cf. No. 6839). See No. 7072.

8 × 7 in.

**7072 MR AYLETT,**

*Drawn & Etch'd by the Person who had permission to stand next the Pillory.*

*Pub<sup>d</sup> Nov<sup>r</sup> 24. 1786 by W. Lewis N<sup>o</sup> 15 Great Newport Street.*

Engraving. Aylett stands in the pillory, looking downwards. A realistic representation, not caricatured. See No. 7071.

11 $\frac{1}{16}$  × 8 $\frac{1}{16}$  in.

**7073 I LOOK UP THE LANE & DOWN THE LANE . . .**

*Bradley (inv<sup>d</sup>) Shoe Lane (Sculp<sup>d</sup>) 1786*

Engraving. W.L. caricature portrait of a very stout man, his legs astride, his hands in his breeches pockets. He turns his head in profile to the l., smiling. He wears a spotted scarf knotted round his very thick neck; his

shoes are unlatched. Words are inscribed on the ground at his feet: *to the Baker* (l.); *to the Pork Shop* (centre); *to the Brokers*. The title continues: *Clever all the Way as far as the Hatters at one End down to the Tallow Chandlers in the Middle. I am always a Gossiping as my Wife tells me.*

Probably a tradesman called Bradley living in Shoe Lane.

$7\frac{7}{8} \times 5\frac{3}{8}$  in. (pl.).

#### 7074 PARMASAN CHEESE

*Pub July 22 1786 by S W Fores at the caricature warehouse no 3 Piccadilly.*

Aquatint (coloured impression). A tall thin woman walks in profile to the r., her hands in a very small muff; her height from waist to feet is much exaggerated. Her flat chest, straight petticoat, and small muff are in marked contrast to the inflated contour produced by the fashionable appendages to women's dress at this date. See Nos. 6874, 7099, &c. In the background are trees, and a church (r.).

$8\frac{3}{8} \times 7$  in.

#### 7075 THE NOBLE HIGGLERS.

[1 Feb. 1786]

Engraving. From the *Rambler's Magazine*. Four figures in a landscape, a road leading (l.) to a country house and (r.) to a farm or lodge. A judge (l.) carries a pair of milk-pails on a yoke; a man with a basket on his arm containing a (?) pig holds up the end of his long robe. On the r. a man wearing a ribbon and star holds on his head a wicker basket containing poultry; he leads a pig. Behind them a fourth man holds a (?) book under his arm.

Illustration to a letter on two peers (one evidently Mansfield), at Highgate who sell dairy-produce, &c., suggesting that they should be liable to the shop tax (see No. 6798, &c.). The fashion for farming was becoming increasingly prevalent, led by Arthur Young and the King, cf. No. 6918, &c. The *Annals of Agriculture* began in 1784.

$3\frac{3}{4} \times 6$  in.

#### 7076 THE BRIGHTON TAYLOR LEAVING HIS LAST PLACE OF BUSINESS.

[1 Feb. 1786]

Engraving. From the *Rambler's Magazine*. The interior of a lofty prison, with barred windows; a large door is open on the l. A young man is prevented from going through the door by a number of women, who cling to him. A woman with keys at her waist clasps her hands beseechingly; a woman with a ragged apron stands beside her.

He is John Motherill, committed to Horsham gaol on charges of rape at Brighton, cf. No. 6942, &c.

$5\frac{3}{4} \times 3\frac{3}{4}$  in.

#### 7077 THE USEFUL GIANTS.

[1 Mar. 1786]

Engraving. From the *Rambler's Magazine*. A building is on fire. In the foreground are the two figures from the Guildhall, Gog and Magog. One (l.) carries off on his back a lottery-wheel inscribed *G.R.*; the other (r.),



like Gulliver, directs a stream on the burning building. In the middle distance a fireman standing by his engine directs a jet of water at the building. Two men stand admiringly beside the giants.

On 7 Feb. 1786 the Chamberlain's Office at the Guildhall was destroyed by fire.

$5\frac{5}{8} \times 3\frac{5}{8}$  in.

**7078 A NEW WAY OF PRESERVING HEALTH & BEAUTY.**

[1 July 1786]

Engraving. From the *Rambler's Magazine*. The interior of a room in the floor of which are rectangular pits. In three of these naked ladies stand or sit, one wearing a large hat. A representation of James Graham's earth-bathing establishment. The doctor himself (see No. 6324), fashionably dressed, stands in profile to the r. on a mound of earth, beside which stands an assistant with a spade. A lady stands in the foreground (r.) without her upper petticoat, showing the inflated 'derrière' which gave the fashionable figure, see No. 6874, &c. A similar contrivance is on the floor. In the back wall three sash windows, with oval mirrors between them, indicate the luxury of the establishment. The heads of interested spectators are seen through two of the windows.

Graham described his earth-bathing in 'A Short Treatise on the All-cleaning, All-healing, and All-invigorating Qualities of the Simple Earth', 1790.

$3\frac{3}{4} \times 5\frac{7}{8}$  in.

**7079 THE COMPULSIVE WEDDING.**

[1 Dec. 1786]

Engraving. *Rambler's Magazine*, iv. 403. A stout parson stands behind a balustrade in a Georgian church marrying a couple who stand before him, facing each other in profile: a pregnant woman (l.) and a yokel, who holds her finger, but scratches his head as if reluctant to put on the ring. A constable (his staff in his coat-pocket) stands behind him, holding a rope which is round the bridegroom's waist. Two other men stand on the raised step before the rails. Behind is the Decalogue, heavily framed.

Such forced marriages, under pressure from parish officers, were not uncommon.

B.M.L. P.C.

$5\frac{11}{16} \times 3\frac{3}{4}$  in.

**7080 STREET WALKERS**

RST

Etch<sup>d</sup> by B. Smith

Publish'd April 28 1786 by B Smith N<sup>o</sup> 10 Pleasant Row Battle Bridge

Engraving (partly coloured). A fashionably dressed man (r.) walking from Bond Street into Piccadilly and a fashionably dressed woman (l.), apparently a courtesan, stare fixedly at each other. He walks in profile to the l. and resembles George Hanger: he holds a large tasselled bludgeon under his l. arm. He wears a high cocked hat with a feather and cockade and spurred top-boots. The woman wears a large feathered hat and holds a muff; her petticoats project at the back (cf. No. 6874, &c.) and show her ankles. Behind the figures is the lower part of the corner shop at the SW. of

Bond Street, the Piccadilly window inscribed . . . *Roll Maker*, the Bond Street window, *Paym . . . dge Roll* (the omitted words being obscured by the hats of the two walkers). From the former window-ledge hangs a pair of breeches. On the extreme r. is a low shed or bulk against the wall of the shop, which is inscribed *Shoes Men[ded]*; a man sits within. The names of the streets, *Piccadilly*, *Bondstreet*, are inscribed on the corner of the building. The shop is now that of Stewart and Co. (50 Old Bond Street), and claims to be the original shop (selling Uxbridge rolls) established in 1688.

11 × 7 $\frac{3}{4}$  in.

## 7081 A FRUIT SHOP LOUNGE

*A: G— Del<sup>t</sup> et Sculp<sup>t</sup>*

*Publish'd May 22<sup>nd</sup> 1786, by S. W. Fores, at the Caracature Warehouse N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). Design in an oval. Five persons arranged round a rectangular table, the drawing of which is curiously faulty. An officer in regimentals, seated in back view, holding the *Morning Herald*, turns his head in profile towards a young woman seated on his l. who wears a broad-brimmed hat. On the r. of the table a stout, plainly dressed citizen is seated in profile, with a crutch under his arm, looking gloomily at the bill before him:

<i>D<sup>r</sup> to</i>	<i>s. d.</i>
<i>One Apple . . . . .</i>	2 0
<i>A Peach . . . . .</i>	5 6
<i>A Bunch of Grapes. . . . .</i>	18 6
<i>A Glass of Water . . . . .</i>	1 0.

He is on a larger scale than the other figures. Two persons stand on the farther side of the table: a fashionably dressed man in profile to the l., who gazes at a woman holding a large muff, her back reflected in a wall-mirror. On a shelf (r.) are a bottle of *Eau de Cologne*, and two covered pots inscribed *Parfait Amour* and *Ratafia*.

The best-known 'fruit shop lounge' was Betty's in St. James' Street, see No. 6307; Kelsey's was also famous.

9 $\frac{3}{8}$  × 12 $\frac{1}{2}$  in.

## 7082 FULL AND HALF-PAY OFFICERS

*Drawn by Uncle Toby, and Etched by Corporal Trim.*

*Published 1<sup>st</sup> March 1786, by S. W. Fores, at the Caricature Warehouse N<sup>o</sup> 3, Piccadilly.*

Engraving. The interior of a coffee-room. Three disabled and plainly dressed officers stand on the l. and in the centre. On the r. a very thin officer dressed with excessive foppishness, and wearing an abnormally long queue and high cocked hat (perhaps intended for a Frenchman) stands addressing two seated officers whose heads are visible over the back of the seat, or box. Two half-pay officers stand in conversation in the centre of the design: one (l.) has a wooden leg, his eye is bandaged; the r. sleeve



of the other is empty. A third enters from the l., he has a wooden leg, his r. arm is in a sling. A small boy wearing a plumed helmet, a toy musket across his shoulder, marches off to the l. followed by a dog with a wooden leg, his collar inscribed *Old Soldier*. On the opposite side (r.) a curled lap-dog sits on *The Army List*, which is upon a seat next two wine-bottles; he wears a cockade and a bow inscribed *Pug of y<sup>e</sup> Guards*. Behind her customers are the head and shoulders of a good-looking woman, seated in the bar, a punch-bowl and glasses on the counter before her. A waiter takes a tray of tea-things to a seated officer (l.). A wall-clock (l.) points to 1.25. A punch-bowl, bottles, and glasses are ranged on two shelves on the r. On the wall is inscribed "*The Military Coffee Room*".

Beneath the design is engraved: *Published according to the Articles of War, and dedicated in a Soldierlike manner by the line of point blank & recouche firing to the Widow Wadman.*

"How many Men  
Have spent their blood in their dear Country's Service,  
Yet, now, pine under want, while selfish Slaves,  
That e'en would cut their throats whom now they fawn on,  
Like deadly locusts eat the honey up  
Which those industrious bees so hardly toil'd for." Otway.

Cf. No. 6170 on the same subject.

10 $\frac{1}{4}$  × 16 $\frac{3}{8}$  in.

## 7083 THE MISER'S FEAST.

[Gillray.]

Pub<sup>d</sup> March 6<sup>th</sup> 1786. by W. Holland N<sup>o</sup> 66 Drury Lane London.

Aquatint. The miser, in patched dressing-gown and cap, is seated in an armchair at a circular table. Facing him, on the extreme r., Death, as a manservant, stands stiffly erect, holding a plate on which is a bone; he is an emaciated and naked man, with a skull-like head. In his l. hand is a spear which he conceals behind his back; under his l. arm is a napkin. On the miser's table is the rind of half a cheese; on the prong of his broken fork is a fragment of food. He turns round towards the door (l.), which Famine holds open to admit a fashionably dressed prostitute, followed by a burly, meretricious-looking woman carrying a man's coat, shoes, and sword. The former holds a book, *W[oma]n of Ple[as]ure*, and a watch and seals. They bring professional plunder to the miser, who appears to be a receiver of stolen goods. Famine is a corpse-like creature wearing a large hat on her head which is bandaged like that of a corpse. Her horrible and naked torso dwindles to a point at the waist, where it meets petticoats having a semblance of the fashionable contour (see No. 6874, &c.). The room and its contents indicate squalor and hoarded wealth. A casement window has been blocked up (to escape the window-tax, cf. No. 6630, &c.) but the cracked plaster shows a few diamond-shaped panes. Pinned up beside it is a *List of new Taxes*. The fireplace is blocked up with a picture of the Crucifixion, partly concealed by the table. On the chimney-piece are a headless statuette, tea-things, and a chamber-pot. Above it is a picture of the Good Samaritan. A padlocked cupboard, and a padlocked chest on which bulky money-bags are ranged, show the miser's wealth. In the foreground are two other chests on one of which

CATALOGUE OF POLITICAL AND PERSONAL SATIRES

stands an emaciated cat, miaowing for the bone on the plate held by Death. Beneath the design is etched:

*With mould'ring viands is his cupboard stor'd,  
And scanty supplements o'erspread the board,  
What else can follow, but destructive fate,  
When Famine holds the cup, & Death the plate?*

*Supple*

Said by E. Hawkins (M.S. index) to relate to 'Lady Strathmore, &c.' See No. 7011, &c. The manner resembles that of No. 7084. In its macabre character it resembles No. 6699

10½ × 14 in.

**7084** — "THIS IS A SORRY SIGHT!"—MACBETH—SCENE,  
A LODGING IN BOND STREET. [? c. 1786]

[Gillray.]

Aquatint. A haggard-looking man is seated in profile to the l. in an arm-chair beside a small table on which are two candles (which light the room), a medicine phial, &c., and his breeches. He wears shirt, night-cap, ungartered stockings, and slippers. He regards his hands with an expression of intense melancholy. The room and its contents show that he is a fashionable rake struck down by disease. A fire burns in the grate; on the chimney-piece (l.) is a clock surmounted by a figure of Time as a winged skeleton with a scythe. Above is a picture, the r. part alone visible; it is a free rendering of pl. iii of Hogarth's *Rake's Progress* (No. 2188) showing the ballad-singer bawling the *Black Joke*. The frame of another picture is inscribed *Macies et nova februm*: Pandora kneels holding open a box inscribed *Pandora* into which Mercury (cf. No. 7592) drops a black spot. Above this is a tailless bird in a cage. A sash-window with a festooned curtain is partly shuttered. On the wall (r.) is a large hat, a sword-belt, scabbard, and broken sword, and a pair of pistols. Below is a close-stool; torn papers lie on the floor, with a torn book: *Fashionable Cypriat*. In the foreground is a dog. The floor is carpeted. Beneath the table is engraved:

*"Non vanæ redeat Sanguis imagini,  
"Quam virgâ semel horridâ  
"Nigro compulerit Mercurius gregi."*

In manner and intention the print resembles No. 7083.

9½ × 12½ in.

**7085** PAILLE D'AVOINE,—PAILLE D'AVOINE.

*Drawn by Sam<sup>l</sup> Egerton Leigh Esq<sup>r</sup>* [Gillray f.]

*Pub<sup>d</sup> Nov<sup>r</sup> 10<sup>th</sup> 1786. by H. Humphrey New Bond Street.*

Engraving (coloured and uncoloured impressions). An old Frenchwoman walks in profile to the r. carrying a large sack attached to her back by a strap across her breast. She wears sabots; on her chin is a tuft of hair.

Grego, *Gillray*, p. 83. Wright and Evans, No. 372.

8½ × 6¾ in. (pl.).



**7086 DOMESTIC SHAVING**

*Design'd by T Rowlandson*

*London Publish'd August 21<sup>st</sup> 1786: by J. R. Smith, N<sup>o</sup> 83: Oxford Street*

Stipple. A stout elderly man (l.) seated in a chair shaves himself, while a pretty young woman (r.) stands before him holding up a hand-mirror. A little girl is seated in a child's chair beside her father, she watches a cat and kitten at her feet.

Grego, *Rowlandson*, i. 258.

$9\frac{3}{4} \times 7\frac{9}{16}$  in.

**7087 [TAVERN SCENE]**

[? c. 1786]

[After Rowlandson.]

Stipple. No date or title. Two courtesans sit on the knees of two men: one (l.) a sailor, with a young and pretty girl; the other (r.), an elderly man, drinks with a fat woman. A man plays the fiddle. A morose-looking man seated at a table (r.) is smoking and drinking. A stout woman looks angrily at the sailor and his young woman, raising her fist. A dog sits beside them. The drawing is slight and very expressive.

Reproduced, C. Veth, *Comic Art in England*, p. 54.

$4\frac{1}{2} \times 7\frac{1}{8}$  in. Pl.  $7\frac{1}{8} \times 9\frac{1}{4}$ .

**7088 COMFORT & RELIEF OFTEN FOUND IN RELATING ONE'S COMPLAINTS**

*M A Tinta* [? Rowlandson.]

*Publish'd 20 Oct<sup>r</sup> 1786 by E Jackson Mary le bone Street Golden Square*

Aquatint (coloured impression). An elderly invalid sits in an armchair, his gouty legs swathed, a shawl over his head, a pair of bands shows that he is a parson. He turns to his visitor, an elderly lady seated next him in a similar armchair, wearing a hooded cloak over her cap, and holding a muff. Both talk emphatically, their faces and gestures rendering the subject very expressively. An elderly footman (l.) hands two glasses of wine on a salver. Beside the host is a circular table with a bowl; behind the armchairs is a folding screen. Two windows, an oval mirror, a chair and low circular table (l.) complete the design. In the manner of a pen drawing. An additional title, 'How d'ye do?', has been added in pen.

$5 \times 8\frac{1}{4}$  in.

**7089 THE DUEL, OR SIR DICKY DAB THRO' AND THRO' THE CAPTAIN.**

[? Edy.]

*Pub<sup>d</sup> by S W Fores Jan<sup>r</sup>. the 20 1786<sup>2</sup> at the caricature ware-house n<sup>o</sup> 3 Piccadilly.*

Aquatint. A short stout man (r.) transfixes with his sword a taller and thinner man (r.) wearing a military hat; more than half his sword-blade

<sup>1</sup> On it is written in an old hand '6<sup>d</sup> Nov<sup>r</sup> 1786'.

<sup>2</sup> 7 appears to have been etched over the 6.

projects through the back of his antagonist. The captain's sword has pierced the high back of his opponent's three-cornered hat. In the middle distance on the extreme l. and r. are the seconds, and (r.) two surgeons. One second (l.) is seated on the branch of a tree, one pistol in his hand, the other at his feet. The other stands, with an expression of horror; a pair of pistols is on the ground. The surgeons stand by an open box of implements containing a saw, &c. They hold other implements and look round with expressions of concern. Trees and foliage complete the design.

$11\frac{3}{4} \times 17\frac{5}{8}$  in.

**7090 THE PUTNEY DISASTER. OR SYMPTOMS OF DUCKING.**

[? Edy.]

*Pub<sup>d</sup> by S W Fores October 20 1786 at the caricature warehouse no 3 Piccadilly.*

Aquatint. A cart has been upset into the river close to Putney Bridge. The head and shoulders of a stout man, one hand raised sanctimoniously, emerge from the water; his fat wife falls head-foremost on his back, her legs much displayed; she clutches the queue of his wig. The horse (l.) stands quietly in the water behind the cart (r.) which is tilted into the water at a steep angle. In the background is Putney Bridge (l.) and the tower of Fulham or Putney church (r.).

According to Angelo, this caricature, by Edy, a clergyman, 'recorded the upsetting of the gig of a well-known, pious, fat, fellow labourer in the vineyard, and his no less *enbonpoint* spouse'. *Reminiscences*, 1904, i. 331.

$8\frac{3}{4} \times 13\frac{3}{4}$  in.

**7090A** A coloured impression, the date altered to *Jan*<sup>y</sup> 20 1787, in 'Caricatures', iv. 52.

**7091 [THE PUTNEY DISASTER OR SYMPTOMS OF DUCKING ON THE 21<sup>ST</sup> OF AUG<sup>T</sup> 1786]**

[? Edy.]

Pen and wash, coloured. The couple of No. 7090 walk from the water, his r. arm round her waist, she holds the queue of his wig, which is thus pulled from his head. The horse stands in the shallow water, into which the cart tilts as in No. 7090. Behind is Putney Bridge, with a church (? Fulham) at the l. end of the Bridge, the r. end being cut off. The man and woman, though resembling the couple of No. 7090, are much less broadly caricatured, and the woman is not stout. The title is written in pencil on the margin. Probably a design for an aquatint. The drawing is very free and has some resemblance to the manner of Rowlandson.

$8\frac{1}{2} \times 13$  in.



**7092 THE JOVIAL CREW.**

*London, Published Octob<sup>r</sup> 1<sup>st</sup> 1786 by S. W. Fores. at the Caricature Warehouse N<sup>o</sup> 3 Piccadilly.*

Aquatint. Two men and a boy are on the deck of a small sailing-vessel, part of a sail appearing above their heads (l.). The men wear round hats and short trousers; one (l.) sits on a barrel smoking a long pipe, a tankard beside him; the other stands with a cane under his arm, his r. hand on his hips. The boy (r.), who wears long trousers, sits on a coil of rope holding a punch-bowl. He is perhaps a negro.

$11\frac{1}{8} \times 10\frac{1}{2}$  in.

**7093 THE MASTIFF, A MORAL TALE.**

*Published as the Act directs March 18<sup>th</sup> 1786. [by E. Tringham No. 36, Hosier-Lane, West-Smithfield]*

Engraving. Design in an oval. Illustration to a set of verses, printed in four columns beneath the plate, from which the publisher's name is taken. A young woman rides (r. to l.) on the back of a large mastiff, in a well-furnished room. A mirror in a carved framed is on the wall; a H.L. portrait is partly visible on the extreme l. A chair (r.) is overturned.

The verses relate that the 'Squire, called away on business, sent a message to his wife by his servant, ordering her to stay at home, "Nor see the *Captain* till I come". The servant, fearing strife and knowing that his master had no occasion for jealousy, altered the message to one begging her not to ride the mastiff. She accordingly rode the dog, was thrown, hurt, and furious with her husband. The servant points the moral:

Sir, had I charg'd her in your name,  
To shun the *Captain* e'er you came,  
Doubtless the case had been the same;  
Her forehead broke—*your brow* secures,  
Or else the *knobs* had been on *your's*.

The verses plagiarize those of Whitehead, see No. 6746.

Oval,  $7\frac{9}{16} \times 8\frac{7}{8}$  in. Broadside,  $18 \times 11\frac{1}{4}$  in.

**7094 CITY COURTSHIP.**

1785

*Publish'd Jan<sup>y</sup> 1<sup>st</sup> 1786, by S. W. Fores, at the Caracature Warehouse, N<sup>o</sup> 3, Piccadilly.*

Engraving. A young couple sit side by side taking tea; the hostess, probably the mother of the young woman, is seated at a small rectangular table filling a tea-pot from an urn. A footman holds a salver to a man who helps himself to sugar, probably the father of the younger man. He sits on the r. of his host, a gouty invalid in dressing-gown and nightcap, who is seated in an armchair on the extreme r. A dog sits beside the tea-table.

The manner is an imitation of that of Rowlandson, the tone being rendered by lines and dots; in other respects it resembles that of No. 5455.

$7\frac{11}{16} \times 11\frac{1}{4}$  in.

**7095 GREENWICH-PARK.**

*Publish'd Ap<sup>l</sup> 14, 1786 by C. Sheppard, N<sup>o</sup> 19 Lambeth Hill, Doctors Commons.*

Engraving. Design in an oval. A crude view of Greenwich Hill, with the Observatory (r.); groups of holiday-makers, holding hands, run down the hill, which is steep, and appears to be terraced. Others dance in circles. In the foreground a sailor and a young woman dance, while a smartly dressed soldier, with a wooden leg and a patch on one eye, plays the fiddle. Beneath the design four verses are engraved, beginning:

## I

*When merry bells, the merry time,  
Of Holydays declare,  
What place for sport, and pastime,  
With Greenwich can compare.*

Cf. No. 3111, also a print of apprentices and young women merry-making on Greenwich Hill.

Reproduced, C. N. Robinson, *The British Tar in Fact and Fiction*, 1909, p. 378.

Oval,  $8\frac{1}{4} \times 6\frac{5}{16}$  in. Pl.  $10\frac{5}{16} \times 6\frac{7}{8}$  in.

**7096 VOYAGE TO MARGATE**

[? I. Cruikshank.]

*London Printed & Publish'd by W. Hinton N<sup>o</sup> 5 Sweetings Alley Royal Exchange Jan<sup>y</sup> 1786.*

Engraving (coloured impression). The stern of one of the hoys from London to Margate, with passengers suffering from the effects of a fresh breeze. The steersman, leaning against the tiller, holds up a mug of frothing beer. The eight passengers are in various stages of distress and sea-sickness, except for a naval officer with a wooden leg who holds his wife's forehead and pours the contents of a bottle on her head; a sailor boy proffers a bucket to this couple. A man's hat and wig blow overboard, as does a young woman's large hat. Margate was the great resort of the 'cits': by 1766 it had the reputation of a plebeian watering-place, cf. Nos. 5049, 6758, &c.

$8\frac{1}{4} \times 13\frac{1}{8}$  in.

**7097 FLORIO.**

*VA.<sup>1</sup> Etch<sup>d</sup> by I: Barlow*

*Publish'd as the Act directs, March 12<sup>th</sup> 1786 by H. Humphrey N<sup>o</sup> 51 New Bond Street.*

Engraving. The interior of a drawing-room or boudoir. A fashionably dressed young man sits in an arm-chair, his r. arm over its back, his r. leg over an arm, contemplating his reflection in an oval wall-mirror (l.). His hair is puffed out all round his face, and is arranged in a horizontal

<sup>1</sup> 'designed by Miss Aynscombe'. Note by Miss Banks.



## PERSONAL AND SOCIAL SATIRES 1786

roll or curl which rests on his shoulders, with a queue or bag-wig hanging from below the curl. He holds a cane in his r. hand, a round hat in his l. On the wall is a picture of a woman or nymph reclining under trees. A striped sofa and striped wall-paper complete the design. Beneath the title is engraved:

*'Twas doing Nothing was his curse,  
Is there a vice can plague us worse?*

*Florio, page 6.*

From Hannah More's *Florio*, published in 1786 with the better-known *Bas-Bleu*:

*Florio, a youth of gay renown  
Who figur'd much about the Town.*

He was the typical idle loungeur of the day; see *A Later Pepys*, ed. Gaussen, 1904, ii. 221-2.

$6\frac{1}{2} \times 5\frac{3}{4}$  in.

### 7098 TIT FOR TAT

*London, Printed for R. Sayer Map, Chart & Printseller N<sup>o</sup> 53 Fleet Street, as the Act directs Nov<sup>r</sup> 24. 1786.*

Engraving. A young buck stands at a street door in a swaggering attitude, his l. foot on a pail which he has kicked over. He holds a cane, his l. hand is on his hip. A pretty maidservant standing at the door puts her mop in his face. Behind is a street. Beneath the design is engraved:

*As Lucifer proud with as ugly a face,  
Billy Prig, kicks the pail with a puppyish grace,  
Sweet Sir, replies Betty, I thank you for that,  
And return you the favour—There's Tit for your Tat.*

In book of Sayer's 'Drolls'.

$8\frac{5}{8} \times 6\frac{5}{8}$  in.

### 7099 THE SUPPLEMENTAL MAGAZINE.

*RR delin* [ ? Rushworth.]

*Publish'd Jan<sup>y</sup> 1<sup>st</sup> 1786, by S.W. Fores, at the Caracature Warehouse,  
N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). A companion print to No. 6874. A number of ladies wearing enormous hats and inflated petticoats as in No. 6874, are being, or have been, fitted with the puffed-out gauze cages which made the fashionable silhouette (the 'fortification bosom') project extravagantly at the breast. Some, with breasts exposed, wait to be fitted. A thin lady on the extreme l. looks at herself in an oval wall-mirror, while the fitter arranges her dress; another advances, holding a large pair of balloon-like pads. One with an enormous projection beneath her chin is about to leave the room by a door on the extreme r., she looks round with a triumphant smile. All wear hats with enormous brims, some circular, some drooping and bonnet-shaped. A gigantic circular hat, larger than an umbrella, is suspended from the centre of the ceiling. In the foreground

a dog, its hind-quarters shaved, and long thick hair on its neck and chest, burlesques the fashion.

One of many caricatures of the fashion for puffed-out breasts and petticoats, and for hats with enormously wide brims, see Nos. 6874, 7100-15, 7117, 7211, 7220, 7224, 7245, 7247, 7249, 7251, 7252, 7253, 7763; cf. No. 7975.

Described by Angelo, *Reminiscences*, 1904, i. 327. Coloured reproduction, Fuchs, *Die Frau in der Karikatur*, 1906, after p. 288.

11 × 17½ in.

## 7100 A PIG IN A POKE

*Publish'd as the Act directs by J. Phillips N<sup>o</sup> 164 Piccadilly. Feb<sup>y</sup> 1<sup>th</sup> 6. 1786*

Engraving (coloured impression). The interior of a lady's dressing-room: she is represented fully dressed on the l. and naked on the r., her attitude in both cases being the same, and imitating that of the Venus de' Medici, a statuette of whom stands on a wall-bracket. The two figures stand back to back, looking towards the spectator. The dressed figure wears a large feathered hat, puffed-out hair with pendant tresses, a projecting gauze-covered bust on which her r. hand rests, her petticoats extend backward in a sweeping curve, a small foot in a high-heeled shoe projects from her petticoat. The naked figure is lean, with flat breasts, and entirely without the feminine curves which are added by her dress. Her hair is straggling and lank; her feet large and ill-shaped, her face pale. She stands before the mirror on her dressing-table, on the ground is a false 'derrière', see No. 6874; a similar arrangement hangs on the wall, other garments are draped over a chair. Three pictures are on the wall: on the extreme l. in an oval frame is partly visible a picture of a seated lady on whom Death, a skeleton, is making a furious onslaught (cf. No. 5441). Above the head of the dressed figure is *In the Poke*, a countryman holding a bulky sack. Above the naked figure is *Out the Poke*, in which the pig scampers away from the empty sack.

The dress of the period is scarcely if at all caricatured, but is satirized to show how it conceals the deficiencies of the figure, and how far the form which it counterfeits is removed from classic beauty. Cf. No. 8257. For other satires on these fashions see Nos. 6874, 7099, &c.

9<sup>9</sup>/<sub>16</sub> × 13<sup>5</sup>/<sub>16</sub> in.

## 7101 MODERN DEFENCE OR THE SIEGE OF FORT PHYLLIS.

*Pub<sup>d</sup> 16 May 1786 by Geo: Townley Stubbs Peters Court S<sup>t</sup> Martins Lane.*

Engraving. A lady stands on a mound in profile to the l.; a young military officer (l.) fires a cannon from an embrasure, while another fires a trench-mortar at her from behind. Her dress caricatures the fashion for a very projecting breast, and a large protuberance at the back of the petticoats. She wears a hat with an enormous brim, her hands are in a large fur muff. She resembles Mrs. Fitzherbert. At the foot of the mound a Cupid uses his arrow to undermine the ground on which she stands. Beneath the title is engraved:



*In vain Before the Fair one Arms,  
With Breastworks high her panting charms,  
In vain Behind yon Mount is plac'd,  
Which Wits may say is Bum proof cas'd,  
If parts More Weak to guard she fails,  
Where artful Love by Mine assails.  
Tho' Fox's Brush as Muff may warm  
And snug conceal what all must charm,  
Guard well that Pass: there lies the Proof  
Jove! dearly lov'd a well Thatch'd Roof.*

For these fashions see Nos. 6874, 7099, &c.

$7\frac{3}{8} \times 9\frac{15}{16}$  in.

**7102 THE BUM-BAILIFF OUTWITTED; OR THE CONVENIENCE OF FASHION.**

*Published May 6<sup>th</sup> 1786 by S.W. Fores, at the Caracature Warehouse Piccadilly*

Engraving (coloured impression). A bailiff extends his arms to seize a lady from behind, in his r. hand is a writ: *Derriere Bum's* (see No. 6874). The dress only, however, of the lady stands erect: the hat and wig rest on the projecting breast, which is supported by the stiffened bodice and inflated petticoats of the dress. The lady herself crawls out from under her own petticoats between the legs of the bailiff, wearing gloves and some undergarment. Beneath the title is engraved:

*Suky like Syrinx changes shape,  
Her vain pursuer to escape;  
Ye Snapps; of Pans hard fate beware  
Who thought his arms embrac'ed the fair  
But found an emty Bum-case there.*

For these extravagant fashions see Nos. 6874, 7099, &c.

Wright, *Caricature History of the Georges* [1868], p. 534 (small copy).

$8\frac{3}{8} \times 6\frac{5}{8}$  in.

**7103 BREAST-WORK, OR FEMALE FORTIFICATION.**

*R.T. delin<sup>t</sup>*

*Published March 15, 1786, by S.W. Fores, at the Caracature Warehouse, N<sup>o</sup> 3, Piccadilly.*

Engraving (coloured impression). A lady stands, directed slightly to the r., her hands in a muff. She wears a wide-brimmed hat and projecting petticoat, which are only slightly if at all caricatured. But round her breast in place of the fashionable projecting gauze, is a curving line of angular fortifications in masonry, from which guns project. Beneath the title is engraved:

*And now the dear Creatures appear,  
As if for Hot Action inclin'd Sir,  
With Breast-Work projecting in Front,  
And extended Bum Batteries behind Sir.  
vide Paddy OBrien.*

The projecting gauze was called 'fortification breastworks' in the *Rambler's Magazine*, Jan. 1786, p. 38. For these extravagant fashions see Nos. 6874, 7099, &c.

$9\frac{1}{4} \times 7\frac{3}{4}$  in.

#### 7104 THE RUMP PARLIAMENT.

[1 Apr. 1786]

Engraving. From the *Rambler's Magazine*. The interior of a building resembling the House of Commons, the members being ladies dressed in the extravagant fashions of the day; all wear wide hats, projecting breasts, and inflated petticoats. The Speaker has risen from the chair and appears to be addressing a lady who stands on the extreme r., making a speech. On the table are two papers: *Bill to Amend the Human Shape* and *Bill to naturalize bodily deformity*. From the ceiling, in place of a candelabra, hangs an open umbrella, under which a pair of petticoat extenders or 'bustlers' is attached. See Nos. 6874, 7099, &c.

$5\frac{5}{8} \times 3\frac{5}{8}$  in.

#### 7105 A SHOWER OR ANY PORT IN A STORM.

*Pub<sup>d</sup> by S.W. Fores, at the Caricature Warehouse N<sup>o</sup> 3 Piccadilly June the 4. 1786.*

Engraving (coloured and uncoloured impressions). A number of persons take shelter under the enormous hat-brim of a lady who screams, clasping her hands in alarm. An infant chimney-sweep or 'climbing boy' has climbed up her petticoats and sits astride on their lateral projection. A larger chimney-sweep is about to climb up, putting one foot on his sack of soot. A cloaked market-woman, smoking a pipe, stands under the shelter, as does a man in the dress of a naval officer. A sailor, wearing trousers, his arms folded, appears to be dancing a hornpipe under the shelter of the hat. In the background (r.) a lady walks (r. to l.) holding up a small umbrella which shelters only a minute part of her enormous hat which extends far beyond her projecting breast and petticoats. In the foreground chickens run towards a hen for shelter. A house (l.) and a high wall behind which is a tree (r.) complete the design.

See No. 7106 and Nos. 6874, 7099, &c. Cf. No. 5460 (1777), a similar satire.  
 $12 \times 9\frac{1}{4}$  in.

#### 7106 THE SUMMER SHOWER, OR MADEMOISELLE PAR A PLUYE

*London Pub<sup>d</sup> May 16 1786 by G.T. Stubbs Peters Court St<sup>e</sup> Martins Lane*

Engraving. A lady shelters a number of persons under her enormous hat and the other excrescences of her dress. Two men stand under the brim of her hat; a little girl stands under her projecting bosom; an older boy sits behind her on the ground under her projecting petticoats. They are under a tree whose trunk is on the l. See also No. 7105.

Reissued by H. Humphrey, 16 Jan. 1787 (coloured and uncoloured impressions); small copy in Wright's *Caricature History of the Georges* [1868], p. 535.

$7\frac{3}{4} \times 10$  in.



**7107** LES INCOMMODITÉS DE JANVIER 1786.

*VA<sup>1</sup> Etch'd by I: Barlow*

*Publish'd as the Act directs Feby 20<sup>th</sup> 1786. by H: Humphrey N<sup>o</sup> 51  
New Bond St<sup>e</sup>.*

Engraving (coloured and uncoloured impressions). A lady stands in profile to the r., her hands in an enormous globular muff, on which rests the projecting gauze which covers her breast. Her petticoats project at the back in the fashionable manner, but scarcely balance the muff. Her wide-brimmed hat is even more exaggerated, and projects all round her like a tent. Her hair is puffed out at the sides with curls which rest on her false breast, and a looped and plaited queue which reaches nearly to her projecting petticoats. For these fashions see Nos. 6874, 7099, &c.

Reproduced, *Social England*, ed. Traill, 1904, v. 678.

8½ × 6½ in. (pl.).

**7108** A NEST FOR PUPPIES OR THE FASHIONABLE BOSOM.

*Publish'd the 2<sup>d</sup> fo [sic] Apr<sup>l</sup> 1786 by G. Humphrey N<sup>o</sup> 48 Long Acre  
London.*

Engraving. Bust portrait of a good-looking lady, directed to the l. In the gauze projection which covers her bust are four small dogs. Her hair is not extravagantly dressed, and is decorated with three ostrich feathers, which suggest that she may be intended for Mrs. Fitzherbert.

See Nos. 6874, 7099, &c.

6¼ × 4¾ in. (pl.).

**7109** THE EQUILIBRIUM.

*RR fec<sup>t</sup> [? Rushworth.]*

*Publish'd February 1<sup>st</sup> 1786, by W. Fores at the Caracature Ware-  
house N<sup>o</sup> 3. Piccadilly.*

Engraving (coloured impression). A lady stands in profile to the r. wearing an enormous false bosom covered with gauze, which is balanced by the projection of her petticoats at the back. The wide brim of her hat droops on to these excrescences. This inflated silhouette is supported on narrow low-cut slippers with high heels. Beneath the signature is engraved *Fidei coticula Tactus*. See Nos. 6874, 7099, &c.

8½ × 6½ in.

**7109<sub>A</sub>** THE EQUILIBRIUM

A water-colour drawing for (or copied from) No. 7109, which it closely resembles, though less well drawn.

8½ × 6½ in.

<sup>1</sup> 'designed by Miss Aynscombe'. Note by Miss Banks.

**7109<sub>B</sub> THE EQUIPOISE OR FASHIONS OF 1786**

*J Laskey Del<sup>t</sup>.*

A water-colour drawing closely resembling No. 7109A, but slightly better drawn.

$7\frac{5}{8} \times 6\frac{3}{16}$  in.

**7110 THE DISTRESS'D DAMSEL IN A HIGH WIND.**

*Publish'd Sep<sup>r</sup> 18 1786 by I. Aoret (?) N<sup>o</sup> 44 Wardour Street Soho.*

Engraving (coloured impression). A young woman walks in profile to the r., extending her arms to catch her false bosom which has blown off like a fragment of balloon, leaving her breast bare. Her petticoats blow up at the back, showing a circular excrescence apparently of wicker-work, not resembling the false 'derrières' depicted in No. 6874. She wears a wide-brimmed flat hat whose ribbons are blown by the wind. Beneath the title is etched:

*O cruel Wind, I am not so Plump,  
Then why should you expose my Rump.*

See No. 7099, &c.

$7\frac{7}{8} \times 6\frac{1}{4}$  in.

**7111 THE INCONVENIENCE OF DRESS**

*Published 19<sup>th</sup> May 1786, by S.W. Fores, at the Caricature Warehouse, N<sup>o</sup> 3, Piccadilly.*

Engraving (coloured impression). A lady seated at table in profile to the l., a tureen before her, attempts to take a spoonful of soup; she guides the spoon carefully over her projecting false bosom. Her cheeks are hollow. Her much inflated dress, with its false 'derrière' (see No. 6874, &c.), projects through the back of her chair. Her hair is puffed out in the prevailing manner, ringlets rest on her shoulder. Beneath the title is engraved:

*Rage for Dress—Bewitching passion!  
Who'd not starve to lead the Fashion?  
Starve! wheres the Beaux so very dull,  
To think they'll starve with Crops so full?*

See No. 7099, &c. Described by Angelo, *Reminiscences*, 1904, i. 327-8.

$7\frac{13}{16} \times 6\frac{1}{2}$  in.

**7112 THE BOSOM FRIENDS.**

*Published by S.W. Fores May 28<sup>th</sup> 1786 at his Caracature Ware-House Piccadilly*

Engraving (coloured impression). Three ladies stand together, the centre one full-face, the others facing each other in profile. All wear the false bosoms then fashionable, the covering gauze of these extends from the



back over the shoulders. They also wear the inflated 'derrière', see No. 6874, which completed the absurd silhouette of the day. Two hold huge muffs, the third (r.) folds her arms under her bosom. All have the much puffed-out coiffure then fashionable, making the features look very small; that of the centre lady is composed of minute curls, that of the others is smooth with tresses hanging on the shoulders.

See No. 7099, &c.

Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, p. 282.

$7\frac{5}{8} \times 9\frac{3}{4}$  in.

## 7113 FAMILY CANVAS, OR DRESS<sup>S</sup> ANTIENT AND MODERN

*London Publ<sup>d</sup> May 16 1786 by G.T. Stubbs Peters Court S<sup>t</sup> Martins Lane*

Engraving. A fashionably dressed lady and gentleman are seated facing each other, a tea-table between them. She wears an enormous 'derrière' and a projecting bosom; a round hat with a huge brim surrounded by a curtain frill of lace, through which her eyes and much-curled hair are visible. He wears a tight-fitting coat with a high collar, large buttons, and projecting shirt-frill. His hair or wig is in a looped queue with large side-curls. He looks at himself in a pocket-mirror with a satisfied air. His cane and round hat are on a chair behind him.

The 'antient' dresses are those of the T.Q.L. portraits on the wall: in the centre are a gentleman and lady standing together in early Georgian dress, each holds a crook, a bird sits on the lady's finger. This is flanked by a lady (l.) in quasi-Elizabethan dress, wearing a conical hat, a ruff, and a hooped petticoat in the form of a cylinder; and a man (r.) wearing a high hat, cloak, slashed doublet, and breeches, holding a hooded hawk.

For other satires on feminine fashions see Nos. 6874, 7099, &c. For the ultra-fashionable men's dress of the period see Nos. 6855, 7021, &c.

$7\frac{3}{4} \times 10\frac{1}{8}$  in.

## 7114 HEADLANDS CAPES AND PROMONTORIES

[C. M. Fanshawe del., Bretherton f.]

*Publish'd June 1786 by J<sup>s</sup> Bretherton.*

Engraving (coloured and uncoloured impressions). A fashionably dressed woman stands (l.) directed to the r. On the r. is a fashionably dressed man looking to the l. She wears a large feather-trimmed hat on her puffed-out hair. The projecting gauze at her breast is arranged as a fichu, and worn with a nosegay. Her hands are in a large muff; her petticoats project behind, but not extravagantly. He holds his cocked hat in his l. hand; his hair is much frizzed out at the sides, he wears a high-collared cut-away coat, fastened by two large buttons, a revival of a fashion of 1777, see Nos. 5432, 5443.

For other satires on the fashions of 1786-7 see Nos. 7099, 7021, &c. Similar in manner to No. 7250.

$9\frac{7}{8} \times 14\frac{1}{8}$  in. (pl.).

**7115 IN FASHION.**OUT OF FASHION. [c. 1786]<sup>1</sup>

Engraving. Two companion designs on one plate. On the l., directed to the r., stands a lady wearing the projecting gauze at her breast and the inflated petticoats then fashionable. Her wide-brimmed hat is trimmed with feathers and a curtain-frill of lace. Ringlets rest on her shoulders from her puffed-out hair. She holds a large muff.

On the r., directed to the l., stands a country girl whose round hat, ringlets, kerchief, and looped-up petticoats resemble those of the fashionable lady, but without the exaggeration of the latter.

Each subject  $9\frac{1}{4} \times 6\frac{3}{4}$  in. Clipped.

**7116 A MODERN HERCULES.**

[1 Jan. 1786]

Engraving. *Hibernian Magazine*, 1785, p. 617. A companion print to No. 7117. A man stands holding a bludgeon resembling that carried by Hanger, cf. No. 6924, &c. He is fashionably dressed, except that his coat, breeches, and waistcoat have not the close fit affected in England by modish young men. He wears a high-crowned, broad-brimmed hat 'equal in size to the seven-fold shield of Ajax'. He wears shoe-strings, not buckles. He is described as a 'modern demi-demon' and 'a choice hand at knocking down a watchman'.

Part of the 'buck and blood undress' of 1786 was a short bludgeon in the hand. *Rambler's Magazine*, iv. 118, cf. Nos. 6924, 7251, 7791. For the Dublin buck cf. Nos. 5277, 8041, 8042.

B.M.L., P.P. 6154. ka.

**7117 THE MODERN VENUS**

[1 Apr. 1786]

Engraving. *Hibernian Magazine*, 1786, p. 113. A companion print to No. 7116. A lady, wearing an enormous hat worn on the side of her head, stands full-face, turning her head in profile to the l. Her hair is elaborately frizzed with pendant curls and a queue. On her r. arm is a muff on which is an oval portrait of a woman.

One of many satires on contemporary dress; she is described as wearing a 'parachute hat'. Cf. No. 7099, &c.

B.M.L., P.P. 6154. ka.

$6\frac{1}{2} \times 4\frac{1}{8}$  in.

**7118 TOBY FILLPOT.**

[After Dighton.]

568 Printed for & Sold by Bowles & Carver, N<sup>o</sup> 69 St Paul's Church Yard, London. [? c. 1786]

Mezzotint (coloured impression). A jovial and enormously stout man sits on a chair holding a large frothing jug in his r. hand, a pipe in his l. Behind him are trees. His contour resembles that of a Toby jug. Beneath the design are verses beginning:

*Dear Tom this brown Jug that now foams with mild Ale  
(In which I will drink to sweet Nan of the Vale)  
Was once Toby Fillpot, a thirsty old Soul—*

<sup>1</sup> Publication-line apparently cut off.



They describe how a potter formed the jug out of the clay of Toby when he had long been buried.

It is suggested that the original of the Toby jug was Edward King, commonly called Toby, whose head was on the sign of his coffee-house at Coventry. See Caulfield, *Remarkable Persons*, 1819, i, pp. 125 ff.

'Caricatures', i. 175.

$12\frac{5}{8} \times 9\frac{3}{4}$  in.

# 7119 FORTUNE'S FAVOURITES; OR HAPPINESS IN EVERY SITUATION.

[After Dighton.]

575. *Printed for & Sold by Bowles & Carver, N° 69 St Paul's Church Yard, London.* [1786.]

Mezzotint (coloured impression). Fortune stands, one hand on her wheel, holding in her r. arm a cornucopia filled with flowers, wheat-ears, and fruit. She is raised high above a group of her favourites who fill the foreground. A shoeblack (l.) sits on a stool smoking a pipe, and pointing to the tools of his trade which are on a low stool in front of him. An old miser hurries from l. to r., looking over his r. shoulder; he clasps a bag of guineas in his r. hand, and holds in his l. a corded chest inscribed *Jewels*. Walking towards him (r.) is a jovial cobbler, holding up a foaming pot of porter; he wears a leathern apron and under his l. arm are two lasts. Behind these three are (l.) a peer wearing a ribbon and star, in profile to the l.; a grinning and much caricatured butcher looking to the r. and holding up a purse; a cheerful sailor with a wooden leg holding up a coin. Behind these again are a well-dressed tailor carrying a garment; a fat alderman eating from a bowl of soup inscribed *Turtle*; a smiling parson holding out a paper inscribed *500 a Year*, and a carpenter (r.) walking to the r. with a sack of tools on his back.

In the background is partly visible (l.) the rotunda of a *Temple of Fortune*, and (r.) a partly built house with scaffolding, on which three builders are at work, one is drinking from an enormous tankard. Beneath the title twelve lines of verse are engraved beginning:

*In every Station, search the World around,  
And Happiness may easily be found:*

The original water-colour is in the Victoria and Albert Museum; reproduction, *Apollo*, xxxi. 101 (Aug. 1931). 'Caricatures', i. 10.

$12\frac{3}{4} \times 9\frac{3}{4}$  in.

# 7120 YOUNG RECRUITS, TRAINING FOR THE CAMP.

*London, Printed for Robert Sayer, Map and Printseller, N° 53 Fleet Street, as the Act directs, 29 June 1786.*

Mezzotint. Three young men, fashionably dressed in regimentals, wearing epaulettes and cocked hats, accept the attentions of three courtesans. Two are seated, the third stands, chucking a girl under the chin. The panelled walls with pilasters indicate a room in a fashionable tavern or bagnio.

$13 \times 10$  in.

1787

## POLITICAL SATIRES

### 7121 THE WILL DISCLOSED TO THE GREAT GREIF OF THE FAMILY. [1 Jan. 1787]

Engraving. From the *Rambler's Magazine*. The King and Queen, the Prince of Wales, three princesses and two young princes are greatly distressed at the will of the Princess Amelia. The King sits (l.) nearsightedly reading a paper; the Queen sits beside him weeping. The Princess Royal (r.) sits opposite him also weeping. The Prince of Wales stands beside them, clutching his head in despair and holding up his hat and stick. On the wall behind him is an elevation of Carlton House with scaffolding, inscribed *Charlton House*, indicating the unfinished state of the Prince's building operations. Cf. No. 7167. Next it (l.) is a framed T.Q.L. portrait of a smiling man inscribed Prince of Hesse. See No. 6991.

$5\frac{5}{8} \times 3\frac{9}{16}$  in.

### 7122 THE FIRST PARLIAMENT OF BOTANY BAY IN HIGH DEBATE. [Jan. 1787]

Engraving. From the *Hibernian Magazine*, 1786, p. 685. The 'parliament' meets under a large tree in whose branches sits a convict in irons wearing a hat and wig which suggest those of the Speaker. Among a crowd of ruffians with clubs, some in irons and some raggedly dressed, are Fox, North, and Burke. Fox is making a speech, hat in hand, one foot on the shoulder of North who is seated on the ground asleep. Burke, wearing spectacles, stands on the l., holding up a small cross intended to imply that he is a Roman Catholic (cf. No. 6026). In the background are gibbets from which hang corpses.

The first convicts sailed for Botany Bay on 12 May 1787, but the press reports of the scheme evoked prints of the departure of the leading Foxites with the convicts, see No. 6990, &c.

$5\frac{1}{4} \times 7\frac{3}{8}$  in.

### 7123 LAW ARRANGEMENT OR WHO SHALL BE CHIEF.

[Dent.]

*Pub<sup>d</sup> as the Act directs, for the Proprietor, by E. Macklew, N<sup>o</sup> 9 Haymarket, Jan<sup>y</sup> 4<sup>th</sup> 1787 of whom may be had just published—The fashionable Mirror—The Enquiry—The Sudden Squall—The Jovial Crew with a Song &c &c &c*

Engraving (coloured and uncoloured impressions). A contest between Judge Buller and Kenyon, Master of the Rolls, for the Chief Justiceship of the King's Bench. Three shallow steps on which the combat takes place (probably indicating the approach to Westminster Hall, cf. No. 6852) stretch across the design. In the background (l.), seated on a large rectangular pedestal inscribed *Banco Regis*, is a bird with a human head, wearing a judge's wig and bands, representing Lord Mansfield as in



No. 5980. He says, *I am determined not to moult my feathers till your Nephew gets the better of him*. Behind Buller are his two backers, Lord Camden, immediately behind him, and Lord Bathurst (l.) whom Mansfield is addressing. Both stand in profile to the r., Bathurst being dressed as an old woman (cf. No. 4888); Buller's mother was his sister. Buller, in wig and furred gown, stands above Kenyon and appears to be getting the better of him; his weapon is a stout stick, inscribed *Thumbstick*, which he wields as 'Judge Thumb', see Nos. 6122, 6123. Kenyon, on a lower step, is on the defensive; his weapon is a leek inscribed *Pedigree* (cf. No. 7130). Behind him, on the extreme r., stands Thurlow in his Chancellor's hat, wig, and gown, but with the limbs of a bear. He says, *By G— hur shall be Chief— — —*

It was well known that Mansfield would have retired sooner if he could have secured the appointment of Buller, the second judge of the Court, who was virtually Chief Justice for two years before Mansfield's retirement in June 1788. Kenyon as Master of the Rolls often sat for the Lord Chancellor. He and Thurlow wear Chancellor's gowns. For false reports of the appointment cf. one attributed to Thurlow in Dec. 1786 that Mansfield had resigned and that Buller was appointed on Kenyon's refusal. *Hist. MSS. Comm.*, Dropmore PP., i. 277. Lord Sydney wrote, 6 Jan. 1787, 'Lord Mansfield has outlived his abilities, and has expressed a desire of resigning, but his relations (or relation) [Lord Stormont] have made him retract.' *Cornwallis Corr.* i. 256-7. Cf. also No. 6849.

**7124 A SACRIFICE TO SLAVERY, DEDICATED WITHOUT PERMISSION TO THE PUPPET PLAYER IN DOWNING STREET**

*London. Published by G. Humphrey N<sup>o</sup> 48 Long Acre Jan<sup>y</sup> 8<sup>th</sup> 1787.*

Engraving (coloured impression). Pitt stands beside an altar on which he is burning books and papers. Fox stands behind him, protesting at the sacrifice. Behind them is Time with his scythe drawing aside the *Curtain of Futurity* to reveal a row of broken columns (l.) at the foot of which lies a woman with a dagger in her heart, the cap of *Liberty* beside her. The column on the extreme l. is inscribed *Ruins of the ancient British House of Parliament Destroy'd An D<sup>o</sup> [sic] 1784 1785 &c.* The altar (r.) is *Altar of Slavery erected in a few years By the Unhappy Politician*. Its face is decorated by three medallions flanked by emblems of slavery: two headsman's axes, chains, and a sword (l.), and rods and chains (r.). The largest medallion contains a profile head of George III (the 'Unhappy Politician'); the others, beneath it, contain a man being flogged (l.) and a man kneeling at a block while the headsman raises his axe. The altar stands on three steps: The lowest and largest is *1<sup>st</sup> Step Dissolving the of the [sic] Parliament of the People*; the next, *2<sup>nd</sup> A Venal majority in a pack'd Parliament*; the uppermost, *3<sup>rd</sup> An Open Violation of the rights of Election*. Pitt is burning *Manchester Remonstr[ance]*. *Magna Cha[rter]*, *Statut[es] British*, and *Liberty of the Press*. He turns to Fox, saying, *The day is mine in spite of your Petitions*. A mask is slung across his shoulders by a ribbon inscribed *Duplicity W. Blifil* implying that Pitt and Fox are typified by the hypocrite Blifil and the honest Tom Jones. Fox holds a *Petition for redress*.

This generalized attack on Pitt, reverting to the Dissolution of March 1784 (No. 6476, &c.), scrutiny for the Westminster Election (No. 6553, &c.), and the Manchester remonstrance against the Irish Propositions

(No. 6785, &c.) in 1785, is an indication that political controversy was at a low ebb. Parliament did not open till 23 Jan. The attack anticipates that made on Pitt by Opposition pamphleteers during the Regency crisis, see Nos. 7382, 7389, &c.

$7\frac{5}{8} \times 11\frac{1}{8}$  in.

## 7125 THE SCOTCH ARMS.

*Gentlemens designs executed gratis*

*Pub<sup>d</sup> Jan<sup>y</sup> 9. 1787<sup>1</sup> by S W Fores at the caricature warehouse Piccadilly*

Engraving (coloured and uncoloured impressions). An escutcheon with four quarterings, the flower and leaves of a thistle serving as crest and supporters. The dexter chief and sinister base quarters are covered with a lattice of rectangular bars suggesting a tartan. In the dexter chief quarter is a jar inscribed *Brimstone*; in the dexter base, a French fleur-de-lis flag across a broken broadsword; in the sinister chief is a decapitated and bleeding head wearing a Scots bonnet across a headsman's axe; in the sinister base a set of bagpipes. The jewel of the order of the Thistle hangs from a ribbon draped round the escutcheon, with the motto *Nemo me impune lacessit.*, but in place of the St. Andrew's cross is a pair of gloved hands, the r. hand adjusting the glove of the l. hand.

This attack on Scotland for Jacobitism and treachery is probably an attack on the Ministry, directed against Dundas.

$12\frac{3}{4} \times 8\frac{3}{4}$  in.

## 7126 UNCLE GEORGE AND BLACK DICK AT THEIR NEW GAME OF NAVAL SHUTTLECOCK. 1787.

[Rowlandson.]

*London Published by G. Humphrey 48 Long Acre Jan<sup>y</sup> 11. 1787.*

Engraving (coloured and uncoloured impressions). A composite figure with two heads, one that of Lord Howe, the other that of George III, stands between two groups of naval officers; both heads are in profile. The King turns to the r., taking a petition from a kneeling officer with a wooden leg and saying *I never interfere with your first Lord no never.* Five officers standing behind this petitioner say (l. to r.): *I see I shall lose my Rank after all my long Services; I am set aside altho' I've lost a Son & one Eye; Humbugd by Jove by y<sup>e</sup> old Jesuit; Had I my Arm again I'd find a better Country; Brothers, Our Lords & Commons will not suffer this Game.* The last speaker has one leg and stands with a crutch.

Howe, scowling with downcast head, says, *Go, go, I can do nothing. It is his Majesty's pleasure, that—* An officer steps forward holding out a petition, he says, *Rascall.* Four others standing behind the petitioner say (l. to r.): *He's fond of Manoeuvres if ever so bad, you know him; The King's pleasure! That's a Falsity added to a mean Finesse; Our Navy has now two Heads & no Helm, rare Work; Vultus est Index Animi.*

Howe's administration as First Lord of the Admiralty was unpopular, as establishments were reduced. He was violently attacked in pamphlets (notably *An Address to the . . . First Lord . . . upon the visible decreasing Spirit, Splendour and Discipline of the Navy, by an Officer, 1787*). See

<sup>1</sup> The 7 appears to have been etched over a 6.



Wraxall, *Memoirs*, 1884, v. 89-96. In a debate (5 Mar. 1787) on the non-promotion of a Captain Brodie, it was said that Administration and the Board of Admiralty 'had been distinguished beyond all others for little mean prejudices, jealousies, factions, jobs and acts of injustice . . .'. *Parl. Hist.* xxvi. 648. This print is probably part of the concerted campaign against Howe, who resigned in July 1788, feeling that he was not supported by Pitt. See Nos. 7132, 7262, 7339, 7389, 7392, 7480, 7494.

Grego, *Rowlandson*, i. 199.

$8\frac{13}{16} \times 13\frac{1}{8}$  in.

## 7127 THE POOR BLACKS GOING TO THEIR SETTLEMENT.

[Dent.]

*Pub<sup>d</sup> as the Act directs, for the Proprietor, by E Macklew, N<sup>o</sup> 9. Haymarket, Jan<sup>y</sup> 12<sup>th</sup> 1787, of [sic] may be had the new, very popular and comprehensive Print, entitled The French Treaty Reviewed &c &c.*

Engraving (coloured impression). The Prince of Wales and his adherents are travestied as negroes; the Prince stands in a doorway inscribed *Brookes Rectifier of Spirits*, which is represented as a debtor's prison: the heads of George Hanger and Burke are seen through a barred window on the l. outside which hangs a basket inscribed *Pray Remember us Poor Blacks*. Both are naked, except for Hanger's accustomed cocked hat (cf. No. 6924), and Burke's biretta (cf. No. 6026). The Prince wears a girdle of leaves, a helmet feathered like the head-dress of a Red Indian, but decorated with the triple ostrich plume, and his ribbon and star. He holds out his hands in consternation at the approach of Fox and North (as a woman), their arms interlaced, their faces contorted with grief (cf. No. 6193, &c.). Fox's hat is inscribed *Carlo Crusoe*; on his breast is a placard: *We were unfortunately cast away in the British Channel on board the Portland East Indiaman* (an allusion to the defeat of the Coalition on Fox's India Bill, and probably an imitation of the placards of begging seamen). Their scanty garments are ragged; from North's Garter ribbon hangs a placard: *Ruined by the American War*. Behind them is another couple with arms interlaced: Lord George Gordon (not a negro) with a black man who carries a primitive stringed instrument, his cap inscribed *Man Friday*. He is perhaps intended for Sheridan. Gordon flourishes a paper inscribed *Defence of the Blacks by Lo[rd] G—— G——* and says *By all the glories of mischief they have no right to send us to Africa*. At the end of the procession Thurlow with a raised stick chases a negro wearing a cap inscribed *Purveyor*, who resembles Weltje, except that he is short and fat, and says, with clasped hands, *O! Oh!—bless your heart Massa Beetle-brow— if you no lick a poor neger man he'll pimp for you*.

This gibe at the Prince and his friends appears to confuse (or combine) the settlement of freed negroes at Sierra Leone with the transportation of convicts to Botany Bay against which Gordon had tried to raise a revolt in Newgate, see No. 6992. The African Settlement was an idea of Granville Sharp's, advocated in a pamphlet in 1786, the first shipload of negroes sailing in April 1787. The words 'going to their settlement' imply that they were paupers, cf. Nos. 6456, 6562. See No. 6967, &c.

$7\frac{3}{4} \times 14\frac{1}{2}$  in.

**7128** ANTICIPATION, OR THE APPROACHING FATE OF THE FRENCH GOVERNMENT TREATY

[Gillray.]

*Pub<sup>d</sup> Jan<sup>y</sup> 16<sup>th</sup> 1787 by Mrs Jackson, Mary le bone Street Golden Square* [scored through and replaced by]  
*Pub by W Holland N<sup>o</sup> 50 Oxford Street, London.*

Engraving (coloured impression). The interior of the House of Commons, the Speaker in his chair, the two clerks, Hatsell and Ley, writing at the table on which is the mace. The members are represented by dogs, some having human faces; in the foreground four ministerial hounds (l.) and four opposition leaders (r.) tear violently at a paper inscribed *Commercial Treaty*. On the r. benches opposition hounds are in hungry cry after their leaders, on the l. the ministerialists are gnawing bones with eyes fixed on the contest. The four Government dogs, who have human faces, are Pitt, a lean greyhound, his collar inscribed *Fawning-Billy*; next him Dundas, his collar *Treasurer Navy*; next Pepper Arden, his collar *At. Gen*, and last, Archibald Macdonald, his collar *Sol. G.* Opposite these are North, wearing his ribbon, gnawing greedily, and Fox tearing ferociously (these two have quasi-human heads), Burke, a dog wearing spectacles, and Sheridan, his collar inscribed *Sc. for Scan[dal]*. Three yelping puppies fawn on Fox, one of whom is probably intended for Grey. Behind the Speaker's chair stand members of the House of Lords, scandalized at the uproar. Spectators look down from the galleries.

The commercial treaty with France was signed at Versailles, 26 Sept. 1786, and was generally approved. It was attacked on 12 Feb. 1787 in the House of Commons by the Opposition. *Parl. Hist.* xxvi. 381 ff. Morton Eden wrote 18 Jan. 1787 to his brother, 'I understand that there will be a vigorous attack upon it. . . . I trust however that it will be found invulnerable: this is the opinion of the most sensible', *Auckland Journal*, i. 169. See Rose, *Pitt and National Revival*, pp. 341-2. See No. 6995, &c., and cf. Nos. 7130, 7132.

Grego, *Gillray*, p. 84. Wright and Evans, No. 20. Reprinted, *G.W.G.*, 1830.

9½ × 13½.

**7129** THE PRODIGAL SON.

[? Kingsbury.]

*Pub<sup>d</sup> Jan<sup>y</sup> 18, 1787 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). The Prince of Wales in profile to the l. is seated on the ground by a trough in which two swine are feeding. He is dressed in his accustomed manner, but his coat is out at elbows, his top-boots wrinkled, his breeches unfastened at the knee where the Garter is represented by the word *Honi* (reversed); the three ostrich feathers lie on the ground beside him.

A satire on the debts and dissipation of the Prince and his estrangement from the King, cf. Nos. 6967, 6974.

7½ × 5½ in.



## 7130 THE OPENING OF ST STEPHEN'S CHAPEL FOR THE PRESENT SEASON.

[Dent.]

Pub<sup>d</sup> for the Proprietor, by W. Moore, N<sup>o</sup> 48, New Bond Street  
E. Macklew N<sup>o</sup> 9 Haymarket and I Dickie N<sup>o</sup> Strand Jan<sup>y</sup> 20<sup>th</sup>  
1787

Engraving (coloured impression). The figures and objects have numbers referring to notes beneath the title. Members of parliament on foot, horseback, &c., hasten towards a building representing the House of Commons in the upper r. part of the design. A wide doorway takes the place of almost the whole front wall, showing the interior with the Speaker in his Chair, the benches and galleries. Each side of the doorway is flanked with an enormous fish between two loaves; above it is inscribed *The Political Ark 1787*, and in the gable end: *Blessed are the K—ng's appointed, they shall taste the rich things of the Land; but woe unto thos that thwart his Rulers till they turn from their wickedness and do that which seemeth good.* The building is 1, *S<sup>t</sup> Stephen's* —; the Speaker, 2. *The S—r*. The ministerial benches on the Speaker's r. are *Pro Rege*; they are crowded, the first two rows being filled with loaves and fishes, numbered 2, *Velvet seats for the Inns*; the opposite benches are *Pro Patria*, they have only one occupant and are covered with spikes: they are 3, *Porcupine seats for the Outs*. A man stands at each side of the doorway, one (l.) says, *Gentlemen we yet have Ways & Means*, he is not numbered but appears to be 4, *Mr G—t*. (Probably Thomas Gilbert, M.P. for Lichfield, paymaster of pensions to the widows of sea officers.) On the r. is 5 *The Door Keeper* saying, *The S—r is in the Chair*. The other figures converge upon the House from all parts of the design: ministerialists from the l., others from the r.; five small figures on horseback in advance of the Opposition say respectively (l. to r.): *Aye or no for a place; My conscience for a place; I want a place; The Lad may be hard run & glad to come down handsomely; Thro' thick and thin for a place.* From the l. six birds with legal wigs and bands, inscribed *Law Covey*, follow a larger bird, holding an irradiated lantern, who says *There will be some Glorious Promotions*. He is 6 *The A—y G—l or great law luminary* (Pepper Arden). The foremost of the 'Covey' says, *Impeachment, if pursued, may afford us some crumbs* (an allusion to Hastings's pending trial). Five bare-legged men in Highland dress are the *Scotch Squad*, their leader (? Dundas) carries his breeches across his shoulder and says, *We'll try for a gude place mon*. On the extreme l. an elephant carries a castellated box on its back from which six heads appear, surrounded with coins. They are the *Bengal Squad*. The elephant is led by 7, *M—r. S—t* (Major Scott, agent to Hastings), who says, *I'll talk & write Till black is white*. (His unremitting advocacy of Hastings was considered ill-judged.) For the 'Bengal Squad' and Scott see *The Rolliad*, where the Squad is called 'The Pillars of Prerogative and Pitt'; it includes Vansittart, Call, Palk, and Barwell.

The leading members of the Opposition are in the lower r. corner of the print: A rider in back view is 8 *M' L* saying, *If Charles should ever get in office again, sure, he would give honest Jack a good place* (John Lee, Attorney-General under the Coalition). North rides behind Fox on the same horse, Fox saying, *I'll warrant we'll kick up a Dust*. They are inscribed *Antigallians* (as opponents of the Commercial Treaty, see No. 6995, &c.) and are 10

*M<sup>r</sup> F—— & L—— N.* Rather nearer St. Stephen's are 11 and 9. 11 is *M<sup>r</sup> S——n* (Sheridan), riding a rocking-horse, whose rockers are inscribed *Wit*; 9 are *M<sup>r</sup> B——e & M<sup>r</sup> F——s*: Burke, wearing a Jesuit's biretta (cf. No. 6021), holds two labels, one *Impeachment*, the other *Francis Master Hastings. We'll give a good bastings*; Francis sits behind him saying, *Anon, Anon, Sir*. Their horse is leaping over a keg inscribed *Rupees*, in front of it is a larger bag inscribed *Pagodas*. In the foreground on the l. are 22, 19, and 16, the last being *M<sup>r</sup> E——n* (Eden), dressed as a Frenchman, his coat dotted with fleurs-de-lis, saying, *I must defend my Treaty, or farewell to all my hopes* (cf. No. 6815). 19 is *M<sup>r</sup> P—— & L——ds of the T——y*: Pitt rides on the back of one of the Treasury lords, who holds the coat-tails of another lord who similarly holds the next lord. Pitt's back is decorated with an implement resembling a gridiron and inscribed *T——y Saveall* (cf. No. 6965); in his l. hand he holds the *French Treaty*, saying *Gee ho for Universal Commerce*. The four lords are the Marquis of Graham, Eliot, Sir John Aubrey, and the Earl of Mornington; they are inscribed *State Scholars*, indicating that they are political novices. On the extreme l. 22, *Sir J—— M——y* (Joseph Mawbey), rides a pig (cf. No. 5746), saying, *Ill grunt till I get a peerage*. The less prominent figures on the Ministerial side are 12, 13, 14, 17, 18, 20 (there is no 15). 18, *Sir L—— K——n* (Lloyd Kenyon) rides a goat and flourishes a leek, saying, *Hur would give hur coat & leak to be chief* (see No. 7123). 17, *Law Chicken* is a bird with a human head, saying, *I expect to be a welch Judge* (Michael Angelo Taylor, see No. 6777). 13, *L—— G——y* (Lord Galway) says, *A Red ribband binds me*. He was M.P. for York, Comptroller of the Household, K.B. in 1786. 14 is *M<sup>r</sup> W——lk——s* (Wilkes) saying *I'll have a squint at the market*. 12 *Ald<sup>r</sup> W——n* (Alderman Watson) holds up his wooden leg, saying, *Gratitude spurs me* (cf. No. 6965). 20, two men riding an ass, are *Mess<sup>s</sup> R——e & S——l* (Rose and Steele, the Treasury Secretaries); they say, *We mend as we go*. There are four unnumbered horsemen on the Ministerial side: one near the 'Bengal Squad' falls over his horse's head, another says, *I'll push hard for a good place*, another, *It's a dirty road*, a third, *Interest is my idol*. They may be 23. *Ald. H——t* [Sir B. Hammet, M.P. for Taunton] &c. &c.

This satire anticipates the opening of Parliament on 23 Jan., with references to the two chief matters which were to be discussed: the Commercial Treaty with France (see No. 6995, &c.) and the impeachment of Hastings. For the question of legal promotions cf. No. 7123; Bearcroft and Scott (afterwards Lord Eldon) were expected to be Attorney and Solicitor-General, but 'all these law promotions are at a stand, as Lord Mansfield holds fast'. *Cornwallis Corr.*, i. 259 (10 Jan.). For the loaves and fishes of office cf. No. 6962, &c. Cf. also No. 7682.

8×12 $\frac{7}{8}$  in.

**7131** FARMER GEORGE DELIVER'D OF A MOST GREIVOUS S——H [SPEECH] WITH THE CRUELTY OF THE GOSSOPS.

*Poll Pitt Del<sup>nt</sup> Exceuted by Sal Fo. x*

*Pub<sup>d</sup> Jan<sup>y</sup> 23. 1787 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A satire on the (anticipated) King's Speech at the opening of Parliament, 23 Jan. 1787. The interior of the House of Commons; the speech is an infant of which the



King, who sits in a room partitioned off on the r., has just been delivered. The child is inscribed *The Farmer's S—h*, it is the object of a tug-of-war between Fox, Burke, and (?) Sheridan on the r., and Pitt (l.), supported by Richmond who holds him round the waist, and by Dundas who holds Richmond. Lord North sits aloof on a bench (l.) holding a bottle. All are dressed as women; they are the gossips who are present at the birth of the child. The child cries *Mamma*. Fox waves a fragment of a paper inscribed *Address*, saying, *I'll maul you I will you Brat*. Burke says *That's my Diamond Darken his Daylights* (probably an allusion to the allegations against Hastings, cf. No. 6966, &c.). Another fragment of *Addre[ss]* lies at their feet. Pitt says *Save Oh Save my Baby*. One of his supporters says, *Help the Sweet Maid her Virtue will be Offended*. In the background is the Speaker in his chair, saying *To Order*. The two Clerks sit in front of him. George III (r.) leans back as if exhausted on a chair raised on a dais, saying, *Oh my S—h*. A woman holds a smelling-bottle to his nose.

Probably published to coincide with the opening of Parliament. The Address on the King's Speech was not opposed, though Fox spoke against the Commercial Treaty with France, see No. 6995, &c.

9×13½ in.

### 7132 THE MEETING OF THE LEGION CLUB.

[? J. Boyne.]

Pub: *Jan<sup>y</sup> 23<sup>d</sup> 1787 at N<sup>o</sup> 164 Piccadilly*

Engraving (coloured and uncoloured impressions). A satire on the opening of Parliament which took place on 23 Jan. In the background, followed by a crowd, is the state coach; George III is seen through the window. In the foreground Pitt (l.), riding a donkey, advances to meet Fox and his supporters, Fox and North being seated astride a cannon from whose mouth issues a blast inscribed *Voice of the People*. Pitt holds out a paper inscribed *Treaty of Commerce*. On the back of his ass is a sack inscribed *Budget*, a saddle-bag is the *Shop Tax*, the hoofs on the animal's fore-legs are inscribed *Glove Tax*, the head-band is *Hat Duty*; a blast from the animal's hind-quarters is inscribed *Tax on Perfumes*. The bag of Pitt's wig is ornamented with a fleur-de-lis, indicating the French Treaty. Pitt's followers walk behind him; the most prominent is Wilkes, the bag of his wig inscribed 45 (cf. No. 5245, &c.). Next comes a man in naval dress; from his coat-pocket protrudes a paper inscribed *Spoils of the American War 80000*; he is evidently Lord Howe, First Lord of the Admiralty, see Nos. 5399, 7126. On the extreme l. is a bishop in back view holding up his arms as if preaching rhetorically. Two other heads cannot be identified.

Fox holds out a paper inscribed *Repeal of the Shop Tax*. North sits behind him, holding to Fox as if for support. Their followers are more numerous than those of Pitt: Burke, wearing spectacles, Portland, wearing a ducal coronet, and Loughborough, on the extreme r., are conspicuous. A profile head between Portland and Loughborough may be intended for Weltje. Four other heads are indicated. With the possible exception of Wilkes, who is aged and toothless, the heads are scarcely caricatured. Behind Pitt is a large and dignified house, either detached or at a corner. Other

buildings are freely suggested in the background. Beneath the title is engraved in three columns:

*Such assemblies you, might swear,  
Meet when butchers bait a bear;  
Such a noise, and such haranguing,  
When a brother thief is hanging:  
Such a rout and such a rabble  
Run to hear Jack-pudden gabble:  
Such a crowd their ordure throws  
On a far less villains nose. —  
Let them with their gosling's quills,  
Scribble senseless heads of bills,  
We may while they strain their throats,  
Wipe our a——s with their votes. —*

Like Nos. 7128, 7130, an anticipation of the session beginning on 23 Jan., when the Treaty of Commerce with France was laid before Parliament, see No. 6995, &c. Fox moved the repeal of the Shop Tax (see No. 6798, &c.) on 24 April. *Parl. Hist.* xxvi. 1021 ff. For the other taxes mentioned cf. No. 6914, &c. See also No. 7136.

10 $\frac{5}{8}$  × 16 $\frac{3}{4}$  in.

### 7133 FRONT AND BACK VIEW OF THE COMMERCIAL COALITION.

[Dent.]

*Pub<sup>d</sup> as the Act directs, for the Proprietor, by E. Macklew, N<sup>o</sup> 9 Haymarket, and W. Moore, N<sup>o</sup> 48. New Bond Street, Jan<sup>y</sup> 30<sup>th</sup> 1787 of whom may be had the new print of the French Treaty Reviewed &c.*

Engraving. Two figures: the front view (l.) and the back view (r.) of a man, both divided vertically by a line passing down the middle of the head and body, one part representing England, the other France; the English parts are plainly dressed and stout with a thick arm and leg, the French are correspondingly thin and foppishly dressed, the coat patterned with fleurs-de-lis. Words are written on the two figures, which are so arranged that the stout English parts are on the extreme l. and r., the thin French parts in the centre. Across the face are *Beef | Soup, Credit | Contra, Import | ation*, the second word of each pair being on the French side. On the body: *Dis | Count, En | tries, Capital | Ditto, Pudding | Frogs, Equal | ising, Dut | ies*. The (r.) English fist is *Embargo*, the l. (French) hand holds an *Edict*, torn from the adjacent French hand. The r. leg is *Gallant*, the l. *Gallânt*; the r. foot rests on a paper inscribed *Prejudi[ce]*, the l. on one inscribed *Reciprocity*.

The figure in back view is similarly inscribed, the words on the l. relating to France, those on the r. to England: *C | ustoms, Cargo | Freight, Policy Posted | Honored Faith, Expo | rtation, Drawback Credit | Oak Advance*.

For the commercial treaty with France see No. 6995, &c. For the comparison of the Frenchman and the Englishman cf. Nos. 5611, 5612.

8 × 12 $\frac{3}{4}$  in.



**7134 CIVIL WAR, OR LORD LUNATIC ENCOURAGING THE HOLLANDERS TO KNOCK DOWN THE ORANGE PARTY—**

[Dent.]

*Designed by Anti-orange. Sketched & burnt up by George Firebrand Esq<sup>r</sup>. Pub<sup>d</sup> by J. Carter Oxford Street Jan<sup>y</sup> 30 1787.*

Engraving. Lord George Gordon stands between two Dutch burghers of the party of Patriots, representing members of the States General at Amsterdam, who are about to throw clubs at a pile of balls (oranges) on the opposite side of a piece of water. Gordon holds a firebrand inscribed *No Popery*; in his l. hand are three papers inscribed respectively *To the French Amba[ssador]*, *To the Prussian Minister*, and *To my dear Cousin G——l G——n*. He says, *Who throws at my yellow cock?—confusion—why thus hesitate—knock one down you have them all* (an allusion to the old practice of throwing clubs at cocks on Shrove Tuesday). The Dutchman aims his club, which is inscribed *Faction*, the other stands behind Gordon, smoking and waiting his turn. The ground is intersected by strips of water representing canals. On the farther side of a canal stands an officer with an enormous sabre whose hat is inscribed *Prussia*; he addresses the Patriots, saying, *If you dare to spill one drop of the Orange juice, our Tall regiment shall squeeze your High Mightiness's* [Hogan Mogan] *guts out—dam'me*. He is evidently Frederick William II, brother of the Princess of Orange. In the distance (r.) a foppish Frenchman, his hands in a muff, says, *Ah, Ah, by gar, de French politics vos make de countries conquer demselves*. Beneath the title is etched:

“—— *O, mischief! thou art swift*”

“*To enter in the thoughts of desperate men.*” *Shakspere*.

The feuds between the Patriots and the Stadholder's party or Orangists portended civil war. France was supporting the Patriots (cf. No. 6292) against the House of Orange, whose position appeared desperate. It seemed probable that France would gain a complete ascendancy over the United Provinces and the Dutch East Indies (cf. No. 7141). Frederick William II refused help to his sister and (May 1787) contemplated a joint mediation with France in Dutch affairs, which would have been a severe diplomatic defeat for England. Thus the print is contrary to the diplomatic situation, which, however, was shortly to be reversed (see Rose, *Pitt and National Revival*, pp. 363 ff.). Lord George Gordon had been actively mischief-making by his attack on Marie-Antoinette and the French Ambassador over Cagliostro (see No. 7010) and over the prisoners in Newgate (see No. 6992). He had already attempted to interfere in Dutch affairs, see No. 6666, and early in 1787 went to Amsterdam, while proceedings for libel were pending against him. His 'cousin' may be O. D. Gordon, Colonel of the patriotic corps of Utrecht, known as the *Utrechtsche Gordon genootschap* (company), see Van Stolk, Nos. 4848, 4849 (1787); or, more literally, Lieut.-General Lord Adam Gordon. For the Dutch crisis see No. 7172, &c.

8×13 in.

**7135 NEW LECTURE ON HEADS.**

[1 Feb. 1787]

Engraving. *Hibernian Magazine*, 1787, p. 1. Illustration to a 'Political Lecture on Heads' in imitation of those given by Stevens. Twenty-eight

caricatured heads (numbered) are arranged in six rows. In the text six heads only are described; a continuation is announced, but did not appear. They are: 15, a 'treaty maker', a hostile account of Eden, in which he is most incorrectly alleged to have attempted to induce the Irish to agree to the Commercial Propositions (cf. No. 6792, &c.). 14, Burke, as the 'quintessence of oratory', whose eccentric imagination is 'unrestrained in its wild excesses by Temper or Judgment'. 16, Dundas, a time-server and an example of the success attained by arrogance and chicanery. 17, Pitt, 'the modern Phaeton', expert at 'paying off the national debt upon paper'. 18, North, 'a blundering statesman and a complete orator'. 12, Fox, gamester, orator, &c. The heads are poorly characterized and Wilkes, 23, is the only one who can be identified without the text. For the Sinking Fund see No. 7551, &c.

6 $\frac{7}{8}$  × 5 $\frac{1}{8}$  in.

B.M.L., P.P. 6154. ka.

### 7136 THE POLITICAL CONTEST.

*Published Feb<sup>y</sup> the 2<sup>nd</sup> 1787. by Geo<sup>se</sup> Nill, Fleet Street*

Engraving (coloured impression). Fox (l.) and Pitt (r.), stripped to the waist, fight with fists; three other couples are engaged in less formal combats. The colouring of the print shows that Fox is punishing Pitt severely. Fox holds a paper in each hand: *Rights & Liberties of the People* and *Repeal of the Shop Tax*. Pitt holds a torn paper, *Commercial Treaty*. On the ground between them Thurlow lies prone, Sheridan seated on his back is about to chastise him; from the latter's pocket issues a paper, *Drury Lane M—R* [Manager]. Burke stands on the l., threatening Hastings, who kneels at his feet, his hands raised in supplication drop a paper, *Defence of W.H.* Burke holds him by the collar of his coat, from his raised r. hand papers flutter downwards: *Princesses of Oude*; *Charges*; *50,000 Lost to the I. Company*; *Charges*; *Tyranny & Oppression*; *A list of Murders Committed in the East*; *Indians, 80000 Butchered*. On the r. North holds Wilkes by the throat and is throttling him; from Wilkes's back issues a puff of smoke inscribed 45 (cf. No. 5245, &c.). See No. 7132.

8 $\frac{5}{8}$  × 13 in.

### 7137 A SHOT AT THE MIN . . . R, FOR A CALL OF THE HOUSE

*J.S. f. [Sayers.]*

*Publ<sup>d</sup> 6<sup>th</sup> Febr<sup>y</sup> 1787 by Tho<sup>s</sup> Cornell Bruton Str<sup>t</sup>*

Engraving. Fox (r.), wearing a hat, stands in profile to the l., discharging a blunderbuss at the *Commercial Treaty* (l.), a long scroll whose lower portion rests on the floor. The muzzle of his weapon is the head in profile of Lord George Cavendish, from whose mouth missiles emerge. On bands round the muzzle are etched the Cavendish motto, *Cavendo tutus*. From Fox's pocket protrudes a paper inscribed *Methuen Treaty*. Behind Fox three seated members are indicated but not characterized; Burke leans forward from behind them holding out his hat in agitated approval. After the title is etched, *a hasty Sketch of Yesterdays Business*.

On 5 Feb. Pitt moved for a committee of the whole House (on 12 Feb.) on the Treaty of Commerce and Navigation with France. Cavendish moved an amendment to delay the debate. Fox then spoke, attacking the



treaty as (*inter alia*) a sacrifice of the Methuen Treaty with Portugal, and alleging that Pitt was 'opposed by the whole body of the people', and 'wrong in every article of his scheme'. *Parl. Hist.* xxvi. 346 ff. For the Commercial Treaty see No. 6995, &c.

$6\frac{9}{16} \times 9\frac{7}{16}$  in.

## 7138 CICERO AGAINST VERRES.

*I B* [J. Boyne.]

*London Publ<sup>d</sup> by Boyne & Walker N<sup>o</sup> 11 Great Turnstile Lincolns Inn Fields. Feby 7<sup>th</sup> 1787*

Engraving. Burke, in the voluminous robes of a Roman senator, stands looking to the l., making a speech, his r. arm extended, l. hand on his hip. He is bald-headed, wears spectacles, and his feet are bare. Behind him (r.) the heads and shoulders of Fox and North are seen above a barrier or partition. Fox watches Burke with cynical but melancholy impassivity; North reads shortsightedly, his back to Burke. In the middle distance (l.) Britannia is seated on the ground, her arm protectingly round the shoulders of another woman, evidently intended for India; she points to the l. Beneath the design the words of Burke's speech are engraved:

*The time is come, Fathers, when that which has long been wished for, towards allaying the envy, your House has been subject to, & removing the imputations against trials, is (not by human contrivance, but superior direction) effectually put in our power. An opinion has long prevailed, not only here at home, but likewise in foreign countries, both dangerous to you, and pernicious to the state, viz. That, in prosecutions, men of wealth are always safe, however clearly convicted. There is now to be brought upon his trial before you, to the confusion, I hope of the propagators of this slanderous imputation, one, whose life and actions condemn him in the opinion of all impartial persons; but who, according to his own reckoning, and declared dependance upon his riches, is already acquitted; I mean W—— H——. I have undertaken this prosecution, Fathers, at the general desire, and with the great expectation of the British People, with the direct design of clearing your justice and impartiality before the world. For I have brought upon his trial, one, whose conduct has been such, that, in passing a just sentence upon him, you will have an opportunity of re-establishing the credit of such trials; of recovering whatever may be lost of the favour of the British People; and of satisfying foreign states and kingdoms in alliance with us, or tributary to us. I demand justice of you, Fathers, upon the robber of the public treasury, the oppressor of Asia, and the invader of the rights & privileges of Britons, the scourge and curse of Indostan. If that sentence is passed upon him which his crimes deserve, your authority, Fathers, will be venerable & sacred in the eyes of the public. But if his great riches should bias you in his favour, I shall still gain one point, viz. To make it apparent to all the world, that what was wanting in this case was not a criminal, nor a prosecutor; but justice, & adequate punishment.*

Publication of the print was probably timed to coincide with the debate on the fourth charge against Hastings, that relating to the Begums of Oudh. This was the occasion of Sheridan's famous speech, *Parl. Hist.* xxvi. 274 ff. The inscription is a translation of the first paragraph of Cicero's first Oration against Verres, the words 'Rome', the 'Republic', 'Verres', &c. being altered to 'British People', 'W—— H——', &c. For Burke as Cicero

denouncing Verres see No. 6925. The expression and attitude of Fox and North suggest that both are reflecting on the impeachment with which the former (and Burke) had repeatedly threatened the latter, cf. No. 6187, &c., and No. 7279.

10 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.

### 7139 THE BATTLE OF HASTINGS.

[Dent.]

*Pub<sup>d</sup> as the Act directs, for the Proprietor, by E. Macklew N<sup>o</sup> 9 Haymarket Feb<sup>y</sup> 9<sup>th</sup> 1787. and W<sup>m</sup> Moore. N<sup>o</sup> 48. New Bond Street*

Engraving. A complicated design showing the forces for and against Hastings, ranged on opposite sides of the House of Commons. The figures have numbers referring to a key etched beneath the design. Hastings, as an oriental colossus, stands on the table, the Speaker's head being visible between his legs. He wears a jewelled turban, and is naked except for a scarf and sash inscribed *Colossean Nabob*, in which is thrust an axe, inscribed *A Nabob's Heart*, whose head lies against his body where the heart should be. Looking to the l., where the Ministerialists are seated, he scatters and disgorges jewels which members grasp at or catch in their mouths. Another cascade of jewels issues from the point of a spear with which Pitt stabs his side; this stream falls into Pitt's lap. The colossus is 1. *M<sup>r</sup> H—gs*; his r. arm is inscribed *Peculation*. From the Speaker's mouth issue the words *To be, or not to be, Impeachment is the question*. The members on the l. say *No*, those on the r. say *Ay*. In the foreground the two chief combatants are fighting; behind each is a musician, one being 2 *M<sup>r</sup> B—e, leader of the Band*: Burke stands on the extreme r., beating a drum inscribed *Impeachment* and *For the Honor of the Nation*; beside him is the standard of the *British Battalion*. He, and all the members of the British Battalion (or Opposition), wear armour with plumed helmets. On the extreme l. stands Dundas in Highland dress playing bagpipes, the bag, inscribed *Music hath charms to sooth &c.*, is full of coins. He is 3 *M<sup>r</sup> D—, Commissary and Advocate General* (cf. No. 7152); he is the musician of the *Bengal Battalion* (or Ministerialists). The two champions are Major Scott (5, *Major S—t*) (l.) and Sheridan (r.), the latter in armour with a shield inscribed *Money Beg—ums*; from his mouth issue three forked darts of lightning: *Truth, Conviction, and Justice*. His weapon is a large pair of bellows inscribed *Argument*, which he holds by the nozzle; a smaller pair inscribed *Wit* is thrust through his belt which is inscribed *Humanity*. His helmet is inscribed *Sublime and Beautiful Sherry*, suggesting that his speech is derived from Burke (see p. 499). He is 4. *M<sup>r</sup> S—n, chief combatant for the Begums*. Scott, like the rest of the 'Bengal Battalion', is in oriental dress, wearing a turban. He is a much smaller man than Sheridan, his weapon is shaped like an oar or paddle inscribed *Hotto Scotto*, round it are wrapped papers inscribed *Pamphlets*; his shield is a bag of money inscribed *Pagodas*. His belt is inscribed *Agency*. At his feet is an open book, *Defence of Gov<sup>r</sup> H—gs* by *Major S—t*. Nos. 7–15 are the leading members of the Opposition, seated in profile to the l. in two rows, the word *Ay* issuing from their mouths. They are: 7 *M<sup>r</sup> F—x*, 8. *L—d N—h*, 9. *M<sup>r</sup> A—m*, Adam, 10 *Law Chick*, M. A. Taylor, see No. 6777, 11 *M<sup>r</sup> F—k*, Fitzpatrick, 12. *M<sup>r</sup> F—s*, Francis, who is at the head



of the second row, next Burke and behind Fox, 13 *M<sup>r</sup> M—sh—m*, Marsham, 14 *M<sup>r</sup> P—s*, Powys. Next Powys sit 28, *M<sup>r</sup> G—v—le*, ? Charles Greville,<sup>1</sup> M.P. for Warwick, a silent member, and 29, *Ald<sup>n</sup> S—e*, Alderman Sawbridge. A crowd of undifferentiated heads is explained by *Sc Sc Sc*. Beyond the ordered phalanx of the Opposition are two isolated and conspicuous heads, not wearing helmets: 17 is *Jack L—*, Lee, 16 *M<sup>r</sup> Fl—d*, Flood. A confused group brandishing clubs is 25 *Rear Attack*. All these are on the r. side of the design and on the Speaker's l.

The supporters of Hastings, with the exception of Dundas, are on a smaller scale than their stalwart opponents. Seven sit in the front row, the first four being: 22 *M<sup>r</sup> N—lls*, John Nicholls, M.P. for Blechingley (returned as a Foxite), who spoke just before Pitt in the debate of 13 June 1786 on the Benares charge. *Parl. Hist.* xxvi. 99–101; see also his *Recollections*, 1820, i, ch. xiii. 23 *Ald<sup>n</sup> Le M—r*, Paul Le Mesurier, M.P. for Southwark, appointed a Director of the East India Company for his opposition to Fox's India Bill, included in the *Rolliad*'s Bengal Squad; 26 *M<sup>r</sup> S—th*, either Samuel Smith, M.P. for Worcester, a defender of Hastings, 7 Feb. 1787, *Parl. Hist.* xxvi. 340–2, or Nathaniel Smith, M.P. for Rochester, a Director of the East India Co., who made a reasoned speech in defence of Hastings in the debate on 9 May on the Articles of Impeachment, *ibid.*, pp. 1118 ff.; 27. *M<sup>r</sup> V—t*, George Vansittart, M.P. for Berks., a nabob, one of the 'Bengal Squad': 'A second *Hastings*, if the Fates allow', *Rolliad*. Standing behind these are 20 and 21: 20. *S—r G—l*, Archibald Macdonald, the Solicitor-General, who announced, 8 Feb. 1787, that he could not vote for impeachment, *Parl. Hist.* xxvi. 338. He holds the banner of the *Bengal Battalion*. Next him is 18 *M<sup>r</sup> P—t*; his feathered turban is inscribed *Tippoo Pitto*, and decorated with a key whose handle is a face irradiated, probably 'the key of the backstairs', see No. 6564, &c. He pierces Hastings with a spear inscribed *Refined Candour*; a shower of jewels pours into his lap from the wound. Three men stand behind Macdonald and Pitt: 19 *At—y G—l*, Pepper Arden, who declared against impeachment on 13 June 1786, *Parl. Hist.* xxvi. 115; 21 *Jack W—s*, Wilkes, who spoke in defence of Hastings on 9 May 1787, *Parl. Hist.* xxv. 1093 ff. A man without a number, next Pitt, whose open mouth receives a shower of jewels, appears to be intended for Thurlow. The persons who actually receive the jewels (except Pitt) are all unnumbered and poorly characterized. Behind them, among the smoke which surrounds all the combatants, is the number 24, *Foraging Party*. The table of the House is inscribed *S<sup>t</sup> Stephen's*. After the title is etched *Bella Horrida Bella!* After the explanatory notes, *Avisé la fin*.

A print on the debate of 7 Feb., when Sheridan made his famous speech, to obtain the assent of the House to the article of impeachment on the Begums of Oudh. See Sir G. Elliot, *Life and Letters*, i. 123–5. The actual decision for impeachment was on 10 May 1787, without a division. The attribution of corrupt motives to all opponents of Hastings's impeachment and the venomous attack on Pitt indicate the nature of the attacks which would have been made if his attitude had not made the question of impeachment one transcending the lines of party. Cf. Nos. 6925, &c., 6966, 6979, &c., 7150, 7269, 7281, &c. In No. 7301 (4) it is suggested that Pitt's attitude was intended to protect Hastings. For his part in the impeach-

<sup>1</sup> Thomas Grenville, one of Fox's martyrs, was not in the 1784–90 Parliament. The other two Grenvilles (W. W. and James) were ministerialists.

ment see (differing opinions) *Cambridge Hist. of India*, v. 307-9; Rose, *Pitt and National Revival*, pp. 232 ff.; Fortescue, *English Statesmen of the Great War*, pp. 51-5.

$10\frac{1}{2} \times 16\frac{7}{16}$  in.

**7140** THE CHAMBER OF COMMERCE, OR L'ASSEMBLÉE DES NOT-ABLES ANGLOIS.

JS f. [Sayers.]

Publ<sup>d</sup> the 14<sup>th</sup> Feb<sup>y</sup> 1787 by Tho<sup>s</sup> Cornell Bruton Street

Engraving. A number of men with asses' heads sit round a table signing a petition. They are upon a platform in a ramshackle room; a ladder rests against its l. corner; on the ladder appear the head and shoulders of Fox in back view; he holds strings attached to the noses of the asses. The ass seated at the head of the table (l.) hands down to him a *Petition to the House of Commons for Delay* [signed] *Ign[or]amus*. An ass holds a long document, the *Commercial Treaty with France*, which falls across the table on to the ground; on his r. shoulder an ass rests his head; another on the l. sleeps with his head resting on a pile of books on the table. A spectacled ass writes busily; next him, at the end of the table (r.), an ass leans back asleep. The nose of a braying ass appears through a door on the extreme r. Behind the table an ass places a notice on the wall: *Chamber of Commerce at a Meeting held the 10<sup>th</sup> of February Resolved*. This partly covers another bill: *Chamber [of] Commerce at a Meeting 9<sup>th</sup> Dec<sup>r</sup> 1786 Resolv[ed]*. On a shelf (l.) a figure of Mercury with a wooden leg dances, flourishing a caduceus; the r. hand is broken off; behind it part of a vase is visible inscribed *Wedgwood*. Figure and vase are on a pedestal inscribed *Ex Quovis Ligno non fit Mercurius*. A casement window with broken panes and a rafted ceiling indicate the squalor of the room.

A satire on the attitude of the Chamber of Manufacturers towards the Commercial Treaty with France. The attempt by the Opposition to use this body to oppose the treaty, as had been done in the case of the Irish Propositions (see No. 6785, &c.), failed, though it was induced to petition (12 Feb.) for the postponement of the parliamentary consideration of the treaty. Wedgwood (here indicated by his wooden leg), who had organized the industrial opposition to the Irish Propositions, was in favour of the French Treaty and in correspondence with Eden on its terms (which were highly favourable to English industrialists). *Parl. Hist.* xxvi. 377 ff.; *Auckland Correspondence*, i. 402 ff.; *Camb. Hist. of Br. Foreign Policy*, i. 167 ff. See No. 6995, &c. No. 7141 is on the same theme. For the pun in the title cf. No. 7158.

$8\frac{13}{16} \times 10\frac{3}{4}$  in.

**7141** [A FOX DOG EXAMINING THE STRONG BOX.]

[Sayers.]

[c. Feb. 1787]<sup>1</sup>

Engraving. A print on the same theme as No. 7140. Portland, Loughborough and Wedgwood converse round a circular table in a well-furnished room. In the foreground on the extreme r. a small fox-like dog (Fox) inspects a strong box, holding the lid open with his nose. Portland (r.)

<sup>1</sup> Not published. Note by Miss Banks.



sits opposite Wedgwood, who stands, leaning on the table, his arms resting on a book: *Chamber [of] Commerce Minu[te] Book*. Wedgwood gazes reflectively at Portland who gesticulates, pointing to a head of the Emperor Joseph II in a frame inscribed: *Josephus Imper[ator] [Rex] Roman. et.* The portrait is coming to life, the Emperor says *Edict Bow wow wow* and puts a clenched fist through a three-fold screen which stands behind the table. The screen is covered with a faintly sketched map on which are the names *Netherlands Lorraine France Bavar[ia] Poland Hungary*; the Emperor's hand breaks through 'Bavaria'. The screen partly obscures a second picture (r.): *[T]reaty of Alliance offensive & defensive*; France, a foppish *petit-maitre*, makes overtures to the Netherlands, a Dutchman seated on an upturned tub and smoking a pipe; a conflagration or battle appears to be in progress. Over the chimney-piece is a T.Q.L. portrait of Fox. Various objects denote the importance of Wedgwood in this conference; one of his classical vases stands under Fox's portrait; next is a figure of Mercury differing from that in No. 7140 by the absence of wooden leg and caduceus; it stands on a pedestal inscribed: *Wedgwood fecit Ex quovis Ligno non fit Mercurius*. Another Wedgwood vase stands on a table (r.) partly concealed by the screen. On the floor beside Loughborough (l.) are two large volumes: *Wedgwoods Report* and *Birmingham Case*. Loughborough (as usual) is in back view and characterized by a peculiarly elongated legal wig. Behind him and on the extreme l. is a table on which are a hat and papers, one inscribed *List of the Directors His Gr... e the D... of P— The Right Honble Cha<sup>s</sup> F [Fox]*.

Fox, Portland, and Loughborough endeavour to overcome the approval of the Commercial Treaty by Wedgwood (as spokesman of the manufacturers) by showing that France and Holland are combining against England, and that the attitude of the Emperor is threatening. Joseph appears to be seizing Bavaria: his scheme for the exchange of the Austrian Netherlands for Bavaria had collapsed in June 1785, but the exchange remained an object of Habsburg policy. The danger of an alliance of France and the Dutch Republic, involving a threat to British power in India, was a real one in the early part of 1787 (see No. 7134). It appears not improbable that Sayers was recommended not to publish this print, which might have directed attention to the diplomatic arguments against the French Treaty. Cf. a letter of Sir James Harris from The Hague, 3 Feb. 1787. Malmesbury, *Diaries*, ii. 276. The intrigues of France in Europe were urged against the Treaty by Bishop Watson, see No. 7148. 10½ × 10¼ in.

# 7142 DON CARLO, PORTUGUESE PLENIPO-EXTRAORDINARY.

[Dent.] *Designed by Lisbon—Execu<sup>d</sup> by Don Carlo.*

*Pub<sup>d</sup> by J. Carter, Oxford Street Feb<sup>y</sup> 17, 1787*

Engraving (coloured impression). Fox (H.L.) wearing the cloak of a conspirator and a cap of Liberty inscribed *Wishing Cap*, raises a dagger to strike the *French Commercial Treaty*, already much cut and damaged. The dagger is inscribed *Methuen Treaty*; under Fox's l. arm is a bulky rolled document inscribed *Sketch of appointment[s] to take place on throwing out the Ministr[y] with the French [Treaty]*.

Fox's attack on the Commercial Treaty with France was based on

allegations that it was a breach of the Methuen Treaty (1702) with Portugal, as well as on the contention that England and France were natural enemies, see debates of 29 Jan. and 12 Feb., *Parl. Hist.* xxvi. 260 ff., 381. See No. 6995, &c. For Fox as a conspirator cf. No. 6389, &c.

4×4 in.

### 7143 LOVE'S LAST SHIFT.

*Pub<sup>d</sup> Feb<sup>y</sup> 26 1787 by S W Fores at the Caricature Warehouse N 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A squalid domestic interior: the Prince of Wales (r.) and Mrs. Fitzherbert (l.) sit facing each other on each side of an open fireplace. A calf's head suspended from a string roasts before the fire. She mends a pair of breeches which he has taken off; on the breeches and on his l. leg the word *Honi* is conspicuous. He is out at elbows though fashionably dressed. Next to Mrs. Fitzherbert and on the extreme l. is an infant in a wicker cradle, on rockers; the Prince negligently holds a string attached to the cradle. On the wall is a ballad: *A Begging We will go* &c. The Prince of Wales' feathers also decorate the wall. On the extreme r. is a small table, scantily laid for one. Weltje kneels beside it, unpacking a basket of potatoes. He looks round at George Hanger who stands behind the table in profile to the l. holding a mug.

A satire on the Prince's debts, see No. 6967, &c. It is a sequel to those of 1786 on the Prince's marriage and expected child, see Nos. 6924, 6954, &c. The title is from Cibber's first play, *Love's Last Shift, or the Fool in Fashion* (1696).

Reproduced, J. Ashton, *Florizel's Folly*, 1899, p. 102.

8½×13½ in.

### 7144 THE TREATY OF COMMERCE OR NEW COALITION.

*G.R Delin<sup>t</sup>. Lewis 16 fecit.*

*Pub<sup>d</sup> Feb<sup>y</sup> 26, 1787 by S W Fores N<sup>o</sup> 3 Picca[dilly]*

Engraving (coloured impression). Louis XVI (l.) and George III (r.) sit together, amicably clinking glasses; the latter's r. hand is on the shoulder of Louis, who says, with a sly smile, *Mon cher Ami I will teach a you de Politesse Francoise to Govern like a de Grand Monark every ting but de Francoise Politique*. From his coat-pocket protrudes a paper: *Massacre St Bartholomew 1572*; under his r. foot is a paper: *French Faith a Farce*. On the l. four lean Frenchmen sit at a table eating roast beef and plum pudding; one says *Oh I do Love Souck (?) de Roast Beef*, another says *By Gar dis be better dan de Grenouilles*. On the r. three stout Englishmen carouse round a large hamper of French wines inscribed *Burgundy Champagne Clarit*. One says, *Come my boys heres the Treaty of Commerce Clarit for ever But no Frogs*. Frogs are among the bottles in the hamper and also among a number of empty bottles on the floor.

For the Commercial Treaty with France see No. 6955, &c. *French Faith, or the Virtuous Individual* was a play on the massacre of St. Bartholomew translated from the French, printed in *The Devil*, vol. i, 1786. Baker, *Biog. Dram.*

9½×15¼ in.



**7145** CONSOLIDATION OF DUTIES, ADDRESSED TO JOHN BULL

[Dent.]

*Pub<sup>d</sup> for the Proprietor by E. Macklew N<sup>o</sup> 9 Haymarket, Feb<sup>y</sup> 27<sup>th</sup> 1787*

Engraving. John Bull, grotesquely stout, is pressed downwards by a large rolled document which rests on his head inscribed *Revision 3000 Resolutions Simplification*. This roll is pressed down by three persons who rest their hands on it, their legs in the air, as if jumping to increase the pressure which has already so much compressed John Bull, concertina-fashion, that his arms reach the ground, and his contour is quasi-rectangular. The central figure is Pitt, saying, *Come, boys, since they say we have well begun, Let's bear hard till the whole's comprest in one*. The other two are probably Rose and Steele, the Treasury Secretaries. The words *Stamps* and *Incidents* are inscribed on John Bull's shoulders, *Custom* and *Excise* (crossing each other) on his body.

The 'simplification of the public accounts in the various branches of the revenue' was mentioned in the King's Speech 23 Jan., and moved by Pitt on 26 Feb. 1787. By the consolidation of duties the various customs, excise, and stamp duties were to be combined in a single tax on each article. The reform was unopposed. *Ann. Reg.*, 1787, pp. 105 ff. Cf. No. 6914, &c.

7½ × 4¾ in. (pl.).

**7146** THE MINISTER ENDEAVOURING TO EKE OUT DR PR\*TY\*\*\*N'S BISHO-PRICK.

JS ff [Gillray.]

*Pub<sup>d</sup> March 1787. by R. Phillips, Southwark.*

Aquatint (coloured and uncoloured impressions). Pitt (l.) holds up the dome of St. Paul's which he is about to place over the central tower of Lincoln Cathedral (r.). He stands in a graveyard at some distance, and leans forward, on tip-toe, his r. foot resting on a rectangular tombstone inscribed *Hic jacet* and decorated with a bishop's mitre, a winged skull, and cross-bones.

Pitt is satirized for favouritism to Dr. George Pretymen (1750-1827), afterwards Tomline, his Cambridge tutor, private secretary, and friend. George III is said to have at first objected on the score of Pretymen's youth. Pitt's friendship exposed him to much jealousy and detraction, and he was the subject of many lampoons, cf. No. 6940; *Asylum for Fugitive Pieces*, ii, 1786, pp. 290, 301 ff. Thurlow, whom Pretymen succeeded at Lincoln (*congé d'élire* 20 Feb.) on the former's translation to Durham, had been simultaneously Bishop of Lincoln, Dean of St. Paul's, and Master of the Temple. See also Nos. 7147, 7149.

The imitation of Sayers's manner is apparent but the hand of Gillray is unmistakable. The counterfeiting of signature and manner in a print satirizing Pitt, whose henchman Sayers was, suggests that Gillray's intention was to damage or ridicule Sayers. Perhaps a retort to No. 7147.

11½ × 9½ in.

**7147** ELOQUENCE FOUNDED ON CHEMICAL PRINCIPLES.

JS f [Sayers.]

*Publ<sup>d</sup> 8<sup>th</sup> March 1787 by T. Cornell.*

Engraving, slightly aquatinted. Bishop Watson of Llandaff stands in profile to the r., his arms outstretched as if preaching. He stands under an archway formed by a retort, the furnace of which is behind him (l.); the neck of the retort swells into a globe above his head, then bends downwards, its bulb resting on a table or pedestal (r.). A bishop (Pretyman) sits in back view (l.) facing the furnace. The retort contains (above the furnace) papers inscribed *Treaty of Commerce between Great Britain and France*, and also (in the bulb which Watson faces):

*Chemical Deductions* { *impolitic*  
                                  *prejudicial to the Manufacturers*  
*My Vote against the Treaty.*

In the central bulb above his head are small etchings of *S<sup>t</sup> Paul's* and *Lincoln* [cathedrals]; between them is etched:

*Some fancy this Promotion odd*  
*As not the handy-work of God*  
*Though e'en the Bishops dissappointed*  
*Must own it made by God's anointed.*      *Swift.*

Richard Watson, a distinguished chemist, spoke at length against the French Commercial Treaty, see No. 6955, &c., on 23 Feb. and 1 March. *Parl. Hist.* xxvi. 517 ff., 538 ff. (see also No. 7142.) It is implied that he was influenced by chagrin at the appointment of Pretyman as Bishop of Lincoln and Dean of St. Paul's, see No. 7146. For his chagrin see his *Anecdotes of the Life of Richard Watson*, 1817, pp. 159-61.

10 $\frac{5}{8}$  × 9 $\frac{7}{8}$  in.

**7148** THE REPORT.

[Dent.]

*Pub<sup>d</sup> for the Proprietor, by E. Macklew N<sup>o</sup> 9 Haymarket March the 8<sup>th</sup> 1787*

Engraving. The Duke of Richmond (l.) and Lord Lansdowne (r.) fire at each other; the former uses a cannon inscribed *Retort personal*, the latter a pop-gun of similar size, inscribed *Personal Pop-gun*. Richmond is in armour, which is decorated at waist and knees and on his helmet with fortifications which are emitting blasts of smoke. The balls from Lansdowne's weapon, inscribed *Electricity*, have knocked off the crest (a rocking-horse) on Richmond's helmet. Lansdowne wears his ribbon and star; he closes his eyes to fire. From Richmond's gun issue three papers inscribed *To*, *Duplicity*, and *Correspondence*. Beneath the design is etched: *See the Account of the Altercation, in the House, between a noble D—, and a certain M—, on the subject of Fortifications, and the subsequent Report of a Duel, in the Morning Papers of this Week.*

A passionate altercation between Richmond and Lansdowne in the Lords arose in the debate of 5 March on the Treaty of Commerce with France (see No. 6995, &c.) in connexion with the recent fortifications of Cherbourg. Lansdowne spoke with contempt of Richmond's scheme for fortifying Portsmouth and Plymouth, see No. 6921, &c.; Richmond retorted that



he had approved the scheme when premier, accused him of duplicity, and attacked the Preliminaries of Peace of 1783 (see No. 6184, &c.). Lansdowne then accused Richmond of insincerity in his attitude to the Peace. *Parl. Hist.* xxvi. 572-84. On 7 March there was a (false) report that a duel had been fought. Sir G. Elliot writes: 'The general wish I think was that one should be shot and the other hanged for it.' *Life and Letters*, i. 135. See Nos. 7155, 7163.

$6\frac{1}{4} \times 8\frac{1}{8}$  in.

## 7149 SALE OF THE CABINET STUD. *Plate 1*

*Pub<sup>d</sup> March 8<sup>th</sup> 1787 by I. Dracey, Paternoster Row.*

Engraving. The auctioneer at Tattersall's stands in his rostrum with his hammer, ready to sell horses with human heads, numbered 2 to 14, which are about to parade before him. There is no key with the print, the auctioneer is 1. The different horses, &c., are arranged in four rows, the first consisting of the auctioneer (1.), the gateway of Tattersall's, and 2, a powerful horse (r.) with the King's profile, led by a youth clearly intended for Pitt. The King tramples on a paper inscribed *National Debt 240,000,000* and excretes upon *Mag[na] Cha[rta]*. A paper inscribed *Fieldings new Peerage* issues from Pitt's pocket, in allusion to the great number of peerages given by Pitt, see No. 6631, &c. Nos. 3 to 6 are in the second row: 3, *The Thrash Bag of the Cabinet*, is a horse with the head of Thurlow, the bag of the Great Seal is across the saddle; the man leading him carries the mace. 4 (Pretymen), a horse eating from a sieve inscribed *India Corn* (implying bribery) held before him by a man wearing a cocked hat (perhaps Major Scott), is ridden by a small man wearing a bishop's mitre and saying *The Road to Lincoln* (see No. 7146, &c.). 5 is a horse with the head of Dundas; Hastings places on his back a large sack inscribed *Eastern Oats for Scotch Hacks* (cf. Nos. 7139, 7152). 6 is a horse inscribed *Back Stairs* and wearing a baron's coronet reversed and inscribed *Prostitution*; he is being led towards Britannia who points scornfully at him. He is Jenkinson, created Baron Hawkesbury on 21 Aug. 1786. Nos. 7 to 10 are in the third row: 7 is a horse with the head of Eden; a pack on his back is inscribed *For the French King, a Staple Commodity of G<sup>t</sup> Britain in return for a Pair of Lace Ruffles and 6 Fans* (see No. 6995, &c.). 8 is a horse with a wooden leg inscribed *Commissary* drawing a two-wheeled cart in which sits a man saying *We the Lord Mayor & Alderman, or Desert knife Madge Nicholson*. The horse's wooden leg is inscribed *One of the Rotten Members of the City of London*. He is Brook Watson (see No. 6965); the City address on the escape of the King from assassination (see No. 6973, &c.) is probably indicated; 9 is a horse with the head of Wilkes; behind the rider is a bundle inscribed *The Apostate Baggage N<sup>o</sup> 45* (cf. No. 6568, &c.); his fore-feet are on open books inscribed *Mag[na] Cha[rta]* and *Bible*, his near hind-leg kicks Britannia (seated behind him) in the face. 10 is a horse with an aquiline profile holding up a wine-glass in his near fore-foot; Britannia stands behind him. Perhaps intended for Carmarthen. 11 is a clumsy horse drawing a farm-cart inscribed *Royal Filth*, the profile not unlike Lord Sydney. 12 is a horse with a packet on his saddle inscribed *An Eastern Bulse to adorn the British Crown* (see No. 6966); presumably Hastings, but not resembling him (see 5 above). 13 is the Duke of Richmond firing a cannon with his near fore-foot, a bundle on his back is inscribed

*Plans of Fortifications* (see No. 6921, &c.). The last horse, 14, is a lean animal inscribed *Lean Hog*; he is led by a youth blowing a horn (a sow gelder); a dog urinates against his fore-legs. Probably Sir Joseph Mawbey, cf. No. 5746, &c.

The large part played by allegations of bribes from India (in Nos. 4, 5, and 12) is worthy of note, cf. Nos. 6966, 7139, &c.

8½ × 15⅜ in.

**7150** A NOBLE LORD, ON AN APPROACHING PEACE, TOO BUSY TO ATTEND TO THE EXPENDITURE OF A MILLION OF THE PUBLIC MONEY—

JS ff [Gillray.]

Pub<sup>d</sup> March 12<sup>th</sup> 1787. by R. Phillips, Southw<sup>ke</sup> London—

Aquatint. Lord Lansdowne sits at a small writing-table, pen in hand, a number of papers before him. Three Jews (l.) stand obsequiously on his r., but he turns with his enigmatic smile towards a French post-boy (r.), a grotesque dwarfish man with long queue and jack-boots holding his whip and hat, who holds out to him with a cunning smile a paper inscribed:

Paris 7<sup>th</sup> Jan<sup>y</sup> 1783

My dear Lord

*I am happy to hear you have so nearly concluded your Alley Arrangements. The Preliminaries shall be signed coute que coute by the Time you desire, & you may rely on the Courier's arrival on the Eve of the 23<sup>d</sup>*

yours truly

Billy Paradise [William Eden.]

Under Lansdowne's elbow is a paper inscribed *Memorandums Pay off the Mortgage on Jesuits Colledge in Berkeley Square—Pay off Solomons an<sup>d</sup> for 500£ p<sup>r</sup> Ann<sup>m</sup> Inquire what Tayt will take for my Bond for 3000£ given for furniture sold at Christyes*. The foremost Jew holds out to Lansdowne a paper: *Policy £15 to return £100 if the Preliminaries arrive by Jan<sup>y</sup> 23<sup>d</sup> 1783*

£1000 pre<sup>m</sup> rec<sup>d</sup> J. Gee

£1000 do — I. Bond

£1000 do P. Jones

£1000 do J. Wolls

£1000 do W Long

£1000 do P. Pinder

The last name suggests that the other names have a satirical significance: J. Bond, clerk and afterwards magistrate at Bow Street, was satirized by Gillray in 1782 (Nos. 6120, 6121); P. Jones is perhaps Paul Jones, see No. 5559, &c.

On a shelf, inscribed *Waste Paper*, in the upper r. corner of the design, are three large bundles of papers: *Ordnance Estimates*, *State of the National Debt*, and *Civil List*; two piles of documents hang from the shelf. On the wall above Lansdowne's head are two bust portraits: *John Calvin*, wearing a steeple-crowned hat, gown, and bands, and *Ignatius Loyola*, a profile portrait of Burke wearing a Jesuit's biretta as in No. 6026, &c.

Lansdowne is attacked for the Peace Preliminaries of 1783, cf. No. 7623; the accusation of timing them for purposes of speculation was not made in the satires catalogued in volume v (see No. 6184, &c.). For his sympathies with nonconformity cf. No. 7628. Lansdowne (Shelburne) was called the



Jesuit of Berkeley Square; hence probably the appearance in the print of Burke, though he had resigned on Shelburne's appointment as First Lord of the Treasury, see No. 6011, &c. The occasion of this print is the Treaty of Commerce with France (implied in 'Billy Paradise'), see No. 6995, &c., and perhaps also the altercation between Richmond and Lansdowne on 5 March, &c. See No. 7148, &c. For the use of Sayers's signature cf. No. 7146.

Grego, *Gillray*, p. 85. Wright and Evans, No. 21.

Reproduced, Fitzmaurice, *Life of Shelburne*, 1912, ii. 200.

$9\frac{3}{4} \times 14\frac{3}{8}$  in.

## 7151 A PUERILE ATTACK UPON AN OLD SERVANT.

JS f

Published by Tho<sup>s</sup> Cornell Bruton Street 17<sup>th</sup> March 1787

Aquatint. Sir James Erskine dressed as a little girl but wearing a man's wig, bends forward in profile to the l. to thrash a mastiff (Hastings) who lies (l.) surrounded by a wreath of thorns, his collar inscribed *Keeper of Ind[ia]*. He holds in his l. hand a paper inscribed *Speec[h] for Thur[sday] Monopoly of Opium*. On the lash of Erskine's whip is a judge's wig inscribed *Defence of Lord Clive*; its handle is decorated with bells. Burke's head and r. arm project into the upper r. corner of the design; he holds leading-strings attached to Erskine's shoulders. Below him and immediately behind Erskine are the head and shoulders of Francis, who leans forward, clapping his hands. Above Hastings a rectangular block inscribed *Impeachment* hangs by a thread. Beside him are three stones, which have been thrown at him, inscribed respectively *Malice*, *Eloquence*, and *Calumny*.

On 15 March 1787 Sir James Erskine, M.P. for Morpeth and nephew of Lord Loughborough, opened the debate on the articles against Hastings, moving that the charges 'contained sufficient matter to impeach', *Parl. Hist.* xxvi. 703 ff. The subject of his speech was the charge relating to contracts, including opium contracts, op. cit., pp. 710-11. He is here represented as the mouthpiece of Burke and Francis, while the wig indicates Loughborough's defence of Clive in 1773, see *Parl. Hist.* xvii. 862 ff., 873. Cf. Nos. 6955, 7139.

$9\frac{15}{16} \times 8\frac{3}{8}$  in.

**7151 A** An early state before aquatinting and letters, the title and inscription in ink. On Erskine's paper is written: 'Minutes Speech Thursday Opium Bullocks Elephants Mackenzie.'

Among the accusations in his speech on 15 March were allegations relating to a contract for an excessive number of bullocks with an undue proportion of drivers to bullocks, to a contract for the feeding of elephants, and to an opium contract given in 1777. *Parl. Hist.* xxvi. 704, 705, 710.

## 7152 THE BOARD OF CONTROUL. OR THE BLESSINGS OF A SCOTCH DICTATOR.

JS ff [Gillray.]

London. Pub<sup>d</sup> March 20<sup>th</sup> 1787. by R. Phillips, Southwarke.

Aquatint. A sitting of the Board of Control (established by Pitt's India Act 1784): Dundas, Pitt, and Sydney are seated behind a narrow cloth-covered

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table, but Dundas (l.) monopolizes the business, while Pitt, his back to Dundas, plays push-pin with Sydney who is on the extreme r. Pitt complacently defeats Sydney who starts back in dismay at the position of the pins. Dundas turns his head in profile towards four ragamuffins in Highland dress who enter from the l. These, but not the members of the Board, are caricatured. The foremost, with shaggy hair, torn garments, and bare feet, scratches himself (cf. No. 5940) as he presents a petition with an eager grimace:

*Almighty Sir*

*We your Countrymen & Kinsmen make humble application to be appointed Governors or Directors, in your India Department—but should that be incompatible with your present Engagements should be happy rather than not be employed under so mighty a Chief, to go in any capacity: however low trusting to your gracious favor and our persevering Industry for future advancement & we are &c &c &c*

A second petitioner carries a spade, a third scratches his head with an anxious expression. Dundas receives them with favour, holding out his hand for the petition. In his l. hand is

### *A list of fit Persons to succeed to the Direction*

<i>Elphinston</i>	<i>Duncan M<sup>c</sup>phers[on]</i>
<i>Fraser</i>	<i>Andrew M<sup>c</sup>Lean</i>
<i>Stuart</i>	<i>Donald M<sup>c</sup>Donald</i>
<i>Alex<sup>r</sup> M<sup>c</sup>Leod</i>	<i>Jemmie M<sup>c</sup>In . . .</i>
<i>Sawney . . .</i>	
<i>Dav . . .</i>	

The only actual director named is the Hon. William Elphinstone, formerly commander of an Indiaman, member of a family which (later) had many honourable associations with India.

Other papers on the table before Dundas are:

[1] *Gent<sup>n</sup> The inclosed Names you will adopt as the House list on the insuing Election I shall admit of no variation whatever. Yours &c. Henry Du[ndas] To the East India Directors.*

[2] A letter directed to *Sir Tho<sup>s</sup> Rumbold &c &c &c* (see Nos. 5341, 6169, &c.).

[3] *Directions for the Government of my [scored through] the Companys Servants in India—To whom they shall write. To whom they shall not write. To whom they may write. The length of their Letters. Nothing relating to the Company's affairs to be mentioned unless the Account is first sent them for that purpose from me or the Board of Controul by my Order—The Gov<sup>r</sup> Gen<sup>l</sup> to send over an Account of all the Company Servants with the place of their Nativity.*

[4] *The humble Petition of the Bakers Company—May it please your Mightiness so large a number of raw young Scotchmen having been sent to India in different Departments since your appointment to the Dictatorship of that Company; We your humble Petitioners fearing a stop will be put to our business for want of Journeymen to carry on the same, hitherto having been supplied by that needy but laborious People. We implore your mightiness to take our case into consideration, and by dispensing some small part of that*



*immens patronage you enjoy to Englishmen leave us hopes to be able to continue a Business so necessary & of such general concern—  
and as in duty bound*

*We shall ever pray &c. &c.*

This paper is torn.

[5] *Right Honorable Sir —*

*Our Porter being dead, We most humbly beg to know your Pleasure as to the appointment of a Successor—We do not presume to mention Our own Wishes on this Head, but hope you will believe that it is with the greatest Submission We inform you the custom has hitherto been usual to let the Deputy succeed. We should think ourselves however very culpable if we concealed from you Right Honorable Sir, that he unfortunately is an Englishman, as in all probability this will have great Weight with you in your determination. We desire at all times & upon all occasions to approve ourselves*

*Right honourable Sir*

*Your most faithfull and*

*Zealously devoted humble Servants*

*John Pliable Dep<sup>y</sup> Chairman*

*India House*

*March 17<sup>th</sup> 1787.*

The papers in front of Pitt and Sydney, with their pens and ink-stands, have been thrown to the floor to make room for their game, and are in shadow. Three are inscribed: *Sir Elijah Impey, Major Scot &c &c &c*, and *War[ren] Hastings Esq.* On the wall, on each side of a candelabra, are two pictures: one (l.) is *Robbing*; Fox puts a pistol to the head of a stout Englishman who holds a document inscribed *India Patronage*. The other (r.) is *Stealing*; Pitt picks the pocket of a sleeping oriental, taking from it a roll: *India Patronage*. Under the title is etched: *Seriously recommended & humbly Dedicated to those it most particularly concerns, the Proprietors of East India Stock, by their most obedient, humble Servant, John English.*

The Board of Control for India (the six 'Commissioners for the Affairs of India') was established by Pitt's India Bill (1784). Sydney was its President, Dundas its virtual head. Rose, *Pitt and National Revival*, p. 220; Wraxall, *Memoirs*, 1884, iv. 11. The allegations against Pitt in the pictures anticipate the clamour which was raised in 1788 over his Declaratory Bill. *Ibid.*, v. 72 ff., and No. 7280, &c. The relations between Pitt and Sydney probably indicate general repute: Sydney was replaced as Home Secretary by Grenville in June 1789. Dundas wrote to Cornwallis, 29 July 1787, 'Out of delicacy to Lord Sydney, the alteration in the constitution of the India Board was not made as intended, last winter, but certainly will in the course of next. Lord Sydney never attends, nor reads nor signs a paper. . . . M<sup>r</sup> Pitt is a real active member. . . .' *Cornwallis Corr.* i. 321. The position of the leading member (Dundas) of the Board of Control was virtually that of a Secretary of State for India. *Camb. Hist. of India*, v. 200 ff. Elphinstone was to prove 'the most violent opposer and the most formidable Government has had at the India House'. Bulkeley to Buckingham, 10 March 1788, *Courts and Cabinets of George III*, i. 361. For the popular theme of Dundas as lord of India and distributor of patronage to Scots cf. *Probationary Odes*, xii, and Nos. 7139, 7149, 7183, 7280, &c. Push-pin is called 'the old game of the Board' in *The Album of Streatham*, 1788, p. 60. For Gillray's imitation of Sayers's signature cf. No. 7146.

Grego, *Gillray*, p. 85. Wright and Evans, No. 22.

9 $\frac{1}{8}$  × 14 $\frac{1}{2}$  in.

**7153 A MILLINER'S SHOP.**

[? Kingsbury.]

*London Published, March 24<sup>th</sup> 1787, by S. W. Fores, N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). The interior of a shop in Windsor; Windsor Castle (r.) is seen through the open sash-window of a parlour behind the shop. The print illustrates a quotation from Peter Pindar engraved beneath the design:

*The modern bard says Tom, sublimely sings  
Of Virtuous, gracious, good, uxorious, Kings  
Who love their Wives so constant from their Heart  
Who down at Windsor daily go a shopping  
Their Heads so lovely into Houses popping,  
And doing wonders in the hagling Art.  
And why, in God's name, should not Queens & Kings  
Purchase a Comb, or Corkscrew, Lace for Cloaks,  
Edging for Caps, or Tape for Apron-Strings,  
Or Pins, or Bobbin, cheap as other Folks.  
Reader: to make thine Eyes with wonder Stare  
Farthings are not beneath the Royal Care!*

*Pindars Ode upon Ode.*

[Works, 1778, pp. 342-3.]

A long counter extends across the greater part of the design. The Queen is seated buying tape, which she holds appraisingly, looking with a satisfied smile to one of the Princesses seated on her l. The King stands on her r. Two fashionably dressed ladies stand in the foreground (l.) in conversation. Two others make a purchase at the r. end of the counter, one turning her head to look at a device for extending a skirt which she is trying on. The back wall is lined with boxes, &c. Above these are hung specimens of the fashionable petticoat inflators, a hat, &c. In the foreground a little girl holds an enormous muff; a dog, partly shaved in the French manner, barks at a cat which stands on a band-box with its back arched. In the back parlour of the shop (l.) two women sit at a table sewing; a man sits between them threading a needle. The three shopmen behind the counter are elegantly dressed young men. *Split farthing Milliner to her [Majesty]* is inscribed in large letters over the entrance to the parlour or work-room.

The print is a satire on the King and Queen, and on the fashions of the day for extended petticoats and large muffs (see No. 6874, &c.). It is also an interesting view of a shop interior. For the Queen's supposed miserliness see No. 7836, &c.

Reproduced, Paston, pl. clxxii.

14½ × 19½ in.

**7154 PARLIAMENTARY PERSONALITIES.**

[? c. March 1787]

[Dent.]

*Pub<sup>d</sup> as the Act directs, for the Proprietor, by E. Macklew, N<sup>o</sup> 9 Haymarket, W. Moore N<sup>o</sup> 48, New Bond Street and I. Dickie N<sup>o</sup> 195 Strand, of whom may be had the Battle of Hastings &c.*

Engraving. The Ministry (l.) and the Opposition (r.), in the guise of cats and dogs, fight for the loaves and fishes, the Ministry being in possession



and on the defensive. Fox and Pitt as two cats with human faces spit at each other in the foreground, Pitt's r. fore-paw is on two fish, but he is a smaller animal than Fox, who glares threateningly. Behind him are Pepper Arden (a cat) and Archibald Macdonald (a dog), Attorney- and Solicitor-General, both with legal wigs. Beside them is a solid rectangular pile of loaves surmounted by a basket of fish. A dog with a collar inscribed *Keny[on]* prowls on the summit of the pile. Two cats, probably intended for Rose and Steele, the Treasury Secretaries, furtively snatch fish from the basket.

On the extreme l. behind Fox appears the head of the Duke of Norfolk, as a sleeping dog, his collar inscribed *Nor . .* (reversed). Behind them a line of hungry dogs yaps at the loaves and fishes. Three have dogs' heads and cannot be identified; on the collar of one is *Anon*. The others are *Sherry* (Sheridan), Burke, wearing spectacles, his mouth dripping saliva, and on the extreme l. Sir *G<sup>y</sup> Co[oper]*. Beneath the title is etched:

*Like Cats and Dogs they swear and growl,  
And spit their venom just as foul;  
Till some old Tabby interposes,  
And Order their scolding closes.*

For the loaves and fishes of office cf. No. 6962, &c.

7 $\frac{1}{8}$  × 13 in.

## 7155 HONI SOIT QUI MAL Y PENSE.

[Gillray.]

*Pub<sup>d</sup> April 2<sup>d</sup> 1787.* [by J. Jarvis Richmond Buildings<sup>1</sup>]

Engraving (coloured and uncoloured impressions). Lord Lansdowne is about to force down the throat of the Duke of Richmond a part of his model fortifications which are on a dish beside him. These are in the form of a semicircle of gun-embrasures, each marked with a letter of the word [F]ORTIFICATION; Lansdowne stands behind Richmond, who is seated, holding him by the arm, with the letter *F* in a spoon which he holds before Richmond's mouth; Richmond starts back in alarm. The blind Barré, touching the wall to guide himself, enters from the r., leading by the empty r. sleeve a lean and erect military officer with a wooden leg, who holds a long spear. On Richmond's table is a paper:

*Morning Post*

*Tuesday March 6th 1787.*

*Marquis La . . . n; This Letter if his Grace thought proper, he would send him under cover to refresh his convenient & accomodating Memory—*

*Lords Debates*

On the wall (l.) behind the table is a plan of fortifications inscribed *Cherbourg*, above it is a scroll inscribed *en le rose je fleurie* (the Lennox motto, cf. No. 7160).

Another satire on the altercation of Richmond and Lansdowne in the House of Lords. Lansdowne having said that representations should have been made on the works going on at Cherbourg, Richmond said that works were going on also at Dunkirk owing to the last peace treaty; Lansdowne responded with sneers at the proposed fortifications of Portsmouth and Plymouth. Richmond asserted that Lansdowne had approved these fortifications when premier; the altercation becoming increasingly heated,

<sup>1</sup> Added in ink, apparently over Fores's imprint which has been erased.

Lansdowne alluded to a letter from Richmond pressing him for a decisive opinion on his plan: 'This letter the Duke is very welcome to see; I shall deliver it to him to assist his recollection as soon as he pleases.' *Parl. Hist.* xxvi. 584. Lansdowne's speech is satirized in *Jekyll, A Political Eclogue*, 1788, attributed to Joseph Richardson:

Plain words, thank Heav'n! are always understood:  
I *could* approve, I said—but not I *would*.

Barré, Lansdowne's henchman, had attacked the Plan of Fortifications in 1786 as rash and mischievous, and at the same time praised Lansdowne for the terms of peace. *Ibid.* xxv. 1122 ff. See No. 7148, &c.

Grego, *Gillray*, pp. 84-5. Wright and Evans, No. 19.  
9 $\frac{3}{4}$  × 14 in.

**7155 A** A later impression with the date and imprint erased, with the addition: *Publ'd by I. Jarvis Richmond Buildings*.

**7156 THE QUEENS** — [ASS]

[? Kingsbury.]

*Pub'd April 17. 1787 by S W Fores at the Caracature Warehouse N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). The Prince of Wales stands holding his hat and a tasselled cane, his r. hand in his breeches pocket. His coat, breeches, waistcoat, and stockings are striped, suggesting a comparison with the picture of a braying Zebra on the wall behind him. In the back-ground is a settee.

A zebra belonging to the Queen had been known as the Queen's Ass, cf. No. 5157. *The Queen's Ass* was the title of a song published in 1762, see No. 3870, &c. The Queen's affection for the Prince was well known. For the title cf. No. 7384.

9 $\frac{3}{4}$  × 7 $\frac{7}{8}$  in.

**7157 NIMROD.**

*A. Aldbery Fecit*

*Pub'd April y<sup>e</sup> 20<sup>th</sup> 1787, by A. Aldbery, Strand London.*

Engraving (coloured impression). George III rides a galloping horse in profile to the l. His head is slightly raised, his eyes apparently fixed on the sky. He wears a hunting-cap. Trees are indicated in the background. See Nos. 7157 A, 7173.

9 $\frac{7}{8}$  × 12 $\frac{1}{4}$  in. (clipped).

**7157 A** Engraving. A copy or perhaps the original of No. 7157.

9 $\frac{1}{8}$  × 12 $\frac{3}{8}$  in.

**7158 A CONVENTION OF THE NOT-ABLES.**

[? Kingsbury]

*Published April 28<sup>th</sup> 1787 by S. W. Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). The Prince of Wales and his friends besiege the Treasury, whose gate is on the r.: a massive door,



spiked and triply padlocked, fills a stone arch inscribed *TRE[ASURY]*. Fox, his legs encased in armour, stoops down to bite one of the huge padlocks. Behind him are Hanger, about to strike the door with his massive club (cf. No. 6924, &c.), and a barefooted Scot in Highland dress, probably Adam, preparing to smite with a sword whose blade is inscribed *Faction*. In the centre, but rather behind his followers, stands the Prince, ragged and dishevelled, but fashionable, firing at the gate a blunderbuss inscribed *Ich Diadem*. On the l. are Burke and North: Burke, very lean, wears armour, a Jesuit's biretta (cf. No. 6955) and huge spectacles. He clasps a rolled document inscribed *Impeachment*, and bends forward, his r. hand on his hip. North, very short and fat, stands passively on the extreme l., holding across his shoulder an axe inscribed *To Conquer America*. He is grotesquely dressed, wearing a feathered helmet, bag-wig, and low top-boots. Beside Burke is a barking dog standing over an open book inscribed *Plenipotentiary*. Fox, Burke, and North are evidently copied from No. 6955. There are four placards on the wall (l. to r.): [1] *At a Meeting of the Not Ables Resolved Nem Con that they do vigiourly [sic] attack the Treasury with all their proper Weapons Get into Place, Humble the Pride of Master Billy, Kick out the Treaty of Commerce, Convict Hastings, Remove the Sceptre, Repeal the Shop Tax Pass Fox's India Bill Keep their Places & do many more things if they are able*

[2] *Whereas Prosecution against High — [treason] in Fitz[herbert]* (cf. No. 6924, &c.).

[3] *Sold by Auction by Tattersall His Highness's Studd A. Filly* (cf. No. 6967).

[4, above the Prince's head] *Theatre Royal Benefit of Mrs F — [Fitzherbert] Seduction Principal Characters . . . R.P.*

Within the Treasury gate, above the door, is a crown inscribed *Safe*; words from some one inside the Treasury, presumably Pitt, appear above the gate: *I have Gain'd the affections of my Sovereign, and they must cut keener than a Diamond to affect me*. (Probably an allusion to the diamond sent to the King through Hastings, see No. 6966, &c.)

For the Commercial Treaty see No. 6995, &c.; for the Shop Tax see No. 6798, &c.; for Fox's India Bill see No. 6368, &c. Cf. also No. 6945. The French Assembly of Notables met on 22 Feb. 1787, cf. No. 7140.

There is a superficial resemblance to the work of Gillray, chiefly owing to the imitation of figures in No. 6955. The stone wall which forms a background appears to be copied from No. 6945.

10¼ × 16½ in.

## 7159 POST HORSE DUTY

[Dent.]

*Designed and Executed, by way of specimen, after the manner of the French, by Monsier Le Premier.*

*Pub<sup>d</sup> as the Act directs for the Proprietor, by W. Moore, N<sup>o</sup> 48, New Bond Street, E Macklew N<sup>o</sup> 9 Haymarket & W. Dickie, Strand, April 30<sup>th</sup> 1786 [? 1787] of whom may be had the Battle of Hastings &c.*

Engraving. Pitt, dressed as the Frenchman of caricature, rides (r. to l.) a snorting horse whose fore-legs are inscribed *Oppres | sion*, the hind legs *Influ | ence*. In his r. hand is a sabre inscribed *Authority*, with which he

threatens Liberty and Property, a woman and man (r.) who have fallen under his horse's feet. Liberty's staff is broken and the cap of *Liberty* is about to fall. Property, a stout man, looks gloomily at his wig and hat, both inscribed *Property*, which have fallen from his head. Pitt's clothes are patterned with fleurs-de-lis, his large feathered hat has a large favour inscribed *Farmer General*, his bag-wig is inscribed *Farming Budget*. His horse's streaming tail is inscribed *En la Rose je fleurie*, the family motto of the Duke of Richmond, cf. No. 7156. A cloud of dust and guineas rises from the horse's hind legs. A crowd of followers greedily collects the coins: Richmond in the forefront holds out a large hat, next him a Scot, clearly Dundas, holds out his kilt. The men behind are much caricatured and unrecognizable. In front of Pitt's horse (l.) is a signpost, *To Despotism*. Above it is a placard inscribed, *To would be Farmers. By Auction at the Rose & Lilly Whitehall The British C——n [Constitution] in French lots. NB Purchasers must find Two staunch Tories as security for their good Behavior.*

W.P.

The proposal to farm the tax on post-horses was made by Pitt, 26 Apr. 1787, owing to the frauds of the inn-keepers who hired out the horses and had collected the tax. It was opposed as unconstitutional. *Parl. Hist.* xxvi. 1032 ff. See Nos. 7160, 7625.

$6\frac{3}{4} \times 13\frac{1}{2}$  in.

**7160** THE INSULTS OF THE BRAVE I HAVE BORN WITH SOME DEGREE OF PATIENCE, BUT THUS TO EXPIRE SPURNED BY AN ASS, SAID THE AGONIZING LION, IS MORE THAN I CAN BEAR. *Æsop's Fables*. [May 1787]

[? Drawn<sup>1</sup>] for the *British Mercury*, by T. Rowlandson.

Engraving. An ass with the head of (?) George III kicks with its heels at the British lion (r.), who roars in agony, pierced by an arrow inscribed *French Policy*. Beneath the lion are the shield and (broken) spear of Britannia; across his back is the *Farmer's General Bill*. Behind him on the extreme r. a bear with the head of Thurlow tears *Magna Charta* to pieces. In front of the ass a man with the legs of a satyr, wearing a military coat (perhaps the Duke of Richmond), kneels abjectly.

Behind (l.) is a castle with two round towers, one inscribed *Bastile*, from the window of which emerge the heads of Fox, Burke, and Sheridan; a beggar's bag hangs from a pole which projects from the window (as if from a debtor's prison). Next the Tower (l.) is a crenellated wall inscribed *Inquisition*. In front of it stands a table or platform on which a naked body lies in a large dish. A man with a headsman's axe stands beside it. From the body Dundas (indicated by Highland dress) takes a bag inscribed *Roupee*.

An incoherent satire attacking the proposal to farm the tax on post-horses, see No. 7159; the French Commercial Treaty, see No. 6995, &c.; and the Indian policy of Dundas, see No. 7152, &c.. For the plight of Fox and his friends cf. No. 7127. For the King as an ass cf. Nos. 5669, 5683, 6007. 'The Bastile' as an emblem of tyranny before July 1789 is noteworthy; cf. No. 7550, &c.

$6\frac{1}{2} \times 9\frac{1}{2}$  in.

B.M.L., P.P. 3557 mc.

<sup>1</sup> Cropped.



## 7161 THE ILL TIMED CONTROVERSY.

[1 May 1787]

Engraving. *Hibernian Magazine*, 1787, p. 169. Arthur O'Leary (l.) and Woodward, Bishop of Cloyne, in gown and lawn sleeves (r.), sit on each side of a circular table, each declaiming, but not looking at his opponent. Leary is plainly dressed, in his hand is an open pamphlet: *O'Leary Defence*. Woodward reads from a pamphlet on the table: *The Danger of the Established Church*.

The plate illustrates an essay on the dangers of political controversy on the Catholic question, and deplores the 'fruitless contention' between two distinguished men.

Woodward had published in 1787 'The Present State of the Church in Ireland', maintaining that neither Catholics nor Presbyterians could be sincerely attached to the state; O'Leary published a 'Defence of his Conduct and Writings . . . an answer to . . . the Ill-grounded Insinuations of the Right Rev. Dr. Woodward, Lord Bishop of Cloyne'.

5½ × 6½ in.

B.M.L., P.P. 6154 ka.

## 7162 MOTION FOR RESTORING HIS H— TO DIGNITY, OR MENTOR RECONDUCTING TELEMACHUS TO THE ELYSIAN FIELDS.

*A Fancy peice in water Colours*

[Dent.]

*Designed by Blackchin. [Fox.] Executed by Baldpate. [Newnham.]*

*Pub<sup>d</sup> as the Act directs, for the Proprietor, by E. Macklew N<sup>o</sup> 9 Haymarket and W. Dickie N<sup>o</sup> 195 Strand, May the 2<sup>d</sup> 1787 of whom may be had the new Prints of Trip and Return from Brighton, Jovial Crew &c.*

Engraving (coloured impression). Fox (r.), as Mentor, leads the Prince of Wales (l.) towards the 'Elysian Fields', represented by a table covered with cards, dice, &c., by two courtesans drinking, by a horse-race, and by a pugilistic encounter; the table is in the foreground (r.), the other scenes are on the slope of a hill receding into the background. On the table one of the packs of cards is inscribed *Brooks*; a book is *Hoyle* [on Whist], another is *Faro Laws*; the letters *E* and *O* indicate roulette (see No. 5928, &c.). The two women sit at a round table on which are bottles of *Champagne* and *Claret*. Fox wears a cloak over a tunic and has bare legs. The Prince (Telemachus) looks in profile to the r. with surprised pleasure towards the 'Elysian Fields'. He wears a hat with three feathers, and burlesqued classical costume: cloak, ermine-trimmed tunic, &c. On the l., in profile to the l., stands Alderman Newnham, knocking at the door of the *Treasury*. The knocker, inscribed *Delicacy*, is on a mask with the features of Pitt. On the door the words *Knock and it shall be opened* have been scored through. Newnham wears a furred livery gown over an apron. He holds his hat in his l. hand and from his l. arm hangs a shield with the arms of the City of London in reverse and the Prince's motto *Ich Dien*.

On 20 Apr. 1787 Alderman Newnham, M.P. for the City, asked Pitt if the Ministry proposed to rescue the Prince from his financial embarrassment. The question was debated on 24 and 30 April; on the latter date Fox roundly denied the Prince's marriage to Mrs. Fitzherbert. *Parl. Hist.* xxvi. 1009, 1019, 1064 ff. Cf. Nos. 6965, &c., 7165, &c. For Fox and the Prince cf. Nos. 6401, &c.

6¾ × 13¾ in.

## 7163 ANCIENT MUSIC.

[Gillray.]

*Pub<sup>d</sup> May 10<sup>th</sup> 1787. by S. W. Fores, Piccadilly.*

Engraving (coloured impression). The King and Queen (l.), seated under a canopy decorated with a crown and the royal arms, listen enraptured to a concert; the performers are arranged in a pyramid on the r. Numbers on the figures refer to notes engraved beneath the design. George III leans back, his hands clasped, eyes turned ecstatically upwards; he wears a laurel wreath and his head is surrounded by a star-shaped halo. The Queen sits upright with an eager expression, beating time; her hair and scraggy neck are covered with jewels (cf. No. 6978, &c.). On the extreme l., and on the King's r., stands Pitt, very erect, a rattle in his r. hand, blowing a whistle attached to a child's coral and bells. Behind the Queen are two ladies: 4, lean and ugly, holds an ear-trumpet to her ear; [5], who is stout, holds a parakeet on her finger. This group is: 1 *M<sup>r</sup> P—t*. 2 *K—*. 3 *Q—*. 4 *Mad. Schw—gh—n* [Schwellenberg]. 5 *Miss Jeff—s* [Elizabeth Jefferyes or Jeffries, a Maid of Honour]. The royal party are on a circular carpet. On the roof of the canopy sits a demon holding up a purse in each hand, emblem of the supposed avarice of the King and Queen, a favourite subject with Gillray, cf. No. 7166, and see No. 7836, &c. Three demon hounds, inscribed *G. R. Windsor*, chase a realistically drawn fox (Fox), to whose tail is tied (by a ribbon inscribed *Coalition*) a pot with the features of North.

The performers are arranged behind a low semicircular barrier. A stout man with a goat's head is asleep on the l., his hands clasped on his breast; from his pocket protrudes a paper inscribed *Road to Wynnstay* (cf. No. 7068, &c.). He is 6 *S<sup>r</sup> W. W. W—ne* [Williams-Wynn], one of the founders of 'The Concert of Antient Music'. A demon child and an infant with butterfly-wings sit together on the barrier, singing from one book. A braying ass holding a book is 7 *M<sup>r</sup> Assb—ge* (Ashbridge, a celebrated kettle-drummer). A bird of prey (? an owl) wearing a large cap stands on the barrier, a piece of music under its claws inscribed *Anointed Solomon, King over all, E—*. She is 8 *Mad. Mara*. Next 7 is seated a large ox supporting a music-book on his hoofs. He is 9 *h B—tes* (Joah Bates, originator (1776) and conductor of 'The Concert of Antient Music'). In the second row of performers (r. to l.) is a group (behind 7 and 8) of three fishwives: 10, *D— R—d*, the Duke of Richmond, with a basket of fish on his head, arms akimbo, is scolding 11, *M—s La—sd—e* (Marquis Lansdowne), while 12, *Col. B—r—* (Barré), his eyes closed, joins in the dispute. An allusion to the altercation in the House of Lords over Richmond's proposed fortifications (see No. 7149 etc.). Next, realistically drawn, is 13 *Sir J. M—why* (Mawbey), holding under his arm a squeaking pig whose tail he is twisting as if it were a musical instrument. Mawbey, as a distiller, was famous for keeping large quantities of hogs, see Nos. 5746, 7506, &c. Two lawyers sing from the same music; they are 14 *Att<sup>y</sup> Gen<sup>l</sup>* (Arden) and 15 *Soll<sup>y</sup> Gen<sup>l</sup>* (Macdonald). Behind their heads, and towards the apex of the pyramid, stand two judges facing each other, each holding a chimney-sweep's shovel and brush which they strike together in the manner of chimney-sweeps on May Day. They are 16, *D—n—as* (Dundas) and 17, *L<sup>d</sup> L—ghb—gh* (Loughborough). The former's shovel is decorated with a thistle, the latter's with a man hanging from a gibbet,



with the date 1745 and *Ken<sup>n</sup> Com* in allusion to the Jacobites executed on Kennington Common, one of whom was Sir John Wedderburn. The apex of the pyramid is 18. *Ch—n—ll—r*, Thurlow, standing with a fierce expression; he holds up a pair of birch-rods above the bare posteriors of two terrified boys who serve as kettle-drums. Two squalling and fighting cats hang from the ceiling by ribbons attached to their tails. Beneath the design is engraved:

— Monarchs, who with Rapture wild,  
Hear their own Praise with Mouths of gaping Wonder,  
And control each Crotchet of the Birth-day Thunder.  
Peter Pindar.

The satire illustrates this and other passages from *Ode upon Ode*, which attack Pitt for obsequiousness to the King, and the King and Queen for their parsimony in attending the Concerts of Antient Music as subscribers instead of having concerts at their palace:

— Monarchs, who with oeconomic Fury  
Force all the tuneful World to Tot'n'am Lane.

Mawbey is mentioned:

Strains! that Sir Joseph Mawbey deem'd divine,  
Sweet as the Quavers of his fattest Swine.

Wynn also:

The sleek Welsh Deity who Music knows—  
The Alexander of the Tot'n'am Troops.

Richmond is mentioned:

Mad as his Military Grace  
For fortifying ev'ry Place . . .

The cats:

How like the Notes of Cats, a vocal Pair.

Other passages show that the apparent fantasy and inconsequence of the design can be traced to Pindar's verses. The King first attended the concerts in 1785. Parke, *Musical Memoirs*, i. 55.

There is an earlier state without the numbers and explanatory notes.

Grego, *Gillray*, pp. 85-6 (reproduction). Wright and Evans, No. 23.  
 $16\frac{1}{16} \times 21\frac{1}{4}$  in.

## 7164 LAW AND EQUITY. OR A PEEP AT NANDO'S.

[? Kingsbury.]

*Pub<sup>d</sup> May 14 1787 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). Thurlow, a barefooted penitent draped in a sheet but wearing his Chancellor's wig, approaches a coffee-house bar (l.) within which stands a pretty young woman. He is followed by a bishop who holds an open book, saying, *Thou shalt not Commit Adultery*. Above their heads is a candelabra. Within the enclosed recess which forms the back of the bar punch-bowls, an urn, coffee-pot, &c., are ranged on shelves. On its semicircular counter are tea-things and a coffee-pot.

Thurlow's attachment to the young woman who presided at the bar of

Nando's coffee-house near Temple Bar was the subject of a *Tête-à-tête* in 1772, see No. 4984. In *A Letter to the Bishop of London* (n.d.), signed Cassandra, the Bishop is urged to adjudge penance on Thurlow 'for Fornication with Mary Edmonds'. Thurlow's defence is that he disapproves of the marriage ceremony, but early in life offered his hand to Miss Edmonds. His mistress was Mrs. Hervey, see *Probationary Odes*, xvi.  $12\frac{7}{8} \times 9\frac{1}{2}$  in.

## 7165 DIDO FORSAKEN.

[Gillray.]

*Pub<sup>d</sup> May 21<sup>st</sup> 1787, by . S. W. Fores, Piccadilly, London.*

Engraving (coloured and uncoloured impressions). Mrs. Fitzherbert (l.) as Dido, seated on a funeral pyre, watches the Prince of Wales sail away in a small boat towards a castle flying a flag inscribed *Windsor*. The wind which fills the ragged sail of the boat appears to be produced by a blast from the mouths of Dundas and Pitt, whose profile heads are on the extreme l. It is directed at Dido's head, and has blown off a royal crown, an orb and sceptre, and a coronet decorated with the Prince of Wales's feathers. With a tragic gesture she holds out in her r. hand a mutilated crucifix. Her breast is bare and her girdle of *Chastity* is broken. At her feet lie emblems of Popery: a sharp-toothed harrow inscribed *For the conversion of Heretics*, shackles, a pair of birch-rods, an axe, a scourge, and a rosary and crucifix. The pyre seems to be made of money-bags (cf. No. 7166). The boat is the *Honor*; the Prince is seated between Fox, who holds the tiller, and Burke, who holds the sail; his arms are folded and he looks over his shoulder at Fox, saying, *I never saw her in my Life*. Fox echoes *No, never in all his Life, Damme*; Burke, wearing a Jesuit's biretta (cf. No. 6026), says *Never*, and North, who sits beside him, apparently asleep, says *No, never*. After the title is engraved: *Sic transit gloria Reginæ*.

A satire on the debates on the debts of the Prince of Wales, when Fox denied that there had been any marriage ceremony (even illegal) with Mrs. Fitzherbert. In these debates Burke and North took no part, the Prince's supporters being Fox, Sheridan, Newnham, and Grey. The print also satirizes the interviews of Dundas and Pitt with the Prince at Carlton House when a payment of debts, an increased allowance, and a quasi-reconciliation with the King were arranged; this was confirmed by a message from the King to the House of Commons on 21 May. *Parl. Hist.* xxvi. 1064 ff., 1207 ff. Sir G. Elliot, *Life and Letters*, i. 155 ff. Wilkins, *Mrs. Fitzherbert and George IV*, 1905, i, chapters x and xi. See Nos. 7162, 7166, 7167, 7168.

Grego, *Gillray*, p. 89 (reproduction). Wright and Evans, No. 28.  $10\frac{1}{2} \times 14\frac{3}{8}$  in.

## THE MATTER REVERSED, OR ONE GOOD TURN DESERVES ANOTHER.

*Pub<sup>d</sup> May 24 1787 by J Notice Oxford Road*

A reissue of No. 6595 with an altered date.



**7166 MONSTROUS CRAWs, AT A NEW COALITION FEAST.**

[Gillray.]

*Pub<sup>d</sup> May 29<sup>th</sup> 1787, by S. W. Fores, Piccadilly.*

Aquatint (coloured and uncoloured impressions). The King, Queen, and Prince of Wales, seated round a bowl of guineas, ladle coins into their mouths with both hands. The King (r.) and Queen (l.), T.Q.L. figures, sit facing each other, supporting on their knees the bowl, which is inscribed *John Bull's Blood*. The Queen is grotesquely caricatured as a lean and avaricious hag, eagerly cramming the contents of two ladles into her mouth; the King is dressed as an old woman. The Prince (centre), scarcely caricatured, sits full-face behind the bowl, wearing a fool's cap trimmed with three ostrich feathers. All three have throats terminating in long pelican-like pouches; that of the Prince is empty, the other two are full. The King's ladles are much larger than those of his wife and son. The Prince's ladles are inscribed £10000 p<sup>r</sup> An and £60000 p<sup>r</sup> An. They are seated outside the gate of the *Treasury*, represented as usual by a spiked gate across a stone archway, but the gate is open behind the head of the Prince.

A satire on the quasi-reconciliation between the Prince and his parents which took place when Pitt recommended to Parliament a vote of £161,000 to pay the Prince's debts, £20,000 for completing Carlton House, and an increase of £10,000 to his annual income of £50,000 and the revenues of the Duchy of Cornwall (see No. 6259, &c.). For the reconciliation see *Auckland Correspondence*, i. 418, 426-7; Wilkins, *Mrs. Fitzherbert and George IV*, i. 211-12. See also No. 7165, &c., and for the Prince's debts Nos. 6965, &c. For the supposed miserliness of the King and Queen see Nos. 7836, &c.

Three persons with 'craws' (apparently goitres) were exhibited in London as 'Wild-born human beings' (plate pub. by Bowles 14 May 1787), and the 'monstrous craws' were often mentioned, e.g. Walpole, *Letters*, xiv. 19.

Grego, *Gillray*, p. 88 (reproduction). Wright and Evans, No. 24.

14 $\frac{1}{8}$  × 18 $\frac{5}{8}$  in.

**7167 THE PRINCE AT GRASS.**

[Gillray.]

*Pub<sup>d</sup> June 2<sup>d</sup> 1787. by S. W. Fores, Piccadilly.*

Engraving (coloured and uncoloured impressions). A companion print to No. 7168, on the same plate. The Prince of Wales stands outside the gate of Carlton House, turning away and covering his eyes to avoid seeing the scaffolding which is being pulled down by Pitt, Richmond, and Dundas, who strain at ropes. A long cloak hangs from his shoulders and he holds a coronet decorated with three feathers. Thurlow with a broom and Dundas with a whip chase away a terrified crowd of artisans (l.) who have been employed at Carlton House. Beside the Prince stand his friends, who look towards a rising sun appearing over the roof of Carlton House; in the disk stands Liberty, beckoning to them. Fox holds out a roll inscribed *Magna Chart[a]*; Burke stands with his hand on North's shoulder; Sheridan holds the *Bill of Rights*.

A satire on the attitude of Pitt towards the debts of the Prince in 1786, when the latter ostentatiously discharged the workmen at Carlton House, see No. 6965, &c.

Grego, *Gillray*, pp. 89-90.

$4\frac{5}{8} \times 7\frac{1}{16}$  in.

## 7168 THE PRINCE IN CLOVER.

[Gillray.]

*Pub<sup>d</sup> June 2<sup>d</sup>. 1787. by S. W. Fores, Piccadilly.*

Engraving (coloured and uncoloured impressions). A sequel to No. 7167, on the same plate. The Prince stands outside the gate of Carlton House as in No. 7167, but receives in a lordly manner two purses from two obsequiously bowing Treasury Secretaries (Rose and Steele). He is dressed as in No. 7167, but wears his coronet. Pitt, Sydney, and Dundas kneel in a grovelling manner behind the Prince, whose posteriors Pitt is about to kiss. Fox, North, Burke, and Sheridan stand behind, with gestures and expressions of pleased surprise. A tiny figure, the Duke of Richmond, is at work with a trowel on the replaced scaffolding (r.), while Thurlow mounts a ladder carrying a hod. On the l. a crowd of workmen wave their hats and tools in delight. In the foreground (l.) sits a one-legged and one-armed sailor clasping a purse.

A satire on the arrangement of May 1787 for the payment of the Prince's debts, and for an increase in his income, see No. 7165, &c. Cf. also No. 7873, &c.

Grego, *Gillray*, p. 90 (reproduction).

$4\frac{9}{16} \times 7\frac{7}{16}$  in.

## 7169 THE FRIENDLY AGENT.

[Gillray.]

*Pub<sup>d</sup> June 9<sup>th</sup> 1787. by S. W. Fores. Piccadilly.*

Engraving (coloured and uncoloured impressions). Major Scott (r.) hauls at a broad ribbon round Hastings's neck by which he is being drawn up to a gibbet. The ribbon, which passes over a pulley, is inscribed *Defence of W. Hasti—gs Esq<sup>r</sup>*. To each of Hastings's feet a large money-bag is attached inscribed respectively *Rupees* and *Pagodas*. Hastings looks with terror towards an Indian with a noose round his neck who emerges from flames and smoke, saying, *I am Nuncomar's Spirit, Hast\*\*gs—follow me!* Small demons in the flames show that Nuncomar is in Hell. The top of the gibbet is decorated with the mask of Burke looking towards Hastings with a satisfied smile. The King and Queen stand together on the l., mourning the fate of Hastings. The Queen is much caricatured as a lean hag, clasping her hands and turning up her eyes; she is pregnant. Under the King's arm is a large packet inscribed *Bulse*. Hastings, Scott, and the King wear oriental dress with turbans, that of the King surmounted by a crown. In the background an oriental town is in ruins but flies the British flag; tiny corpses lie in front of the buildings, two of which are Chinese pagodas resembling the one at Kew.

Major Scott, Hastings's agent, was generally believed to have caused the



impeachment by his 'mistaken zeal'. *Cornwallis Corr.* i. 364. But see *Camb. Hist. of India*, v. 307. For the supposed bribery of the King and Queen see No. 6966, &c.

$8\frac{1}{2} \times 6\frac{3}{4}$  in.

## 7170 THE SICK PRINCE.

[Gillray.]

*Pub<sup>d</sup> June 16. 1787. by S. W. Fores. N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). The Prince lies in bed, *in extremis*; Thurlow, Pitt, and Richmond stand behind a curtain (r.), the first with a dagger raised to strike, Pitt clutching a dagger. On the other side of the bed Liberty with her cap and staff clasps her hands in supplication for the preservation of the Prince; behind her stand Fox, Burke, North, and (?) Sheridan in similar attitudes. In the foreground (l.) Time advances with his scythe towards the Prince; he has mown down a man who falls backwards holding on his shoulder a naked African with a broken spear (? Death). The African, about to fall, clutches the head of an apothecary seated on the ground. Rays of light fall diagonally on the Prince; clouds extend over him and his would-be assassins. Resting on the clouds is a scroll inscribed: *1800 | Glory, | Conquest, | Submission of | America—Perfidy of France | respecting the Treaty.* Above the Prince's head are his feathers and *Ich Dien*.

The Prince became ill in May 1787 on Mrs. Fitzherbert's refusal to see him after Fox's denial of the marriage. He was (incorrectly) reputed to be 'still in great danger' on 28 May. Wilkins, *George IV and Mrs. Fitzherbert*, i. 211. The Opposition seem to have had expectations from the popularity which accrued (it was believed) to the Prince owing to his illness. For the French Commercial Treaty see No. 6995, &c.

$8\frac{5}{16} \times 9\frac{7}{8}$  in.

## 7171 THE DUTCH DIVISIONS.

*Plenipotentiary N. 4.*

[Gillray.]

*Pub<sup>d</sup> June 23<sup>d</sup> 1787. by S. W. Fores N<sup>o</sup> 3. Piccadilly*

Engraving. One of the same series as No. 7214. Four monarchs divide between them a map of the territories of the Dutch Republic, all saying, *Let us support the poor Dutch!* In the background (l.) the *Stadt House* falls in ruins, and on a small rock in the sea inscribed *Texel* a fat Dutchman in back view, looking out to sea, says, *Now, I am an Absolute Monarch*; the words ascend in the smoke of his pipe. He holds a sword and is surrounded by cackling geese.

All four sovereigns hold the map, and all shed tears: George III (r.) tugs at it with both hands, tearing off a piece inscribed *Good Hope, Java, Saba, Eustatia, Curac, Bonaire* (?), *Coruba, S<sup>t</sup> Martins, Surinam*. Frederick William of Prussia (l.), seated on the ground, wearing a fool's cap decorated with the skull and cross-bones of the Death's Head Hussars, uses a dagger to cut off a piece containing *Friesland, Groningen, Overysel, and Ceylon*. The Emperor Joseph, standing opposite Frederick William, slices the map

with a large sword, securing *Utrecht, Zalper* (?), *Holland, Molucca Islands*. Between Joseph and George III Louis XVI, dressed as a French fop, uses a pair of shears to cut off *Guelderland, Zeeland, Rotterda[m]*, and *Hague*.

At this time there was virtual civil war in Holland between the Patriots, relying on French support, and the Orangists. The concerted action of England and Prussia to prevent an oligarchic republic subservient to France (which proved successful, see No. 7181) was not yet agreed upon, Prussia fearing the intervention of Joseph II. The print anticipates Pitt's letter (2 Aug.) to Cornwallis ordering him to seize Trincomalee should hostilities begin, possibly foreshadowing an attack on the Cape of Good Hope. *Camb. Hist. of Foreign Policy*, i. 173; *Cornwallis Corr.* i. 321-5. Cf. Nos. 7134, 7172, &c.

$5\frac{1}{2} \times 8\frac{9}{16}$  in.

# 7172 THE PATRIOTIC BURGHERS ATTACKING THE HOUSE OF ORANGE

JS f [Sayers.]

Published 4<sup>th</sup> August 1787 by Tho<sup>s</sup> Cornell Bruton Street

Engraving. A party of clumsy Dutch burghers with frogs' heads advances through very shallow water to attack a ramshackle thatched booth, one corner of which is visible on the extreme r.; from it hangs a sign with the H.L. portrait of a man in armour inscribed *Prince van Orange*. From the same post flies a standard with a double-headed eagle. The leader carries a standard on which is the cap of Liberty and the Lion of the United Provinces with the motto *Concordia Res parvae crescunt*; he smokes a pipe and turns round to his two followers, one of whom (also smoking) fires a musket at random, turning his head aside. The other holds a cocked musket. Behind them (l.) a small, foppish military officer with a simian head beats a drum inscribed (?) *L R* [Ludovicus Rex]. He stands on an overturned basket to keep his feet out of the water and turns towards a Dutchman, seated beside (or in) a boat whose sail is partly visible on the extreme l., attempting to rouse him to action. This man refuses to move: his spear terminates in an object resembling the brooms on the masts of ships for sale; his musket leans against a barrel. A number of frogs sit or swim at the feet of the Dutchmen. In the background is a Dutch landscape with water, trees, boats, a church, &c. Three storks fly away.

During July and Aug. 1787 the bands of Free Corps were marching about the United Provinces with French officers and soldiers in their ranks, taking places by force and deposing magistrates appointed by the Stadholder. Pitt protested against French support of the Free Corps in a dispatch of 10 Aug. Rose, *Pitt and National Revival*, 1911, chap. xvi. For the Dutch crisis see Nos. 7134, 7141, 7171, 7175, 7176, 7177, 7178, 7179, 7181, 7842.

Van Stolk, No. 4756. Muller, No. 4844.

$11\frac{1}{2} \times 15\frac{1}{4}$  in. Pl.  $12\frac{1}{2} \times 15\frac{3}{4}$  in.

**7172 A** Another version, without the inscription on the sign-board. Publication-line as above, but without the final '7' of the date, and ending *Bru.*

$11\frac{5}{8} \times 15\frac{3}{8}$  in. Pl.  $12\frac{3}{8} \times 15\frac{1}{2}$  in.



## 7173 NIMROD.

[? Bearblock.]

*Pub<sup>d</sup> August 15 1787 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A reduced copy (?) of No. 7157 or No. 7157A with additions: the King is riding over two hounds, one being on its back. He wears the Windsor uniform as in No. 7258, &c. In the background (r.) is Windsor Castle.

Angelo attributes this print to Bearblock. *Reminiscences*, 1904, i. 324.  
 $7\frac{9}{16} \times 9\frac{7}{8}$  in.

## 7174 A MARCH TO THE BANK.

[Gillray.]

*Pub<sup>d</sup> Aug<sup>t</sup> 22<sup>d</sup> 1787, by S. W. Fores, Piccadilly.*

Engraving (coloured and uncoloured impressions). Soldiers march impassively in double file through a crowded street, and over the prostrate bodies of those whom they have overthrown. Military arrogance and foppishness are personified by the officer, much caricatured, with a grotesquely elongated waist (cf. No. 7352). He places one toe on the body of a fish-woman who lies on her back, her legs much exposed. His outstretched r. leg is poised above a crouching woman who tries to protect her barrow of vegetables. Two men holding muskets precede the officer; one tramples on the face of an infant. The officer is followed by a man carrying a pike, behind whom march six soldiers in double file carrying muskets with fixed bayonets. All march ruthlessly, eyes front, regardless of the havoc they are causing. A porter lies on the ground clutching a broken wooden case faintly inscribed *Mr . . . Silversmith*; from it pour plate and jewels. The porter's knee is badly damaged, and his knot has been knocked from his shoulders. A milliner or courtesan lies on her back clutching the hair of a barber who clasps her leg. On the extreme r. a prostrate woman tries to protect her infant, and a newsboy with his horn and a sheaf of the *Morning Herald* tries to escape from the trampling soldiers. Other victims between the soldiers and the wall are a woman with a crutch, a shoe-black, a man with a tray of rolls. A pair of beseeching hands and two female legs (r.) waving in the air add to the turmoil, which is accentuated by the writhing forms of the fish which fall from the fishwoman's basket. The background is formed by the wall of a stone building with two elaborately barred niches, and by the window of a silversmith's shop (r.). After the title is engraved *Vide. The Strand, Fleet Street, Cheapside &c. Morning & Evening*.

After the Gordon Riots the Bank was protected by a party of Guards who marched in double file through the streets. On 5 July 1787 a citizen complained to the Court of Aldermen of having been pushed off the footway; the Mayor was instructed to request the Secretary at War to order the guard to march in single file. This was not acceded to; the Guards had complained of their treatment in the City, and after lengthy negotiations the City proposed the withdrawal of the guard (Oct. 1788). The King's illness served as an excuse for letting the matter drop. Sharpe, *London and the Kingdom*, iii. 216-19.

Also an earlier state, uncoloured, in which the legs of the prostrate

fishwoman are more exposed, additional drapery having been afterwards added.

Grego, *Gillray*, p. 90 (reproduction). Wright and Evans, No. 25.

Reproduced, Fuchs, p. 251.

16 × 20½ in.

## 7175 A PERMANENT P<sup>I</sup>EACE ON A FIRM BASIS!

[Dent.]

*Pub<sup>d</sup> as the Act directs for the Proprietor by W. Dickie N<sup>o</sup> 193 Strand  
Oct 12<sup>th</sup> 1787*

Engraving. Pitt lies on the ground face downwards, having fallen from an overturned rectangular pedestal (r.). This is inscribed *Plaster of Paris*, and has the inscription: *Erected in Honor of a Treaty of Commerce and Friendship between two Rivals Nations*. He has been overthrown by a blast inscribed *Amsterdammers Gale*. His body is *British Brass*. A torn scroll hangs above his head: *Plan for paying off the national Debt*; torn fragments inscribed *Peace Establishment* lie on the ground. Under his l. arm is a document: *French Treaty, or a long and lasting Peace secured by reciprocal Advantages*. A torn paper is inscribed *System of Treaties*. Beneath the title is etched:

*Alas, Poor Billy!—I know him well Britannia; a fellow of infinite Vanity, of most consummate Conceit; he hath sworn a thousand times to the goodness of his Treaty of Amity and Commerce; and now, how easily a Dutch Squall overturns it—Here hang those lips that have deceived I know not how oft. Where be your reciprocal advantages, your lasting Peace, your French Faith, and where your Gibes that were wont to set your Boys on a roar? Not one now, to mock your own grining? quite chop-fallen?—Now get ye to your Juvenile Crew, and tell them that however they strut and brag inexperience to this must come! make them laugh at that — — —*

*Parody from Hamlet by Publico —*

The print misrepresents the situation: Prussian intervention backed by promises of support from England had already (by September) been successful in the United Provinces. England was the chief gainer, and France, by passively accepting intervention after her undertakings to the Patriots in Holland, was discredited. The result was a personal triumph for Pitt. Rose, *Pitt and National Revival*, p. 381. *Camb. Hist. of British Foreign Policy*, i. 175. See No. 7172, &c. For the French treaty see Nos. 6995, &c.; for the Sinking Fund, No. 7551, &c. The design appears to be imitated from No. 6365.

4¾ × 9¼ in.

## 7176 REHEARSAL IN HOLLAND 1787.

[Ramberg.]

*Publish'd Oct<sup>r</sup> 18<sup>th</sup>, 1787 by T. Harmar N<sup>o</sup> 164 (opposite Bond Street)  
Piccadilly London*

Engraving. One of a set of four, and a companion print to No. 7177. A party of unsoldierly Dutch ragamuffins practises firing at the figure of a Prussian soldier (r.) chalked on a high stone wall. They stand on the brink of a ditch close to the wall and are commanded by a man in civilian dress holding a pike, evidently a member of a Free Corps, who is directing the mili-



tary training of the others. One man stands up to his knees in water; frogs are climbing up him. Other frogs stand on the bank holding weapons. A crowd of ruffians (l.) watch the firing, some have muskets, one a blunderbuss, one blows a trumpet, another waves his hat; all exult at the success of their arms against the symbol of the Prussian army, at which a dog barks and ducks quack. The high stone wall has a ruinous gap which is filled with a windmill.

The Free Corps, confident of assistance from France, marched about the United Provinces during July and August, taking places by force and deposing magistrates appointed by the Stadholder. They collapsed when the Prussians under the Duke of Brunswick crossed the frontier on 13 Sept. See No. 7172, &c.

Van Stolk, No. 4958. Muller, No. 5032. A copy of Nos. 7176-9 on one plate, titles in English and German, is Van Stolk, No. 4959; Muller, No. 5031.

$11\frac{7}{16} \times 15\frac{5}{16}$  in.

### 7177 PERFORMANCE IN HOLLAND IN SEPT<sup>R</sup> & OCT<sup>R</sup> 1787.

[Ramberg.]

*Published Oct<sup>r</sup> 18<sup>th</sup>, 1787 by T Harmar N<sup>o</sup> 164 (opposite Bond Street) Piccadilly*

Engraving. A sequel to No. 7176. Stout Dutchmen, members of the Free Corps, flee in disorder before a fierce Prussian officer, probably the Duke of Brunswick, who advances from the r. on a prancing horse, threatening them with a sabre. Some kneel on the ground with their hands clasped in supplication. A French *petit-maitre*, his hat under his arm, runs off, his arms raised deprecatingly. A number of frogs fall over each other in their haste to escape.

The Free Corps made no stand against the Prussian troops; French support was not forthcoming. Amsterdam closed its gates and endured a short siege relying on help from France, but surrendered on 10 October. See also No. 7172, &c. For a copy see under No. 7176.

$11\frac{3}{8} \times 15\frac{1}{4}$  in.

### 7178 POLITICS INSIDE-OUT—A FARCE.

[Ramberg.]

*Publish'd Oct<sup>r</sup> 21<sup>st</sup> 1787. by T. Harmar N<sup>o</sup> 164. (opposite Bond Street) Piccadilly.*

Engraving (coloured impression). One of a set of four: see No. 7176. France, as an elderly and ugly *petit-maitre* (r.), his hat under his arm, holds out obsequiously an empty purse and a snuff-box towards Holland, a stout peasant who kneels at his feet, weeping and clasping his hands in supplication. Behind Holland stand a Prussian soldier, threatening him with his bayonet, and England, a sailor who clenches his fists. In the background (r.) is a windmill. Beneath the design is engraved:

*Prussian: Orange for ever! and respect to the Ladies.*

*English: Confess yourself a French Dog!*

*Dutch: Help me out Monsieur! you brought me in.*

*Frenchm: Me beg to be excused. Bygar me have nothing to give; & me remember the Duke of Bronsvic, Pitt, Rosbac & Minden.*

A satire on the failure of France to give the aid to the Dutch Patriots which she had led them to expect. Frederick William of Prussia had been led to intervene by an insult by the Free Corps to his sister, the Princess of Orange, on 28 June. The English naval preparations effectively discouraged French action. For the invasion of the United Provinces by the Duke of Brunswick see No. 7176, &c. For the Dutch crisis see also No. 7172, &c.

For a copy see under No. 7176.

$12\frac{5}{8} \times 19\frac{3}{8}$  in.

## 7179 MILITARY RECREATION IN HOLLAND

[Ramberg.]

*Published Oct<sup>r</sup> 24<sup>th</sup> 1787, by T Harmar N<sup>o</sup> 164, (opposite Bond Street) Piccadilly.*

Engraving. One of a set of four: see No. 7176. Five Prussian soldiers hold a blanket in which they toss a fat Dutch burgher who flies into the air, losing his hat and wig, a shower of coins falling from his pocket. The uniforms of the soldiers are varied and elaborate. A drummer-boy beats his drum (l.) and a mounted officer, probably the Duke of Brunswick, watches with amusement, as does a soldier standing beside him on the extreme r. Behind (l.) is a high stone wall, from which an English sailor points out the scene below to a French *petit-maitre* whom he holds by the hair; the terrified Frenchman drops his snuff-box. On the horizon is a windmill.

One of four satires on the invasion of the United Provinces by Prussia and the collapse of the Patriots who had relied on French assistance. For the Dutch crisis see also No. 7172, &c.

For a copy see under No. 7176.

$13\frac{3}{4} \times 19\frac{5}{8}$  in.

## 7180 THE CHRISTIAN AMAZON, WITH HER INVINCIBLE TARGET,

*Alias the focus of Genial Rays, or Dian of the Rushes, to much for 300,000, Infidels.*

*Published as the Act directs Oct<sup>r</sup> 24<sup>th</sup> 1787, by J. Crawford N<sup>o</sup> 7 Middle Row Holborn.*

Engraving, slightly aquatinted. Catherine II, as an amazon, wearing a crown and jewels, raises her sabre to strike down the Sultan, who threatens her with a levelled bayonet; this she wards off with a shield bearing a double-headed Russian eagle, irradiated. Louis XVI, a small crowned ape, stands near the Sultan, wearing a coat, bag-wig, and jack-boots; he looks towards Catherine, holding out his hands. Behind (r.) stands the King of Spain looking through an eye-glass. Catherine leans back to strike; her petticoats are raised in front to show breeches and jack-boots. Taking cover behind her back is the Emperor Joseph II; he stoops, resting his hands on the hilt of his sabre, pointing a finger towards the Sultan. He wears a fool's cap decorated with the Habsburg eagle and imperial crown (cf. No. 7181). Behind Catherine's head (l.) is a walled city on a hill, above the sea on which are two ships. On the horizon on the extreme



r. is the Turkish army, with a flag on which are three crescents. The men are firing muskets and one cannon at the Empress. Cannon-balls and hand-grenades assail her shield. Beneath the design are engraved (l.) the words of the Empress:

*Your Sublime Highness, is to blame I Fear,  
Thus forcibly to Enter My Fron . . . tier  
In Rearing Rampant, on each Slight pretence,  
You Risk the Blush, which Shame gives Impotence;  
My Shield is tested, and Approved as Staunch.*

On the r. are the words of the Sultan:

*By Every Artist, famous in this . . . Branch,  
Should then each Member, in your Salique Land,  
Rise up against My Tower, and make . . . a Stand,  
They Shall yield Victory, to this potent Hand.*  
*Creed.*

Turkey unexpectedly declared war on Russia on 16 Aug. 1787, cf. No. 7181, &c. Joseph was pledged to assist Catherine, and in Feb. 1788 declared war on Turkey, but the print has little relation to the diplomatic situation and is aimed at the personal reputation of the Empress, cf. No. 7843.

9½ × 14 in.

# 7181 AMSTERDAM IN A DAM'D PREDICAMENT,—OR—THE LAST SCENE OF THE REPUBLICAN PANTOMIME.

[Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 1<sup>st</sup> 1787. by S. W. Fores. N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). A fantastic theatre scene, showing stage, orchestra, and two boxes on each side of the stage. On the stage the fall of Amsterdam is represented by a number of frogs (burghers) who hasten obsequiously to submit to the Stadholder. William V, much caricatured as a short fat man wearing military dress with plumed helmet, gorget, and jack-boots, stands with an uplifted sabre, dripping blood, about to cut the throat of a frog, who kneels, holding out a purse in each hand. His sabre is inscribed *W. de V*; he straddles across the decapitated heads and limbs of his frog-subjects; under his l. foot is a standard decorated with three storks. A mutilated frog jumps from the stage into the orchestra from which rise the flames of Hell. Other frogs disappear into the flames, where demons act as musicians; one plays a grid-iron with a pitchfork, two others sing. Dominating these musicians is the H.L. figure of a lean military officer playing the flute, in gauntlet gloves, his eyes fixed on the stage. The frogs who hasten towards the Stadholder have expressions of terror and are dressed as Dutchmen. One proffers a large key inscribed *Stadt House*, another a pail of *Milk*, another a beehive, another a cask of *Butter*, another a keg of *Holland Gin*. Behind William V the Princess of Orange (l.) stands with her hands on her hips, smiling coquettishly over her shoulder at her husband, the word *Kiss* issuing from her mouth. Suppliant frogs fawn upon her. The background of this scene is a city wall (r.) (Amsterdam) and clouds (l.), across which straddles a grotesque figure of Fame blowing two trumpets. Above

the proscenium the words *Sic transit Gloria Mundi* replace the customary *Veluti in Speculum*.

Monarchs watch the performance from the boxes. In the upper box on the r. Louis XVI leans forward in consternation, dropping his snuff-box, and saying, *Me am Dam!* In the lower box George III stands looking up, shaking a club inscribed *Oak* and saying *I'm ready for you*. He puts a foot on the front of the box as if about to climb up to Louis. From the upper box on the l. Catherine of Russia leans out, shaking her fist at the Sultan of Turkey in the box below. She says *Blast you, you old Goat! to keep so many Women shut up in your Seraglio. I'll turn over a new Leaf & allow every Woman 20000 Men*. Behind her stands the Emperor Joseph II scowling down at the Sultan, his r. hand on her bare breast, his l. fist clenched. He wears a fool's cap decorated with the Habsburg eagle as in No. 7180. The Sultan stands in his box, drawing his sabre; he scowls up at the Empress, saying, *By our holy Prophet & sacred Mecca, I'll curb that wanton Spirit*. Behind him stand veiled ladies of the seraglio.

The surrender of Amsterdam on 10 Oct. marked the end of the revolt of the Patriots against the Stadholder, whose supineness had encouraged their excesses. The bold action of the Princess of Orange in attempting to reach The Hague in June, and her subsequent treatment by the Patriots, had induced her brother, Frederick William II of Prussia, to send military help. His last hesitations were ended by the news (7 Sept.) that Turkey had declared war on Russia, whom Joseph II was pledged to assist. The success of the Patriots would have meant the triumph of French interests in the United Provinces, with a threat to British power in the East. Rose, *Pitt and National Revival*, 1911, chaps. xv, xvi. For the Dutch crisis see No. 7172, &c.; for Russia and Turkey, Nos. 7180, 7189.

Grego, *Gillray*, p. 91 (copy). Wright and Evans, No. 29.

Van Stolk, No. 4960. Muller, No. 5033.

12 $\frac{3}{8}$  × 17 in.

## 7182 REFORMATION—OR, THE WONDERFUL EFFECTS OF A PROCLAMATION!!!

[Attributed to Rowlandson, ? H. W.]

*Pub<sup>d</sup> by Paddy Whack,<sup>1</sup> Oxford Street Nov<sup>r</sup> 5 1787.*

Engraving. The interior of a church (? the Chapel Royal) showing pulpit, side-gallery, and pews beneath the gallery. Wilkes (l.) is the preacher, beneath him is his clerk, Pitt. At a r. angle to the gallery is the royal pew (r.), from which the King looks with earnest attention to the preacher. Queen Charlotte, her fingers to her mouth, also listens attentively. A lady-in-waiting and a courtier with a long wand (Lord Salisbury, the Lord Chamberlain) stand behind. The pew is decorated with the royal arms and has a canopy. In the centre of the gallery sit the Prince of Wales and Mrs. Fitzherbert; he turns away from the preacher, looking at her. Behind him stands George Hanger; behind Mrs. Fitzherbert sits a man looking at Wilkes through a spy-glass. Between him and the royal pew are three men in legal wigs and gowns: Pepper Arden, Dundas, and

<sup>1</sup> 'Paddy Whack' was the typical convivial Irishman: *Paddy Whack's Bottle Companion, a Collection of Convivial Songs* . . . was published by Holland in 1791 with a frontispiece purporting to be a portrait of P. W. The name here probably stands for W. Holland.



(?) Kenyon. Between the Prince and the pulpit sit North (asleep) and Burke, looking intently at Wilkes; a lady (? Duchess of Devonshire) attempts to wake North. In the seats under the gallery sit parties of citizens, in general asleep or inattentive. Below the royal pew stands Fox on a low stool as a penitent draped in a sheet; he wears a placard inscribed *For Playing Cards on the Lord's Day*. A stout lady with an aquiline nose stands near Pitt; with a raised whip she chases a number of dogs out of the church. She has some resemblance to the Duchess of Gordon, a friend of Pitt.

Immediately behind Mrs. Fitzherbert and between two Gothic windows is a wall-tablet inscribed: *This Tablet is erected to the memory of the renowned Plenipotentiary who died by the bow string a short time after his return to Algiers. Two maiden ladies of this Parish who tasted exquisite felicity from his Prowess, dedicate this frail memorial to his loved memory.* Cf. No. 7935, &c.

A satire on the royal proclamation of 1 June 1787 'For the encouragement of Piety and Virtue and for preventing and punishing of Vice, Profaneness, and Immorality', which laid especial stress on the observance of Sunday. *Gent. Mag.*, 1787, i. 534 f. This was obtained by Wilberforce who started a 'society for enforcing' it, known as the 'Proclamation Society'. *Life of Wilberforce*, by his sons, 1838, i. 132-8, 393-4.

Grego, Rowlandson, i. 220-1.

9½ × 14½ in.

## 7183 THE NEW PEERAGE OR FOUNTAIN OF HONOR.

[Dent.] *Designed by Pride Executed by Scraping*

*Pub<sup>d</sup> as the Act directs for the Proprietor by W. Moore, N<sup>o</sup> 48 New Bond Street, E. Macklew N<sup>o</sup> 9 Haymarket & W. Dickie N<sup>o</sup> 195 Strand, Nov<sup>r</sup> 12. 1787*

Engraving. George III stands on a circular dais of four steps blowing soap-bubbles which are transformed as they fall into coronets; a crowd of greedy supplicants surrounds him. He wears royal robes and holds, in his l. hand, his crown, reversed. The steps of the dais are inscribed respectively: *Flattery, Servility, Impudence, Duplicity*. A ribbon stretched horizontally above the King's head has been broken by the bubbles: its two ends are inscribed *Modern Qualification Interest* (l.) and *Ancient Qualification Merit* (r.). Beneath the title is etched *What is Honor but a Bubble!* Persons wearing coronets stand in the background in back view: none of the supplicants has actually received a coronet though one is about to settle on the head of *Eden*, who kneels on the l. wearing an apron inscribed *Cobler Extraordinary* (an allusion to his mission to Paris to negotiate the Commercial Treaty, see No. 6995, &c.). The most prominent figure, kneeling in profile to the r. before the King, is Dundas in Highland dress with a bundle inscribed *Sawney Controul licensed to deal in British Wares* (an allusion to his position on the Board of Control, see No. 7152, &c.). Next is Kenyon, his hands clasped in entreaty. Behind these three are Pepper Arden, a chimney-sweep with his sack and brush on his back, Wilkes, inscribed *Turn-coat* (cf. No. 6568, &c.), and an unidentified aspirant, full-face and open-mouthed. The candidates on the r., behind the King, are less obsequious but equally eager: one, in quasi-Elizabethan costume and wearing a fool's cap with bells, is kneeling, the others stand to

catch the falling coronets. One has a porter's knot on his back. One with a wooden leg and patched clothes is Alderman Brook Watson. One resembles Alderman Curtis, another, wearing a hunting-cap, may be Alderman Newnham.

For the great number of peerages given by Pitt see No. 6631, &c. The chief years for new peerages were 1784 and 1786: the only new peer in 1787 (6 July) was Heathfield, the defender of Gibraltar. The peerages of Eden (Nov. 1789, cf. No. 7623), Kenyon (June 1788), Dundas (1802) are anticipated.  $8\frac{7}{8} \times 12\frac{15}{16}$  in.

### 7184 DUKE OF Y—K—FIRST VISIT TO KINGS PLACE.

1 Dec. 1787

Engraving. *The Rambler's Magazine*, v. 403. The Duke of York in regimentals is seated with two courtesans, one seated on his knee. The Prince of Wales stands (l.) slyly smiling down at him. Beside him (l.) is a table with bottles and glasses. Behind is a picture of (?) St. Anthony sitting with folded arms.

In the text the two brothers are Charles and Joseph Surface, the Prince being Joseph, a hypocrite who has led his brother into temptation.

General Grenville writes to Cornwallis, 20 Dec. 1787, of the Duke as 'totally guided' by the Prince and 'thoroughly initiated into all the extravagances and debaucheries of this most *virtuous* metropolis'. *Cornwallis Corr.* i. 348; see also p. 362.

$5\frac{3}{4} \times 3\frac{3}{8}$  in.

B.M.L., P.C.

### 7185 PRE-FACE TO BELLENDENUS

*J Sayers fecit*

*Publ<sup>d</sup> by Tho<sup>s</sup> Cornell 27 Dec<sup>r</sup> 1787*

Engraving. H.L. portrait of Samuel Parr (1747-1825) seated full-face behind a table; his r. fist rests on a large book, *Bellen[denus]*; in his l. hand is the stem of a long pipe which he smokes, scowling. In the smoke are the words *Damn τον δεινα*. Beneath the title is etched:

"*Fore tamen optandum est ut ad ultionem potius quam defensionem composita fiat Tabula*"

*Vide Præf. fo. xxxvii*

Parr became conspicuous as a political writer in 1787 by his Latin dedication and preface to an edition of three treatises of W. Bellenden: *Praefatio ad Bellendenum de Statu*. The dedication was to the 'tria lumina Anglorum', Burke, North, and Fox, whose coalition he praised. He also attacked Pitt, Richmond, Shelburne, Thurlow, Dundas, and Wilkes. For the impression it made see M. W. Patterson, *Sir F. Burdett and his Times*, 1931, i. 9. Parr smoked all day, which was then an eccentricity. See *D.N.B.*

Pencil sketch in Print Room.

$6\frac{7}{8} \times 5\frac{1}{2}$  in. (pl.).

### 7186 — IS THIS, YOUR LOUSE.

[1787]

*Lousiad Canto I<sup>st</sup>*

[Rowlandson.]

Engraving. The King, Queen, and three princesses are seated at a small dinner-table, on which is a soup-tureen, &c. The King holds a plate on



which is an insect, turning round to address angrily a cook (r.), who stands trembling beside him. Two alarmed servants stand behind the King's chair. The Queen and princesses make gestures of alarm; one princess (l.) has risen from her chair in horror. On the extreme l. stands a beefeater holding a jug, who lets glasses fall from a salver in his consternation. A draped window forms a background.

An illustration to Peter Pindar's *Lousiad*, the theme of which is the King's discovery of a louse on his plate. See No. 7187, and cf. No. 7587.

Grego, *Rowlandson*, i. 200 ff. (reproduction).

6×8 in.

**7187** — FIERCE AS STARING AJAX, FROM HIS SEAT,  
UPROSE WITH VISAGE STERN THE KING OF MEAT.

*Canto 2<sup>d</sup>.*

[1787]

[Rowlandson.]

Engraving. Frontispiece to *The Lousiad*, Canto II. A room crowded with cooks and scullions: a tall cook addresses the others with clenched fist, holding the queue of his hair. The others make similar gestures of indignation; one negligently holds a spit transfixing a bird which a dog is eating. Against the wall hang birds, &c., and a poster: *Royal Bill of Fare . . . second course*.

The cooks hear with indignation the royal order that they are to be shaved and wear wigs. See No. 7186, &c. This canto was reviewed in the June number of the *Gentleman's Magazine*, 1787. The third canto appeared in 1791, see No. 8282.

Grego, *Rowlandson*, i. 204 (reproduction).

6 $\frac{3}{8}$ ×8 $\frac{1}{4}$  in.

B.M.L., 642. l. 9/6.

**7188** [ILLUSTRATION TO ONE OF PETER PINDAR'S ODES.]

[? 1787]

[Rowlandson.]

Engraving. Proof without letters. George III rides Pegasus, and is about to be thrown; both arms are raised in consternation. Another man (? Wolcot) falls head downwards from the horse; his wig has fallen off and he has dropped a roll of MS. Behind the plunging heels of the animal Harlequin (r.) flourishes his club.

A reproduction is printed by Grego with verses from the *Pro-œmium* to *Ode upon Ode*, 1787, but the print does not appear to illustrate the lines or to have been used as an illustration to the poem.

Grego, *Rowlandson*, i. 209.

7 $\frac{3}{8}$ ×9 $\frac{1}{4}$  in.

**7189** A REPRESENTATION OF THE TURKS, THREATENED  
WITH WAR, LEARNING IN A HURRY THE FRENCH MANUAL  
EXERCISE.

[? 1787]

['By Mr Landeman of Woolwich. Engineer, and Professor of  
Artillery.']<sup>1</sup>

Engraving. Turkish soldiers, scattered over a wide parade-ground, are being instructed in squads, groups, and as individuals, by French officers.

<sup>1</sup> Note of the collector, R. Bull.

# CATALOGUE OF POLITICAL AND PERSONAL SATIRES

In the foreground a Turkish potentate, the Sultan or perhaps the Grand Vizier, leans against the stump of a tree, turning his head in profile to the l. to watch the soldiers. At his feet (l.) kneels a negro slave who is filling a long pipe; beside him a fire burns on a tiny tripod. On the r. a Frenchman pulls the long moustache of a Turk, striking him with his cane. Next, three awkward Turks are being taught musket drill. On the l. a Turk threatens an officer, drawing his sabre. In the middle distance a Frenchman puts his hand on the projecting stomach of an obese Turk, to make his attitude more soldierly. In the background are a marching squad (l.) and a firing squad (r.) and, beyond, an officer is attacked by three Turks with sabres raised to strike. Behind (l.) is a Turkish fort. The officers are not caricatured nor is their dress exaggerated. The Turks wear baggy trousers with either a fez or a turban; all have long moustaches.

In the spring of 1787 Catherine the Great made a state progress in the Crimea, and inspected warlike preparations which threatened Turkey with partition. France posed as the protector of Turkey against Russia, but was believed to have secret designs on Egypt. Russian military action was postponed by the failure of the harvest, and, 16 Aug., the Sultan anticipated attack by a virtual declaration of war. Rose, *Pitt and National Revival*, pp. 375, 480 ff. Cf. No. 7181, &c.

10 $\frac{7}{8}$  × 13 $\frac{3}{16}$  in.

'Honorary Engravers', i, No. 185.



1787

PERSONAL AND SOCIAL SATIRES

7190-7202

Series of *Tête-à-tête* Portraits

**7190** N° XXIII MRS TOMBOY.  
N° XXIV THE IRISH MANAGER.

*London. Publish'd by A. Hamilton Junr Fleet Street. Jan. 1. 1787.*

Engraving. From the *Town and Country Magazine*, xviii. 625. Two bust portraits in oval frames illustrate 'Histories of the *Tête-à-Tête* . . .'. An account of Mrs. Jordan and of Richard Daly 'whom she leads forward to public view'. She is said to have been the 'natural daughter' of B——d (Bland). 'The report respecting her connection with an illustrious character was erroneous . . . the puff of the day. . .'. She left Ireland on her connexion with Daly 'becoming conspicuous'. She actually left Dublin in 1782 to escape from Daly.

Ovals,  $2\frac{7}{8} \times 2$  in.

Burney Coll. iii, fo. 16.

**7191** N° XXVI THE JUVENELE PROSELYTE.  
N° XXVII THE METHODESTICAL SEDUCER.

*London. Published by A. Hamilton Junr Fleet Street, Jan. 19. 1787.*

Engraving. *Town and Country Magazine*, xviii. 681. Two bust portraits in oval frames illustrate 'Histories of the *Tête-à-Tête* . . .'. An account of a hypocritical preacher in a London chapel, who seduced the young daughter of a 'fanatical old widower' and, being discovered, was 'discarded from the congregation'.

Ovals,  $2\frac{7}{8} \times 2$  in.

B.M.L., P.P. 5442 b.

**7192** N° I THE SEDUCED FILLE DE CHAMBRE.  
N° II THE CRUEL HUSBAND.

*London. Published by A. Hamilton Junr Fleet Street Feb. 1. 1787.*

Engraving. *Town and Country Magazine*, xix. 33. Two bust portraits in oval frames illustrate 'Histories of the *Tête-à-Tête* . . .'. An account of A. S. Bowes, already the subject of a *Tête-à-tête*, see No. 6821, and his wife's maid, whom he seduced, and by whom he had a daughter. She is called 'Mary' in Foot's *Lives of Bowes and the Countess of Strathmore*, p. 143, but is identified by H. Bleackley as Dorothy Stevenson.

Ovals,  $2\frac{7}{8} \times 2$  in.

B.M.L., P.P. 5442 b.

**7193** N° IV. THE SUBTLE PRUDE.  
N° V. THE PENSIONED MAGISTRATE.

*London, Published by A. Hamilton Junr Fleet Street. 1 Mar: 1787.*

Engraving. *Town and Country Magazine*, xix. 51. Two bust portraits in oval frames illustrate 'Histories of the *Tête-à-Tête* . . .'. An account of

Alderman Brook Watson, M.P. for London, pilloried as 'a paltry pensioner', cf. No. 6965. The 'Prude' is a grocer's wife from whom he is now separated after a few weeks' connexion.

Ovals,  $2\frac{7}{8} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7194** N° VII THE SUBTLE COUNTESS.  
N° VIII THE SEDUCED SOLDIER.

*London. Published by A. Hamilton Junr Fleet Street. April 1. 1787.*

Engraving. *Town and Country Magazine*, xix. 105. Two bust portraits illustrate 'Histories of the Tête-à-Tête . . .'. One (1.) is that of a stout woman with three miniature portraits hanging from her necklace. An account of a lieutenant of marines who was tried for assault (and attempted murder) on a captain whom he had struck for refusing a challenge, and sentenced to two years' imprisonment. The lady is the Irish widow of a French count, whom he designed to marry for her money. She postponed the arranged marriage, he brought an action for breach of promise, receiving a shilling damages.

They are identified by H. Bleackley as Charles Bourne and the Countess of Crequy Canaple. Bourne was tried for libel and assault in the King's Bench, 1783, on the prosecution of Sir James Wallace (1731-1803).

Ovals,  $2\frac{7}{8} \times 2$  in.

B.M.L., P.P. 5442 b.

**7195** N° X THE SEDATE MISTRESS.  
N° XI THE PETULENT BARRISTER.

*London. Published by A. Hamilton Junr Fleet Street May 1. 1787.*

Engraving. *Town and Country Magazine*, xix. 147. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a very successful barrister of humble origin with a lucrative Old Bailey practice. His mistress purchased his attentions.

Ovals,  $3 \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7196** N° XIII. THE DIMINUTIVE HUNCH-BACK.  
N° XIII. THE FORTUNATE FORTUNE-HUNTER.

*London. Published by A. Hamilton Junr Fleet Street June 1. 1787.*

Engraving. *Town and Country Magazine*, xix. 201. Two bust portraits in oval frames. An account of an Irish fortune-hunter and gambler, who married an heiress and has now 'a seat in a most respectable body', presumably Parliament. His mistress is the deformed daughter of a deceased Irish tradesman.

Ovals,  $2\frac{7}{8} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7197** N° XVI. THE IRISH ADVENTURESS.  
N° XVII THE GALLANT SEA CAPTAIN.

*London. Published as the Act directs July 1, 1787, by A Hamilton Junr Fleet St*

Engraving. *Town and Country Magazine*, xix. 249. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of the



captain of an East Indiaman who acquired a fortune and bought an estate in a western county. He has many amours with the daughters of fishermen and peasants. His mistress was originally an Irish peasant who came to England as a harvester; she became a domestic servant with families of position and has married the landlord of an inn to whom the captain gives his custom. Ovals,  $2\frac{7}{8} \times 2$  in. B.M.L., P.P. 5442 b.

**7198** N° XIX. THE DEGENERATE COUNTESS.

N° XX. THE FUGITIVE ISREALITE

*London. Published as the Act directs by A. Hamilton Junr Fleet St Aug. 1. 1787.*

Engraving. *Town and Country Magazine*, xix. 297. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête annexed . . .'. An account of Jane, wife of the 2nd Earl of Lanesborough. After the death of her husband (1779), from whom she had been separated, her extravagance led her to have recourse to a Jewish money-lender, with whom she eloped to the Continent. He has embraced Christianity, repudiated his wife, and married the Countess.

He is John King (Jacob Rey), called Jew King (1753-1824), who divorced his wife, a Miss Lara, to marry Lady Lanesborough. See John Taylor, *Records of my Life*, 1832, ii. 341 ff.

Rubens, No. 155.

Ovals,  $2\frac{7}{8} \times 2$  in.

B.M.L., P.P. 5442 b.

**7199** N° XXII THE GERMAN COUNTESS.

N° XXIII THE MILITARY ADVENTURER.

*London Published as the Act directs by A. Hamilton Junr Fleet Street Sept' 1. 1787.*

Engraving. *Town and Country Magazine*, xix. 345. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of the German wife of an English gentleman, whose excesses caused him to become insane, but who 'was an elegant and delicate poet'. She has chosen a young Irish officer as companion and embarked with him for India.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7200** N° XXVI THE PARISIAN COURTEZAN.

N° XXVII THE PRUDENT BLACK LEGS.

*Printed for A. Hamilton Junr Fleet Street London Oct' 1<sup>st</sup> 1787 as the Act directs.*

Engraving. *Town and Country Magazine*, xix. 393. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of an Irish adventurer, who obtained a commission in a German regiment; he gained the confidence and patronage of Lord Lyttelton by his conduct in the Vauxhall Affray. He became a professional gamester and eventually, having won a sum of £20,000, accepted an annuity for the amount. He had an amour with a courtesan supported by a 'Duke of France', now ended, the duke being 'the messenger of his dismission'. He is Captain Crofts, see No. 5198.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7201** N° XXIX. THE CAST FILLE.

N° XXX. THE GERMAN PROVIDORE.

*Published as the Act directs Nov<sup>r</sup> 1. 1787. by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xix. 441. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a German who was first a vender of gingerbread, then keeper of a pastry-cook's shop, now butler and major-domo in 'a great house' at £1,200 a year. Having assumed the dress of a gentleman he slighted his wife and became slave to a mistress. He is Louis Weltje, Controller and Clerk of the Kitchen and Cellars of the Prince of Wales. See No. 5888 and index. Ovals,  $3\frac{1}{4} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.

**7202** N° XXXII CLORINDA

N° XXXIII LORD TOPER

*Published as the Act directs Dec<sup>r</sup> 1, 1787 by A Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xix. 483. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a peer who has divorced his wife and who, by his drunkenness and debauchery, disgraces ancestors 'remarkable for noble actions and literary abilities'. Clorinda is an actress with a voice and figure 'well suited to smart rural characters'. She is identified by H. Bleackley as Mrs. Martyr. Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in. B.M.L., P.P. 5442 b.

**7203** [CAPTAIN ELPHINSTONE AND MISS MACDONALD.]*I. Kay. 1787*

Engraving. A stout, fashionably dressed man addresses a lady wearing an extravagantly large hat. They face each other in profile. They are Captain Dalrymple Horn Elphinstone, of Horn, Westall, and Logie, and Miss Penelope Macdonald of Clanronald, afterwards Lady Belhaven, a noted beauty. See No. 7204.

'Collection', No. 85. Kay, No. CCCIII.

 $3 \times 2\frac{5}{8}$  in.**7204** LOVE

1787

*K. Fec<sup>t</sup>.*

Engraving. Miss Macdonald (l.) and Captain Elphinstone lean their elbows on the sill of an open sash-window. He gazes at her and his arm appears to be round her waist; her face is partly obscured by the curving brim of her hat. Published in retaliation for the offence taken at No. 7203.

'Collection', No. 81. Kay, No. CCCIV.

 $3\frac{5}{8} \times 2\frac{5}{8}$  in.**7205** CONVERSATION

DEMONSTRATION

*1787 K Fec<sup>t</sup>*

Engraving. A design in three compartments, the titles relating to the first and third. [1] John Davidson (W.S.) and Lord Henderland (Alexander



Murray, a Scots Judge, M.P. for Peebles) face each other in profile, the latter holding forth with pointed forefinger. [2] George Paton, bibliographer and antiquary, stands in profile to the l., holding a cane. [3] Lord Monboddo (l.) and Dr. Hutton (see No. 7205) face each other in profile, the latter emphasizing his arguments with extended fingers. In the background a small monkey stands with extended arms, illustrating Monboddo's theories of the origin of man, see No. 6694.

'Collection', 88; Kay, No. XCIX.

$3\frac{3}{8} \times 4\frac{9}{16}$  in.

**7206 [DR. JAMES HUTTON.]**

*K. fec<sup>t</sup> 1787*

Engraving. A portrait of Hutton standing in profile to the r., with folded arms, holding a geologist's hammer, and looking intently at a quasi-vertical rock whose edge is formed of a series of (caricature) profiles. He wears a cocked hat. Hutton (1726-97) was the first great British geologist, a friend of Black. Kay etched (1787) a companion print of Dr. Joseph Black facing a wall whose vertical edge is a series of profiles ('Collection', No. 83; Kay, No. XXII), and also H.L. portraits of Black and Hutton facing each other, called *Philosophers* ('Collection', No. 78; Kay, No. XXV).

'Collection', No. 82; Kay, No. XXIV. Reproduced, *Social England*, ed. Traill, 1904, v. 566.

$3 \times 2\frac{1}{8}$  in.

**THE LATE DOCT<sup>R</sup> BRAGG**

*J H 1787* (date reversed).

See No. 3650.

[? James Hook]

Profile bust portrait in oval.

**7207 THE NORFOLK FARMER PICKT UP BY A DRURY LANE WARBLER**

[Dent.]

*Pub<sup>d</sup> by J Carter Oxford Street Jan<sup>y</sup> 6 1787*

Engraving. The Duke of Norfolk (l.), plainly dressed and holding a stout walking-stick, puts his l. arm round the waist of a courtesan who leans on his l. shoulder. He says *Hark Forward, Tally O, tally O, tally O, O, O, &c.* See No. 8159.

$6\frac{3}{4} \times 4\frac{7}{16}$  in. (pl.).

**7208 HIS GRACE COMPOSING A NEW VERSION.**

[Dent.]

*Pub<sup>d</sup> by W. Moore N<sup>o</sup> 48 New Bond Street June 10 1787*

Engraving (coloured impression). John Moore, Archbishop of Canterbury 1783-1805, seated in a chair holding an infant which screams with raised arms. Beneath the title is etched:

*Seeing the people were so lost to shame,  
He thought it easier to beget than reclaim*

NB. *This is the first instance of an A—b—p's Lady having a Child . . . Executed at Lambeth.*

Moore was a zealous co-operator with Wilberforce in his efforts to promote an association for the reformation of manners, cf. No. 7182. C. J. Abbey, *The English Church and its Bishops 1700-1800*, ii. 208.  $5\frac{7}{8} \times 3\frac{7}{8}$  in. (pl.).

## 7209 THE BIRMINGHAM MOSES.

[Dent.] *Designed by Runaway Executed by L——d G—— G*  
*Pub<sup>d</sup> for the Proprietor as the Act directs by W. Dickie N<sup>o</sup> 195 Strand,*  
*Dec. 12<sup>th</sup> 1787.*

Engraving (coloured impression). Lord George Gordon, dressed as a Jew, stands in profile to the l., holding an open book inscribed *Mosaic Law*, the pages covered with pseudo-Hebraic characters. He looks up sanctimoniously, his l. hand raised. He has a beard and wears a long gown with bands, and a wide-brimmed hat. He ignores two dogs who worry him; the collar of the larger dog is inscribed *Bow St.*, that of the smaller, *King's Bench*. At his feet is a torn scroll inscribed *Protestant Association*. In the background is a weathercock pointing to the east. Beneath the design is etched:

*To Law & Presbyters he bid adieu,  
 To save his Soul & Body in the Jew;  
 And wonder not he stole to misbelievers,  
 Since they of stolen things are oft receivers;  
 But Justice their strange Proselyte found out,  
 And lodg'd the Runaway in prison stout,  
 Lest he, mad flaming Bigot, should surprise  
 The Christians his new friends to nat'ralize.*

Gordon was convicted, 6 June 1787, in the King's Bench for a libel on the Judges and the Administration of the Laws in England (see No. 6992), and on the 13th June for libels on the Queen of France and the French Ambassador (for his allegations in support of Cagliostro, see No. 7010). He went to Amsterdam, cf. No. 7134, was sent back by the magistrates and retired to Birmingham, where he lived in the house of a Jew and adopted Jewish dress and customs. He was brought up for judgement on 28 Jan. 1788, and sentenced to five years' imprisonment, see No. 7423. Birmingham (Brummagem) signified inferior or counterfeit.

Rubens, No. 134. See No. 8249.

$5\frac{1}{4} \times 6$  in.

## 7210 THE MODERN ATLAS. OR MAN OF THE WORLD.

*Mas Hook fecit*

[James Hook]

*Pub by S. W. Fores N 3 Piccadilly. Jan<sup>y</sup>. 20, 1787.*

Engraving (coloured impression). Major Topham runs forward, looking to l., supporting on his head by both hands a globe inscribed *The World*. His cockaded hat lies on the ground beside him (r.). In the background (r.) is a newsboy in back view, blowing his horn, a sheaf of papers inscribed *World* under his r. arm.



Topham started *The World or Fashionable Intelligencer*, a daily newspaper, on 1 Jan. 1787, see Nos. 7060, 7211, 7212, 7213, 7369, 7425, 7477, 7537, 7544, 7577, 7602, 7697, 7878.

11  $\frac{7}{8}$  × 7  $\frac{1}{2}$  in.

## 7211 UNDER HOOP & BELL

*Published Jan<sup>y</sup> 26. 1787 by Boyne & Walker N 11 G<sup>t</sup> Turnstile*

Engraving (coloured impression). A lady stands in profile to the r., her petticoats forming a bell, within which, in the position of a clapper, is the head (upside-down) of Major Topham. She holds in her l. hand, which is behind her back, a string attached to a ring in Topham's nose. Her r. hand is in a fur-trimmed muff on which is a profile head of Topham in an oval. The lower part of the bell is inscribed *The World or Fashionable Advertiser* [actually 'Intelligencer']. She wears the inflated gauze drapery over her breast then fashionable, see No. 7099, &c. Her large feather-trimmed hat is worn on the l. side of her head, forming a background for her features and hair, not a covering for her head.

She is Mrs. Wells the actress, the mistress of Topham; he had started *The World* partly in order to puff her. The paper was 'Printed under the Direction of J. Bell at the British Library, in the Strand'; see No. 7425. See No. 7210, &c. Perhaps imitated from No. 7224.

9  $\frac{3}{8}$  × 6  $\frac{1}{2}$  in.

## 7212 THE FASHIONABLE, ADVERTISER:

*Pub<sup>d</sup> Feb<sup>y</sup> 10<sup>th</sup>, 1787 by S. W. Fores at the Caricature Warehouse N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A H.L. portrait of Major Topham, directed to the r. and wearing a round hat. He frowns disconsolately. Behind him on the wall is a newspaper inscribed *The Worlb* [sic], a comb and pair of curling-tongs, and (on a table) an inkstand with pens.

For *The World* see No. 7210, &c.

6  $\frac{1}{4}$  × 5  $\frac{5}{8}$  in.

## 7213 A TIP-TOP LIVING, OR THE WRITING CAPTAIN SUPPORTED BY THE WORLD.

[Dent.]

*Pub<sup>d</sup> by W. Moore, New Bond Street June 10<sup>th</sup> 1787.*

Engraving. Topham sits cross-legged on a terrestrial globe, the poles being on the r. and l.; a band inscribed *Equator*—Wells bisects it vertically. He has a plate before him and is cutting up *Characters* with a knife and fork. The cockade in his hat is formed of three crossed pens. He is surrounded by smoke inscribed *Reports* and *Puffs*. Various objects stand on the surface of the globe: an inkstand (on the *Blacks Sea*), a money-bag inscribed *Compliment* and labelled *To the Editor* (on the *Pacific Ocean*), a decanter of *Port* (on the *Red Sea*), a sirloin inscribed *Bull*, a (?) leg of mutton inscribed *Ram*. Other places on the map are *Assassins Bay*, *Cape*

*Horn, and Rogues Island.* A curving line touching the equator is inscribed *Ecliptic Line—Scandal.*

For Topham's daily paper, *The World*, see No. 7210, &c. It was noted for its puffs of Mrs. Wells, its sensational personal news, and its attacks on private characters. See *D.N.B.* Topham had been called a 'Tip-Top Adjutant' in 1779, see No. 5596.

5 $\frac{7}{8}$  × 4 in. (pl.).

## 7214 THE THEATRICAL WAR.

Plenipotentiary N: 5

[Gillray.]

*Pub<sup>d</sup> June 30. 1787. by S. W. Fores. No 3. Piccadilly—*

Engraving (coloured and uncoloured impressions). One of the same series as No. 7171. John Palmer (l.), striding across a miniature circular tower surrounded by a moat, falls back under the attacks of two men on the other side of the moat. He wears pseudo-Elizabethan dress, with a cloak; his feathered hat falls off. On his arm, in place of a shield, is a document inscribed *Licence . . . Wild-moat*; he drops from his r. hand a paper inscribed *Tower Privilege*. Cornwallis, saying, *I am down again*. Miniature cannon are firing from the tower. Facing him, one foot on an upturned tub inscribed *For the Use of Cov: Gar. Wardrobe*, is a man wearing night-cap, dressing-gown, and slippers, with an apron, who is about to hurl a bar inscribed *Castile Soap*, saying, *I am a Gentleman, you Vagabond*; on his l. arm, in place of a shield, is a paper inscribed *An Act for regulating the Stage*. He is probably George Colman. Beside him, his l. arm in a sling, a young man (? Colman the younger) discharges at Palmer a blast from a pistol inscribed *Breach of Articles*. Three spectators stand close together on the r., saying, *Mr Palmer, we must oppose: we told you so at Christmas!* They are Sheridan and probably his partners, Linley and Dr. Ford. In the background (r.) is a building inscribed *Circus*, in front of which a man stands on one toe on the back of a galloping horse, while a monkey stands on its head on the back of a pig; the pig's saddle is inscribed *Jacko*; from its mouth issues *ABC*, representing Astley's, General Jacko, and the Learned Pig (see No. 6715, &c.); a scroll issuing in a curve from Astley and Jacko is inscribed *We shall all Play*. In the moat are frogs and the bodies of two tiny women, Tragedy and Comedy, one holding a cup and dagger, the other a mask.

John Palmer, relying on the privileged position of the Liberty of the Tower (or Tower Royalty), which was exempt from the authority of the magistrates of Middlesex and of the City, opened an unlicensed theatre in Wellclose Square, an infringement of the monopoly of the patent theatres. He called this the Royalty Theatre, obtaining the licence of the Governor of the Tower (Cornwallis) and the magistrates of the liberty. A pamphlet war raged between the two interests, and Palmer was successfully opposed by the managers of Covent Garden and Drury Lane.

The Royalty Theatre opened, 20 June 1787, with a performance of *As You Like It*, after which performances were suspended. *D.N.B.*; Genest, vi. 457 ff. The restriction on Palmer is contrasted with the freedom to perform allowed to Astley and others. On 22 May 1789 three Justices of the Peace for the Tower liberty were sentenced in the King's Bench to a fine of £100 each for discharging Charles Bannister, John Palmer, and



others, who had been imprisoned as rogues and vagabonds for acting plays, &c., at the Royalty Theatre. *Gent. Mag.*, 1789, i. 465. See J. Foot, *Life of Murphy*, 1811, pp. 360-7.

Grego, *Gillray*, p. 90.

6 × 9 $\frac{3}{4}$  in.

## 7215 THE WAY TO KEEP HIM AS PERFORM'D AT THE RICHMOND THEATRE &c ACT V

Pub<sup>d</sup> Apr<sup>l</sup> 23 1787 by H Humphries Bond Str<sup>t</sup> London

Engraving (coloured and uncoloured impressions). A scene from Act V of Murphy's play as performed at the private theatre of the Duke of Richmond at Richmond House, on 20 April 1787 and subsequently. Lovemore (Lord Derby) stands between Mrs. Lovemore (Mrs. Damer), who holds his r. arm, and the Widow Belmour (the fat Mrs. Hobart). Beside the Widow, and on the extreme r., stands a very thin man dressed with exaggerated foppishness, his hat under his arm; he says, *As the man says in the Play your Lordship is right welcome back to Denmark*. He is Sir Brilliant Fashion, played by the Hon. Richard Edgcumbe. Mrs. Damer says, *This is Lord Etheridge Madam*, and Mrs. Hobart answers, *No Madam this is Lord Lovemore*; the speeches have been transposed by an engraver's error. In a stage box on the extreme l. sit the Duke of Richmond and a lady (? the Duchess) holding an enormous muff, her high coiffure much exaggerated. The box is decorated with a group, two crossed cannon, lying on a plan of a fort, with a kettle-drum, surmounted by a laurel wreath, an allusion to Richmond's unpopular scheme for fortifying Portsmouth and Plymouth, see No. 6921, &c. The ladies have tiny faces, framed in elaborately dressed hair, which contrast with Lord Derby's large head. A draped curtain frames the stage; in the centre is the customary *Veluti in Speculum*.

This performance at Richmond House was described as 'the first regulated Dramatic performance of nobility, and personages of distinction'. *Gent. Mag.*, 1787, i. 361 (but cf. Nos. 7068-9). 'The principal objections to Lord Derby were his figure, face and voice; his manner was excellent and supported with spirit. Mrs. Hobart, notwithstanding her corpulency, represented the widow Belmour with vivacity. . . . ' *Town and Country Magazine*, xix. 226. See also *Life and Times of F. Reynolds*, 1826, ii. 1-2; Walpole, *Letters*, xiv. 2-3, 14, 17.

8 $\frac{1}{2}$  × 13 $\frac{5}{16}$  in.

## 7216 FOR THE BENEFIT OF M<sup>RS</sup> SIDDONS.

J. Boyne, del<sup>t</sup>.

R M f

London. Publish'd as the Act directs by W. Lewis N<sup>o</sup> 15 Great Newport Street, Long Acre. Nov<sup>r</sup> 29<sup>th</sup> 1787.

Engraving (coloured impression). A companion print to No. 7217. Six spectators of a play, three women seated in front, three men standing behind, their heads forming a pyramid. All look to the l. with expressions of deep melancholy, one lady holding a handkerchief to her eyes. The front of the box or gallery is edged with spikes. Cf. No. 7606.

8 $\frac{1}{8}$  × 5 $\frac{5}{8}$  in.

**7217 FOR THE BENEFIT OF MRS JORDAN.***J. Boyne del<sup>t</sup>**R M f**London Publish'd as the Act directs, by W. Lewis N<sup>o</sup> 15 Great Newport Street, Long Acre. Nov<sup>r</sup> 29 1787*

Engraving (coloured impression). A companion print to No. 7216. Six spectators at a play, arranged as in No. 7216 but laughing and looking to the r. Cf. No. 7606.

8½ × 5½ in.

**7218 LA BELLE ASSEMBLÉE.**

[Gillray.]

*Pub<sup>d</sup> May 12<sup>th</sup> 1787. by H. Humphrey. New Bond Street.*

Engraving (coloured and uncoloured impressions). Five elderly women of fashion attend an altar of Love in a temple whose walls are wreathed with roses. The fat Mrs. Hobart, in profile to the r., pours incense on the flames of the altar; in her r. hand is an open book, *Ninon*. Behind her (l.) Lady Archer, with the nose of a bird of prey, leads a lamb garlanded with roses; she guides the animal with a riding-whip. Miss Jefferies walks beside Lady Archer holding a basket of flowers. On the extreme l. Lady Mount-Edgcumb, aged and bent, holds a dove in each hand. On the r. of the altar Lady Cecilia Johnstone plays a lyre. The altar is decorated with rams' heads, a heart, arrows, and roses. A sculptured group of the three Graces stands in an alcove in the wall above the altar. In the background (l.) is a mountain peak, Parnassus, on which sits a tiny figure of Apollo, playing a fiddle, the sun irradiating his head. Beneath the design is engraved:

*"Here, Love his golden shafts employs; here lights*

*"His constant lamp; and waves his purple wings;*

*"Reigns here and revels." Milton.*

Elderly leaders of fashion were a favourite subject of caricature with Gillray; for his earlier caricatures of Lady Archer, Lady C. Johnstone, and Lady Mount-Edgumbe see volume v. See also Nos. 7971-5, and No. 8158.

Grego, *Gillray*, p. 86; Wright and Evans, No. 374. Reproduced, Paston, pl. xxxvi.

9¼ × 13¾ in.

**7219 THE EXHIBITION OF THE ROYAL ACADEMY, 1787.***H. Ramberg del<sup>t</sup> P. A. Martini Parm<sup>s</sup> fecit Londini**Publish'd as the Act directs July 1. 1787 by A. C. De Poggi, N<sup>o</sup> 7 St Georges Row, Hyde Park.*

Engraving (coloured and uncoloured impressions). The great room at Somerset House crowded with visitors, drawn with detailed realism, but with a certain humorous intention. In the centre foreground is the Prince of Wales, holding his hat, cane, and catalogue, next Sir Joshua Reynolds, holding his ear-trumpet and pointing out the pictures. There is much by-play among the visitors. The pictures are numbered and can be identified from the R.A. Catalogue, the two largest and most conspicuous are



26, 'The assassination of David Riccio' [*sic*] by Opie, R.A. elect, and 154, 'Wallworth killing Wat Tyler', by Northcote, also R.A. elect, the latter resembling a caricature of the grand manner, cf. No. 7584. Above the title is the motto ΟΥΔΕΙΣ-ΑΜΟΥΣΟΣ-ΕΙΣΙΤΩ (as in No. 7584). A finished study for the figures in pen and wash is in the Print Room.

Reproduced, Lamb, *The Royal Academy*, 1935, p. 120.

12 $\frac{5}{8}$  × 19 $\frac{1}{2}$  in.

*Portraits of their Majesty's and the Royal Family Viewing the Exhibition of the Royal Academy*, 1788, by the same artists, is a very similar design, from which the element of satire is absent: the portraits are flattering, the royal suite stand deferentially.

## 7220 THE NATTY, LAD OR POLISH, DWARF TAKING AN AIRING:

*Gentlemens Designs Executed gratis*

*Published Jan<sup>y</sup> 1 1787 by S. W Fores at the Caricature Warehouse N<sup>o</sup> 3 Piccadilly London*

Engraving (coloured impression). A lady walks in profile to the l., wearing a hat with an enormous brim; the puffed gauze covering her breast, and petticoats extended at the back, are much exaggerated. Her hands are in a muff. Seated on her projecting petticoats and sheltered by her hat-brim sits the 'Polish Dwarf' in profile to the r., playing a fiddle and singing *Mironton ton ton*. Beneath the title is etched:

*T'ro de Storm Madame Phillis Conduct me,  
T' amuse her Coeur Douce vid a Glee,  
Sans Boue et Sans Sale, she Protect me  
From de rain, vid her grand Paraphuie:*

For Boruwlaski see No. 7065. For the fashions satirized see Nos. 6874, 7099, &c. Reproduced, Fuchs, *Die Frau in die Karikatur*, 1906, p. 283. 8 × 6 in.

## 7221 THE STEWARD

*MOH Inv*

*Jenk M Sculp*

*Pub Jun 1787 by S Simkins Piccadilly*

Engraving. Gabriel Powell, the Recorder of Swansea, stands in a street in profile to the r. holding a tasselled cane. Behind him is a building inscribed *Swansea Theatre*, apparently drawn with topographical correctness. The surface of the street is very uneven, and apparently unpaved. Two pigs rout in a garbage heap by the side of the road (l.), where an upturned cart is standing. Beneath the title is etched: *Swansea is a poor Town mostly inhabited by Copper men and Colliers; but as well paved as most Country Towns are I know of no Theatre there; I may have heard of one: I never was at it*" G P Ho Com Ap 19 1787.

The Bill 'for the better paving, cleansing, [&c.] . . .' of Swansea, and 'for removing and preventing nuisances . . .' passed its second reading on 19 April by 63 to 36; there were petitioners for and against the Bill. The discussion is not recorded, but Powell presumably gave evidence against it, *ut supra*. *Commons' Journals*, xlii. 645-7. See No. 7222, by the same artist, for the attempt made by Powell to secure the repeal of the Act.

11 $\frac{3}{4}$  × 9 $\frac{1}{4}$  in.

## 7222 A WELSH CORPORATION MEETING

*Mos Har Inv**Pip See Sculp* [1787]

Engraving. A sequel to No. 7221. An altercation between members of a corporation. A man holding a document has had his wig snatched off; his assailant (Powell) is being restrained, but a very thin man wearing bands, his arm linked in Powell's, kicks him. Others look on. A form has been overturned. Beneath the title is etched: *The Corporation of Swansea met at their Guildhall No<sup>r</sup> 2 1787 when Gabriel Powell, Recorder, Steward to the Duke of Beaufort, brought up an Atto<sup>r</sup> &c Ag<sup>d</sup> 81 Snatched out of the Hands of M<sup>r</sup> Padley a Paper which he was reading that contained a proposition made by G. P. to Mortgage the Corperation Estate for £500 to oppose an Act for new paving the Town & improving the Harbour, his Son, Tho<sup>s</sup> Powell, a Clargyman & Alderman afterwards knocked down M<sup>r</sup> Cha<sup>s</sup> Collins an Eminent Surgeon another Burgess who insisted on reading the Paper before he was called to for his Vote & while on the Ground most malignently & Cowerdly kicked him in y<sup>e</sup> Breast, the Father seas<sup>d</sup> M<sup>r</sup> Collins<sup>s</sup> Wig: Robert Morris Esq<sup>r</sup> bursts into the Room restore<sup>s</sup> the Wig & puts an end to the Affray. The disgraceful proposal was afterwards car<sup>d</sup> 10 to 5.*

Powell is a tall upright man; for his opposition to the Swansea Paving Bill see No. 7221.

9  $\frac{7}{16}$  × 14  $\frac{1}{4}$  in.

## 7223 DOCTOR PLOT

*O. P. del**Q. R. Sculp.*

*Pub<sup>d</sup> Oct<sup>r</sup> 15. 1787 by W. Divey, Black-heath, Kent.*

Aquatint. A parson, much caricatured, stands holding out a paper inscribed *The Reversionary Deed £100 for 11000*. From his coat-pocket protrudes a paper: *one of my Will[s]*. A demon standing in a pit or newly dug grave holds a chain which is attached to one of his ankles. Behind the pit (l.) is a rectangular tomb inscribed *Give to Genius his own Offspring*. An arm extends from the l. margin of the design to grasp a money-bag inscribed *Simony* which stands on the tomb. On the r. is a cradle filled with (?) documents. On it stands a stork, whose r. leg is placed on an anchor. To the anchor is attached a string, the other end of which is held by a winged woman (? an angel) who looks down from clouds. Behind the cradle is a circular tent, inscribed *Bosworth Field Action*; its apex is surmounted by a skull wearing a mitre. Behind the tomb is a churchyard leading to a church. Beneath the design the stork and anchor, apparently the Doctor's crest, are enclosed in a medallion, beside which is engraved:

*Curs'd be the Art by which I was decoy'd,  
And dam'd the Vassal of this Miscreant's Pride;  
To stand pourtray'd, a Prisoner of State,  
Upon his Coaches side, and Iron Gate,  
And stamp a satire on his purloin'd Plate.*

A satire on an unidentified parson. The crest is that of the Pitt family, cf. No. 7479. The ornamental gate enclosing a country house appears in prints of rich and arrogant parsons, see Nos. 6154, 3755 (c. 1785-6).

9  $\frac{1}{8}$  × 7  $\frac{3}{16}$  in.



**7224 THE BISHOPRIC.**

[? Kingsbury.]

*Gentlemens Designs Eccecuted Gratis*

*Pub<sup>d</sup> Jan<sup>y</sup> 4. 1787 by S W Fores's Caricature Warehouse N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). A lady dressed in the fashion of the day stands in back view, looking over her l. shoulder. She lifts her petticoats to show, beneath the inflated balloon which extends her dress at the back, the H.L. figure of a bishop, head downwards, his lawn sleeves contributing to the extension of her petticoats. She wears a large feathered hat and holds an enormous muff. For these fashions cf. Nos. 6874, 7099, 7244.

9×6½ in.

**7225 THE MERRY THAUGHT.**

[? Kingsbury.]

*Pub<sup>d</sup> April 16 1787 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving. A woman of meretricious appearance, but simply dressed, except for a large cap on her much-curled hair, reclines on a sofa, looking at the spectator. The title seems to describe the position of her legs with knees bent outwards.

6¼×9⅜ in.

**7226 THE GIRL IN STILE.**

[? Kingsbury.]

*Gentlemens Design Eccecuted Gratis*

*Pub<sup>d</sup> Jan<sup>y</sup> 18 1787 by S W Fores at the Caracature Warehouse N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A courtesan sits in a small armchair beside a small round tea-table, holding a cup in an affected manner. Behind her, on the chair, is a cat. A negro foot-boy in livery stands behind the table holding the tap of an urn which is filling the tea-pot. Both look towards the spectator with heads tilted to the l. A picture, freely sketched but apparently pornographic, hangs on the wall. From the ceiling hangs a cage containing a parrot.

The title is from a farce by John Scawen (see No. 5256) acted at Covent Garden 6 Dec. 1786.

12¼×9⅙ in.

**7227 A FAT BUCK OF HYDE PARK:**

*Gentlemens Designs executed gratis*

*Pub<sup>d</sup> Jan 1 1787 by S W Fores at the Caracature Warehouse N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A stout man rides a trotting horse in profile to the r. followed by a dog. He rises from the saddle with his legs

thrust forward, pulling hard at the curb with both hands; the snaffle rein lies on the lean horse's neck. He wears a broad-brimmed round hat and a coat buttoned across his chest by a single button. For satires on bad horsemanship see Nos. 7231-42. Probably imitated from No. 7242, first published 1 Sept. 1786.

$9\frac{1}{8} \times 11\frac{7}{8}$  in.

## 7228 SQUIRE MINIKIN.

*D. A. Cale late 46 Reg<sup>t</sup>*

*Pub<sup>d</sup> June 26 1787 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving. A headless man with only one leg stands with his instep supported on the point of a cone which rests on a rectangular pedestal inscribed *High Stations are painful*. A peg supplies the place of a head. His hands are behind his back under his coat-tails, through which projects the riding-whip which he is holding. He wears a spurred top-boot. Beneath the design is etched:

*High Stations Tumult but not Bliss create  
None think the Great unhappy but the Great.*

Probably a personal satire by an amateur. Minikin was a term for a little man or woman, also the smallest sort of pin. Grose, *Dict. Vulg. Tongue*, 1796.

$8\frac{1}{4} \times 6\frac{9}{16}$  in.

## 7229 A LONG MINUET AS DANCED AT BATH.

*H. Bunbury Esq<sup>r</sup> Delin.*

*W. Dickinson Excudit*

*London, Publish'd June 25<sup>th</sup>; 1787 by W: Dickinson Engraver, Bond Street.*

Stipple. A strip design of ten couples in different stages of the minuet, All dance in silence; the expressions of the male dancers denote anxiety, determination, or complacency. All are intended to be ugly, or awkward, or both, but the figures have charm, and even in some cases a certain grace. Above the design is engraved: *Bos, Fur, Sus, atque Sacerdos*. None of the men suggests a parson, most are lean and none corpulent by eighteenth-century standards. Beneath the title is engraved: *Longa Tysonum Minuit Quid Velit et possit rerum concordia discors. Horace.*

Richard Tyson was Master of the Ceremonies at the New Rooms, Bath. *New Bath Guide*, 1795 (portrait of Tyson). The first three words are a punning parody (the long minuet of Tysons—or men like Tyson) of: 'Longa Tithonum minuit Senectus.' Horace, *Odes*, xvi. 30. The remaining words are from Horace, *Epistles*, Book i.

Thicknesse, *New Prose Bath Guide*, 1778, p. 38, warns visitors against dancing 'in so public an assembly as *Bath*, unless they are quite sure they dance with some Degree of Grace and Ease; . . . every body should consult some faithful, not *flattering* friend, . . . before they *let themselves off* in a Minuet'.

On four plates; this print and No. 7230 are the most famous of Bunbury's designs. They introduced a fashion for prints of a sequence of figures



arranged in a strip. In a portrait of Bunbury by Lawrence, engraved by Ryder, he holds the *Long Minuet*, pencil in hand. Cf. No. 7441.

Partially reproduced, Barbeau, *Life and Letters at Bath in the Eighteenth Century*, 1904, p. 60.

Reissued with the imprint: *Publish'd March 8th 1794 by S. W. Fores No 3 Piccadilly where may be had all M<sup>r</sup> Bunbury's and Rowlandson's Works.*

$8\frac{9}{16} \times 84\frac{5}{8}$  in.

## 7229 A A LONG MINUET.

*H. Bunbury Esq<sup>r</sup> Del*

A reduced copy (coloured impression), ten figures from the original arranged in two rows.

$8\frac{3}{8} \times 12\frac{7}{8}$  in.

## 7230 THE PROPAGATION OF A LIE.

*H. W. Bunbury Esq<sup>r</sup> Delin<sup>t</sup>*

*W. Dickinson Excudit.*

*London Publish'd Dec<sup>r</sup> 29<sup>th</sup>, 1787 by W. Dickinson Bond Street.*

*From an Original Drawing by H Bunbury Esq<sup>r</sup> in the Possession of John Hayne Esq<sup>r</sup> Bath.*

Stipple. A strip design of a sequence of eighteen figures, all men. Their gestures and expressions denote pleasure, surprise, or horror (real or affected). Over the head of each person the words he speaks are engraved. The first (1.) runs forward in profile to the r., *chapeau bras*, both arms extended, exclaiming *Tis true*. The next, looking away gloomily, says, *Tis Pity*. A man, with a pleased smile, says *As tender as possible*. His neighbour says *Dont mention it*, to a man who says *Poo, Poo*. The next, clenching his fist, says angrily, *God Zounds hold—your Tongue*, addressing a foppish man who capers delightedly, saying *Ha Ha*. The next, with a shocked (but pleased) expression says *O La!* to a man who answers, *Dear me you dont say so?* A stout man yawns *Heigh ho*. A lean one says *O Fye*. The next couple, addressing each other, say *Indeed!* and *There now*. The next, highly pleased, says *I thought so* to an angry man who exclaims *The Devil!* A lean austere man, raising a hand, says *No sure*. A foppish man, *chapeau bras*, bowing with his hand on his heart, says, *Depend upon it*. The last, horrified, exclaims *O Lord! O Lord!*

The great subject of rumour, innuendo, assertion, and denial at this time was the marriage of Mrs. Fitzherbert, cf. No. 7165, which Bunbury may or may not have had in mind. The print was shown to the royal family in Feb. 1788 by Fanny Burney. *Diary*, under March 1788. It was imitated in No. 7440 and in a political print, *The Propagation of a Truth*, see No. 7482. The design is on three sheets pasted together. Cf. No. 7229.

$8\frac{1}{2} \times 68\frac{1}{2}$  in.

**7230 A** A reduced copy, the figures arranged in three rows, was published in the *Hibernian Magazine* for July 1788.

$10\frac{3}{4} \times 14\frac{3}{4}$  in.

B.M.L., P.P. 6154 ka.

7231-7242

Plates to Bunbury's *An Academy for grown horsemen containing the completest instructions for walking, trotting, cantering, galloping, stumbling and tumbling....* By Geoffrey Gambado, Esq; Riding master, Master of the Horse, and Grand Equerry to the Doge of Venice. . . . London: Printed for W. Dickinson, . . . S. Hooper, No. 212, facing Bloomsbury Square, High Holborn; and Messrs. Robinsons, Pater Noster Row. MDCCLXXXVII.

An edition with plates etched by Rowlandson was published in 1809; the etchings are based on the original designs, but have many alterations, including additional figures.

In 1791 a sequel was published: *Annals of Horsemanship: containing accounts of accidental experiments and experimental accidents, both successful and unsuccessful: communicated by various correspondents to Geoffrey Gambado, Esq. . . . and now first published, by the Editor of the Academy for Grown Horsemen. . . .*

London: Printed for W. Dickinson, . . . S. Hooper, . . . and J. Archer, and R. White, Dame Street, Dublin. MDCCXCI. [B.M.L. 62. h. 15/2].

This has seventeen plates after Bunbury, probably engraved by W. Dickinson. An edition with plates etched by Rowlandson was published in 1808.

## 7231 GEOFFREY GAMBADO ESQR

*H. Bunbury Esqr Delin<sup>t</sup>.*

*W. Dickinson Excudit*

*London, Publish'd Sep<sup>r</sup> 1<sup>st</sup> 1786 by W. Dickinson Engraver & Printer N<sup>o</sup> 158 Bond Street.*

Stipple. Frontispiece. A stout man seated by a table (l.), one hand resting on a book as if sitting for a portrait. He holds a crutch, one gouty foot is bandaged; his hair is tousled, his face ludicrously contorted by a frown. Four framed prints of men on horseback or leading horses are on the wall, which is also decorated by a pair of clumsy top-boots hanging from a nail. A saddle leans against the wall.

Portrait of the reputed author of Bunbury's satire on bad horsemanship, who is the son of a tailor. Gambado was a case of stiff leather, used in Devonshire instead of boot and stirrup, which was fastened to the saddle and admitted the leg and shoe. Grose, *Dict. Vulgar Tongue*, 1796.

7 $\frac{5}{16}$  × 6 $\frac{3}{4}$  in.

B.M.L. 7905. k. 4.

## 7232 THE MISTAKEN NOTION.

*H. Bunbury Esqr Delin.*

*W Dickinson Excudit*

*London, Publish'd June 25<sup>th</sup> 1787 by W. Dickinson, Bond Street.*

Stipple. Facing p. 1. A good-looking young man rides a horse in profile to the l. A park-paling and foliage form a background. He evidently represents Bunbury's ideal horseman, and is ironically described as riding according to 'the false notions of horsemanship . . . industriously circulated by Newcastle, La Fosse, Pembroke and Berenger . . .'.

Reproduced, Paston, pl. cxxxi.

7 $\frac{1}{4}$  × 6 $\frac{1}{8}$  in.

B.M.L. 7905. k. 4.



**7233 A BIT OF BLOOD.**

*H. Bunbury Esq<sup>r</sup> Delin*

*W. Dickinson Excudit*

*London, Publish'd Aug<sup>st</sup> 1<sup>st</sup> 1787 by W: Dickinson, Engraver & Printseller N<sup>o</sup> 158 Bond Street.*

Stipple. Facing p. 3. A man canters in profile to the l. on a lean and broken-kneed horse whose hind-quarter is branded. He has only one rein attached to ill-fitting harness, and sits with his leg thrust forward and holds a club against his r. shoulder. Behind him (r.) is a signpost: *The Bridle Way to Horse-Lydown* (a pun on Horselydown, Southwark). In the background are trees and (l.) the Thames with ships.

A typical apprentice on 'a bit of blood! . . . for neither flesh nor bone have they to boast of' (p. 3).

Reproduced, Paston, pl. cxxx.

$6\frac{7}{8} \times 8\frac{1}{8}$  in.

B.M.L. 7905. k. 4.

**7234 ONE WAY TO STOP YOUR HORSE.**

*H. Bunbury Esq<sup>r</sup> Delin.*

*W. Dickinson Excudit*

*London, Publish'd Sep<sup>r</sup> 1; 1786 [sic] by W. Dickinson Engraver & Printseller N<sup>o</sup> 158 Bond Street.*

Stipple. Facing p. 4. A man rides a dray horse in profile to the l. leaning back and pulling hard at the reins (especially the snaffle), but the horse is stopped by the side of a hackney coach (l.) through whose window is seen an agitated female hand. The driver turns round angrily, holding up his whip.

$7\frac{13}{16} \times 6\frac{13}{16}$  in.

B.M.L. 7905. k. 4.

**7235 HOW TO RIDE GENTEEL AND AGREEABLE DOWN HILL.<sup>1</sup>**

Stipple. Facing p. 6. A man, smartly dressed and of vulgar appearance, rides (r. to l.) downhill; his leg is thrust forward, he leans forward, grinning vacantly, his hands resting on the horse's neck, so that his head is low, and the animal is about to stumble over large stones which lie on the road.

$7\frac{3}{4} \times 7$  in.

B.M.L. 7905. k. 4.

**7236 HOW TO LOSE YOUR WAY.<sup>1</sup>**

Stipple. Facing p. 14. A man rides on a country road in profile to the l., facing a squall of wind and rain which beats the brim of his round hat over his face. He approaches a fork in the road with a signpost (l.) showing the roads to *Oxford* and [*L*]ondon. A bag at the back of his saddle shows that he is 'what is called on the road, a rider, a bag-man or bagster'.

$8\frac{1}{16} \times 7\frac{1}{4}$  in.

B.M.L. 7905. k. 4.

**7237 HOW TO TURN ANY HORSE, MARE OR GELDING.<sup>1</sup>**

Stipple. Facing p. 21. A smartly dressed and vulgar man rides in profile to the l. a small thick-set horse which he attempts to turn to the l. by pulling the reins on the on side, while the off reins lie on the animal's neck.

<sup>1</sup> Signature and imprint as No. 7234.

He also flicks the horse's head with the lash of his whip. In the background is a paling above which appear scarecrows and the windlass of a well.  
 $8\frac{1}{16} \times 6\frac{13}{16}$  in. B.M.L. 7905. k. 4.

### 7238 HOW TO BE RUN AWAY WITH.<sup>1</sup>

Stipple. Facing p. 28. A man leans back in the saddle tugging hard at his single rein, his legs thrust forward. The runaway horse is leaping an overturned wheelbarrow, belonging to a woman (r.) who lies on her back screaming. The fruit from the barrow strews the ground. In the background (r.) another rider leans back trying to stop a plunging horse. Trees and a house (r.) form a background.

$8\frac{3}{16} \times 6\frac{13}{16}$  in. B.M.L. 7905. k. 4.

### 7239 HOW TO STOP YOUR HORSE AT PLEASURE.<sup>1</sup>

Stipple. Facing p. 30. A horse dashes through an open stable door (l.), the building concealing his head and forelegs. The rider stoops to avoid the lintel; his hat flies off. His foot, thrust forward, is about to strike the door-post.

$7\frac{7}{8} \times 6\frac{1}{4}$  in. B.M.L. 7905. k. 4.

### 7240 HOW TO PASS A CARRIAGE.<sup>1</sup>

Stipple. Facing p. 32. A man rides (r. to l.) a violently shying horse, passing on the near side a two-wheeled farmer's cart, driving l. to r., in which are seated a man and woman, the backs of their heads being visible. The front part of the cart is cut off by the r. edge of the design. The horseman wears naval uniform, his hat flies off, he tugs at his on rein with both hands. He is attempting to pass between the cart and a steep bank. At the back of the cart a goose puts its head through a basket to hiss at the horse. A dog barks at the bird.

$7\frac{13}{16} \times 6\frac{13}{16}$  in. B.M.L. 7905. k. 4.

### 7241 HOW TO RIDE A HORSE UPON THREE LEGS.<sup>1</sup> DISCOVER'D ANN: DOM: 1786.

Stipple. Facing p. 34. An elderly parson rides (r. to l.) a horse whose near hind-leg is caught up in the surcingle. Behind him (r.) is a triple sign-post pointing (l.) to *York & Carlisle* and (r.) to *Lon[don]* and *H[untingdon]*. He is described as the Rev. D. B. of Jesus College, Cambridge, who had dined too well at the Crown, Huntingdon, to discover the reason for his horse's hobbling pace. Perhaps Richard Beadon (1737-1824), Master of Jesus. See No. 7266.

$7\frac{15}{16} \times 7\frac{15}{16}$  in. B.M.L. 7905. k. 4.

### 7242 HOW TO RIDE UP HYDE PARK.<sup>1</sup>

Stipple. Facing p. 37. A smartly dressed man of vulgar appearance rides (l. to r.) a horse which starts forward. He looks smiling to the r.; his r. leg is thrust forward almost horizontally, his r. hand is on the horse's neck. He is the cit riding on Sunday:

<sup>1</sup> Signature and imprint as No. 7234.



Anxious and fearful too his steed to shew,  
The hack Bucephalus of Rotten Row;  
Careless he seems, yet vigilantly sly  
Woo's the stray glance of ladies passing by;  
Whilst his left heel, insidiously aside,  
Provokes the caper that he seems to chide." (p. 38.)

Bunbury quotes from Sheridan's prologue, originally written for, and spoken before, Lady Craven's *Miniature Picture* (1781), but published as the prologue to *Pizarro*, 1799. S. Rogers, *Table Talk*, 1856, p. 68. Cf. No. 7227.

$8 \times 7\frac{5}{16}$  in.

## 7243 BILLIARDS.

*William Hall, del.*

*Published as the Act directs, Aug<sup>t</sup> 14<sup>th</sup> 1787. by H. Humphry 51 New Bond Street.*

Engraving (coloured and uncoloured impressions). A man stands in profile to the r. holding his cue in both hands. His opponent stands behind him (l.) watching anxiously. Two spectators, one a parson, stand one on each side of the curiously shaped table on which four balls are visible.

$5\frac{11}{16} \times 8\frac{7}{8}$  in.

## 7244 A STAGE BOX SCENE

[? J. Wicksteed.]

*Pub<sup>d</sup> Jan<sup>y</sup> 1. 1787 by J: Wicksteed N<sup>o</sup> 30 Henrietta Str<sup>t</sup> Cov<sup>t</sup> Garden London*

Aquatint (coloured impression). Three ladies are seated in a box, their arms to the elbow are in enormous fur muffs which project over the front of the box. Beneath them, to indicate the fur of the muff and (apparently) the character of the lady, is engraved respectively *M<sup>rs</sup> Bruin*, *Miss Chienne*, *Miss Renard*. The only element of caricature is in the muffs (not extravagantly caricatured as in No. 7248, &c.); the heads are charmingly drawn and the hairdressing is scarcely exaggerated. For large muffs cf. Nos. 7211, 7224, 7247, 7248, 7252, 7253.

$5\frac{7}{8} \times 7\frac{1}{8}$  in. With border,  $6\frac{3}{4} \times 8\frac{1}{16}$  in.

## 7245 THE GO-BETWEEN OR BARROW MAN EMBARRASS'D.

*Publish'd Jan<sup>y</sup> 16<sup>th</sup> 1787, by H. Humphrey, N<sup>o</sup> 51, New Bond Street, London.*

Engraving. A man wheels a wheelbarrow towards the spectator; his progress is impeded by two ladies who stand one on each side of him facing each other in profile; their enormously projecting breasts touch each other in front of the man's chest. They wear wide-brimmed hats and petticoats extended at the back. For the fashions satirized see Nos. 6874, 7099, &c.

$7\frac{11}{16} \times 10$  in.

**7246 [HAIRDRESSING.]**

[C. M. Fanshawe del.]

*Publish'd by J<sup>s</sup> Bretherton 3<sup>d</sup> 1787.*

Engraving. A lady sits full-face behind a dressing-table, an open book in her hand, while a hairdresser (l.) curls her hair with tongs; a cloud of smoke shows that her hair is burning, her expression shows that it is painful. She wears a dressing-gown. Beside her (r.) stands another woman, her mouth open as if singing. The hairdresser stands legs astride with an expression of fierce determination. Two combs are stuck in his hair. The two side-flaps of the small folding dressing-table are open, and the small mirror stands in the centre. On the table are toilet boxes and a tress of hair. Above the design is etched:

*"Alas! by some degree of woe  
We every bliss must gain,  
The heart can ne'er a transport know,  
That never felt a pain."*

8 $\frac{3}{8}$  × 11 $\frac{3}{8}$  in.**7247 A MAN MILLENER.**

THE MUFF

[? Kingsbury.]

*Pub<sup>d</sup> Feb<sup>y</sup> 16 1787 by S W Fores at the Caracature Warehouse N<sup>o</sup> 3  
Piccadilly*

Engraving (coloured and uncoloured impressions). The two designs form a contrasted pair of figures. [1] A man of very feminine appearance walks l. to r. looking coquettishly to front carrying a circular band-box and a frilled hat, both extremely large. Over his r. arm is an appliance for inflating the feminine figure; a false 'derrière' (see No. 6874) is attached to his waist at the back; he holds in his l. hand and against his chin one of the gauze projections for extending the bust (see No. 7099, &c.).

9 $\frac{1}{8}$  × 7 in.

[2] A lady, wearing a hat similar to the one carried by the Man Milliner, holds an enormous muff which conceals her person, reaching from her breast to the edge of her skirt. See No. 7244, &c.

9 $\frac{1}{8}$  × 6 $\frac{3}{4}$  in.**7248 L'ECLIPSE.**[V. Aynscombe.] *Etch<sup>d</sup> by J. Barlow.*

*Publish'd as the Act directs, Feb<sup>y</sup> 20, 1787. by H Humphrey N<sup>o</sup> 51  
New Bond St<sup>e</sup>*

Engraving. A lady stands full-face with an enormous fur muff which conceals her person completely except for her head and shoulders and the edge of her petticoats. On her much extended hair she wears a conical hat trimmed with a monstrous arrangement of ostrich feathers and the tail feathers of (?) a pheasant. Round her neck sprays of roses and other flowers are arranged. Beneath the title is engraved:



*Dédiée aux Astronomes, et aux Philosophes | du dixhuitieme Siecle par  
VA.*

For satires on large muffs see No. 7244, &c.

Reproduced, Fuchs, p. 112.

10 $\frac{3}{8}$  × 7 in.

## 7249 COCK AND HEN POUTERS

*Publish'd Feby 24<sup>th</sup> 1787 by S. W. Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). A fashionably dressed man and woman (H.L.) face each other in profile. The outline of the man's projecting shirt-frill resembles that of projecting gauze which covers the lady's bust, see Nos. 7021, 7099, &c. In the space between them two pouter-pigeons stand facing each other. On the man's coat are large buttons inscribed respectively A B C D.

4 $\frac{1}{2}$  × 7 in.

## 7250 ANCIENT & MODERN PYRAMIDS.

[Miss Fanshawe del.] *J<sup>s</sup> Bretherton f March 3<sup>d</sup> 1787.*

Engraving (coloured impression). Two ladies stand full-face; one (l.), elderly and wearing the full dress of c. 1760, holds a fan and scowls disapprovingly at the other. Her cap terminates in a point on the apex of her coiffure, her wide skirts are hooped, and she wears elbow sleeves with long ruffles. The younger woman (r.) looks with interest and mild surprise at the elder lady. She wears a wide-brimmed feathered hat, which extends beyond her shoulders. Her petticoats hang straight from her hips; her position perhaps conceals the fashionable projection at the back. The two costumes are in complete contrast, the broadest part of the younger lady's silhouette being her hat. Her dress is of a somewhat masculine cut, with shoulder-capes. Similar in manner to No. 7114.

10 $\frac{7}{16}$  × 13 $\frac{15}{16}$  in.

## 7251 SUCH THINGS ARE.—SUCH THINGS WERE.

[Dent.]

*Pub<sup>d</sup> as the Act directs, for the Proprietor, by W. Dickie N<sup>o</sup> 195 Strand.  
March the 28<sup>th</sup> 1787.*

Engraving (coloured impression). Three figures, one above the other (l.), headed MODERN., are compared with three others (r.) headed ANCIENT.: [1] A man with wide-brimmed hat, cutaway coat, projecting shirt-frill (see No. 7249), short waistcoat, with two pendant seals, tight breeches and horizontally striped stockings, low shoes with ties, is contrasted with a man wearing a large wig, long coat with wide cuffs, long waistcoat, and high-quartered shoes of c. 1740-50. [2] A lady with loose hair decorated with feathers and the inflated breast and petticoats of c. 1785-8 stands in profile to the r. Opposite her stands demurely, full-face with her hands clasped, a lady with the closely dressed hair, fichu, ruffled sleeves, and slightly hooped petticoats of c. 1750. [3] A man stands with legs astride and arms akimbo, a bludgeon under his r. arm. He is dressed in the fashion of the day with vertically striped stockings, wearing a large Kevenhuller

hat. Opposite him a man stands in profile to the l. wearing a small hat with long coat and waistcoat; his cuffs are very wide, he wears gloves and holds a short tasselled stick. The dress appears to be that of the late 60's.

See also Nos. 7252, 7253. For the fashions satirized see Nos. 6874, 7099, 7116, 7763, &c. The 'ancient' fashions are also exaggerated.

*Such things* are is a play by Mrs. Inchbald, first played at Covent Garden 11 Feb. 1787. (*Such things were*, by Prince Hoare, was played at Bath in 1788.)  
12¼ × 8½ in.

**7252 SUCH THINGS ARE TELLES CHOSSES SONT**

[? Mercer.]

*Published, April 2<sup>nd</sup> 1787 by S. W. Fores at the Caricature Warehouse  
Nº 3 Piccadilly.*

Engraving (coloured impression). Four figures of ladies caricaturing the dress of the period. The upper pair face each other in profile, one with feathers in her much puffed-out hair, the other with a wide hat tied under her chin (a Werter hat, cf. No. 7054). Below, one (l.) stands full-face, the other stands in profile to the l. with her head in back view, showing the arrangement of her hair. The fashions satirized are the puffed-out breasts, see No. 7099, &c., the false 'derrières', see No. 6874, &c., hairdressing and large muffs, see No. 7244, &c. The hair is much extended on each side of the head and divided at the back by a queue reaching below the waist. Beneath the title is engraved:

*That Such Things are most strange yet common  
What Things? for sure they are not Women.*

The plate closely resembles No. 7253, and one must have been copied from the other. According to Angelo, a series of plates, four figures on each, was designed by Mercer, a military officer, with the title applied from Mrs. Inchbald's comedy; *Reminiscences*, 1904, i. 328, but he appears to have been anticipated by Dent, see No. 7251.

12 × 8½ in.

**7253 SUCH THINGS ARE.**

[? Mercer.]

*Published April 6<sup>th</sup> 1787. by H. Humphry Nº 51 New Bond Street.*

Engraving. Four figures resembling those of No. 7252, reversed, and with differences of detail. Beneath the design is engraved:

*That such things are we must allow,  
But such things never were till now.*

Attributed to Gillray by Grego (p. 85). Reproduced, Paston, pl. xcvi.  
11⅝ × 8¾ in.

**7254 A JUDGE | AN OLD WOMAN**

*Pub<sup>d</sup> March 30. 1787 by S W Fores, Nº 3 Piccadilly:*

Engraving (coloured impression). Design in an oval. A single head, full-face, so drawn as to resemble that of an old woman, and, upside down,



that of a judge, the woman's cap forming the judge's wig. The closed eyelids of one form the eyebrows of the other. For this device see No. 7617, &c.

$5 \times 3\frac{7}{8}$  in.

**7255** PRAY REMEMBER THE 5<sup>TH</sup> OF NOVEMBER. HUZZA!

[After Dighton.]

236 Printed for Carington Bowles, N<sup>o</sup> 69 S<sup>t</sup> Paul's Church Yard, London. Published as the Act directs, 13 March 1787.

Engraving. An effigy of Guy Vaux seated in a chair supported on poles is carried (r. to l.) by a party of boys. The guy wears a tie-wig, a tattered, old-fashioned coat, and holds a lantern and bundle of matches. The boys are dressed as soldiers: some wear wooden swords and military hats. In the foreground (l.) is a drummer, his high cap inscribed *Huzza for King George*. A large spaniel runs beside the procession.

$6\frac{1}{8} \times 9\frac{1}{4}$  in.

**7256** HOOLY AND FAIRLY.

581 Printed for & Sold by Bowles & Carver, N<sup>o</sup> 69 S<sup>t</sup> Paul's Church Yard, London. [c. 1787]

Mezzotint (coloured impression). Illustration to a song in Scots engraved beneath the title with the refrain

*O! gin my Wife wad drink Hooly and Fairly.*

An elderly Scots bonnet laird or farmer stands repeating the song, which is a complaint of the extravagance and misconduct of his wife. He wears a round Scots bonnet and a tartan plaid over his coat, long stockings, and shoes tied with strings, tattered gloves from which his fingers protrude; a cane is suspended from his l. wrist. He holds in his l. hand a small tankard with an open lid indicating in London 'a dram', or gin. In the background is a small house, partly visible on the l., outside which stands the wife, drunk and flourishing a similar tankard; a wine-bottle lies at her feet, a man leans from the window. On the r. is a farm building with a horse, two cows, and a broken fence. In the foreground (r.) is a large thistle.

$11\frac{3}{8} \times 9\frac{5}{8}$  in.

'Caricatures', i. 42.

**7257** MOLLY MILTON, THE PRETTY OYSTER WOMAN.

585 Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 S<sup>t</sup> Paul's Church Yard, London. Published as the Act directs [date erased, ? c. 1787].

Mezzotint (coloured impression). A gaily dressed young woman wearing a flat hat, ringlets, a handkerchief which displays her breast, and an apron over a quilted petticoat, stands at her shallow tub of oysters, a knife in her r. hand, turning to smile towards a fashionably dressed young man (l.) who ogles her, his r. hand in his breeches pocket, his l. resting on a cane. A black page in livery (r.), wearing a turban ornamented with feathers and beads, smiles insinuatingly at her, holding out a bowl. A high wall with

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placards, and large brick houses, probably at Billingsgate, form a background.

*Milton* [or Melton] *Oysters* was a song in the repertory of the London tea-gardens. It was sung by Mrs. Jordan with great success in her early days. *Jordan's Elixir of Life*, 1789, pp. 5, 38-9. It begins:

There was a clever likely Lass,  
Just come to town from Gloucester;  
And she did get her livelihood,  
By crying Milton Oysters.

*The Marybone Concert* [n.d.], p. 6.

12  $\frac{7}{8}$   $\times$  9  $\frac{13}{16}$  in.

'Caricatures', i. 109.



1788

## POLITICAL SATIRES

### 7258 A MODERN ST GEORGE.

[? Bearblock.]

*Pub<sup>d</sup> Jan<sup>y</sup> 1. 1788 for I and I B. by R. Clamp Holborn London.*

Engraving (coloured impression). George III in profile to the r. on a white horse rides down a stag which is under the hoofs of his rearing horse. He wears the Windsor uniform (blue coat with red collar and cuffs) and holds a riding-whip above his head. A wooded landscape suggests Windsor Park. Beneath the title is etched *A Hint to M<sup>r</sup> West for a Painting in S<sup>t</sup> George's Hall*. Similar in manner to No. 7173.

10 $\frac{1}{4}$  × 13 $\frac{3}{8}$  in.

### 7259 A FLAT BETWEEN TWO SHARPS

[James Hook.]

*[Published Jan<sup>y</sup> 17. 1788 by S. Fores N<sup>o</sup> 3 Piccadilly]*<sup>1</sup>

Engraving (coloured impression). Two lawyers, wearing long gowns, stand one on each side of a gaping yokel, whose l. hand is in his waistcoat pocket. They look at each other in profile behind the back of their client. They are identified in an old hand as Macdonald, Solicitor-General (l.), grasping the flat by the arm, and Arden, Attorney-General (r.). Each holds a rolled paper. The title is repeated in musical notation.

12 $\frac{3}{16}$  × 8 $\frac{1}{4}$  in.

### 7260 WOUSKI

[Gillray.]

*Pub<sup>d</sup> Jan<sup>y</sup> 23<sup>rd</sup> 1788 by H. Humphrey New Bond S<sup>t</sup>*

Engraving (coloured and uncoloured impressions). Prince William Henry seated in a hammock tenderly embraces a pretty African or mulatto girl; they gaze into each other's eyes. He is in profile to the r., and wears naval uniform with striped trousers, a star on his coat. The hammock is slung above a chest inscribed *P<sup>e</sup> W<sup>m</sup> H<sup>y</sup>*; a coil of rope, a cask of *Jamaica Rum*, and a cannon indicate the Prince's ship. Beneath the design is etched:

— *Far be the noise*

*Of Kings & Crowns from us, whose gentle souls*

*Our kinder fates have steer'd another way,*

*Free as the forest birds we'll pair together*

*Without rememb'ring who our fathers were.*

*And in soft murmurs interchange our souls.*

Prince William returned to England from Jamaica via Quebec in Dec. 1787 in the Pegasus frigate of which he was captain. See No. 7296.

<sup>1</sup> Written in a contemporary hand.

Wouski, a black, is a character in Colman's opera, *Inkle and Yarico*, first played at the Haymarket, 4 Aug. 1787. Genest, vi. 453. See No. 7926.

Grego, *Gillray*, pp. 92-3. Reprinted, *G.W.G.*, 1830.

Reproduced, Fuchs, p. 259.

$6\frac{1}{8} \times 10\frac{5}{8}$  in.

## 7261 TO DURHAM.

[? J. Baldrey.]

*Pub<sup>d</sup> Feb<sup>y</sup> 1. 1788. by I. Baldrey. N<sup>o</sup> 19 Holborn, London.*

Engraving (coloured and uncoloured impressions). Thurlow, in his Chancellor's wig and gown, kicks with much vigour the back of a bishop whom he urges along a road in the direction of a signpost (r.) pointing *To Durham* (the only title of the print). The bishop wears a mitre, a gown, and extravagantly large lawn sleeves; his l. hand is raised deprecatingly, his r. is behind his back as if to ward off the Chancellor's kick. Thurlow's arms are raised above his head; in his r. hand is his hat. In the background (l.) is a cathedral; a devil flying over it indicates that it is Lincoln. Beneath the design is engraved a dialogue between the two brothers: *Græcari Nescio—Apoge Thomas, Græcari non est Græci Loqui, sed est Epulari, Saturari, Expleri, Satiari, Helluari—Epulas quadrifariam vel Centifariam dispertire—In Capite, fortunisque hominum Te longe longeque honestiorum dominari—Ohe! Græcus Sum—Salve Græcule frater fraterime—*

Thomas Thurlow was translated (27 Jan. 1787) from the see of Lincoln to that of Durham, cf. No. 7146. He owed his rapid promotion to his brother. Abbey, *The English Church and its Bishops 1700-1800*, ii. 220.

$8\frac{7}{16} \times 11\frac{1}{8}$  in.

## 7262 BLACK-DICK TURN'D TAYLOR.

[Gillray.]

*Pub<sup>d</sup> Feb<sup>y</sup> 4<sup>th</sup> 1788 by G. Humphrey N<sup>o</sup> 48 Long Acre.*

Engraving. Lord Howe (l.) sits cross-legged on a tailor's shop-board working at a naval coat which lies across his knees. He holds up a threaded needle in his r. hand; in his l. are shears with which he is about to cut the thread. He says, *I have now finish'd my Seven Years Plan of the N-v-l Uniform; next the Marines must be Blue, faced with White, & White Buttons. I shan't let the Guardships cruize as formerly, a bad plan, give me young Officers that know little, then I may shew my skill—The word Merit should be expung'd from the Dictionary. Next Year I must set a few more of the old Ninety Two's aside, & have smart young Admirals. I'll have a general reform soon.* Beside him is a tailor's goose, &c. Behind him (r.) five naval coats in course of completion hang from a row of pegs, two have elaborately wide cuffs, one of which is decorated with an anchor.

Beneath the board on which Howe sits are demons from whose operations smoke rises to surround him. Two grotesque nude creatures (l.), one very thin, the other obese, are on the top of a circular platform which rests on a mast flying an ensign. They are cooking a goose, a cabbage, and a cucumber, all emblems of the tailor, cf. No. 5805, &c. The place where the 'cabbage' (pilfered cloth) was kept was called Hell. Grose, *Dict. Vulgar Tongue*, 1796. Next them a large devil with a gridiron under his



arm stretches out his talons, saying, *And I'll have a general Reform soon as I shall get you before you are aware of it. I've ting'd your Heart so may safely leave you to go on.*

For the attack on Howe for his promotions and for his administrative reforms see No. 7126. He resigned in July 1788. The two Howes were associated with 'cabbage' in 1777, see No. 5399.

Grego, *Gillray*, p. 93. Wright and Evans, No. 26.

Reproduced, *Social England*, ed. Traill, 1904, v. 535.

9¼ × 9 in. (pl.).

## 7263 THE BATTLE ROYAL BETWEEN THE PRIG MAJOR AND BIG BESS.

[? Kingsbury.]

*Pub Feb 4 1788 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A fat fishwife (l.) and George Hanger face each other with clenched fists. Between the combatants in the background are ships at anchor close to the shore. Another fishwife stands behind Bess holding out a lemon. Behind Hanger (r.) stand the Prince of Wales and Prince William, the latter in naval coat and striped trousers. Between the Prince and Hanger stands the Duke of York; on the extreme r. is a rough-looking sailor. Hanger's club lies at his feet. Beneath the title is etched: *Fought at Plymouth to the Amusement of their Royal Highness's the Prince of Wales Duke of York & Prince William Henery. This battle lasted only two minutes being Decided on the first onset by a knock down Blow from Big Bess which Entirely Did up the Prig Major. NB Big Bess was carried in Triumph through the Town Exclaiming I have done the Major [a parody of Humphries's 'I have done the Jew']*.

The Prince of Wales and the Duke of York visited Prince William at Plymouth (where he had arrived at the end of December, cf. No. 7260), from 8 to 12 Jan. 1788. Pugilism was fashionable owing to the encounter between Mendoza and Humphries, 9 Jan. 1788. See No. 7425.

Attributed to Kingsbury by Angelo, *Reminiscences*, 1904, i. 326.

8½ × 13¾ in.

## 7264 COURT CARDS THE BEST TO DEAL WITH.

*Plate I* [? J. Baldrey.]

*Pub<sup>d</sup> Feby 8<sup>th</sup> 1788 by S Doughty and C<sup>o</sup> N<sup>o</sup> 19 Holborn London.*

Engraving (coloured impression). Warren Hastings, in oriental dress, kneels full-face on one knee between two cards; he holds out in each hand a lozenge, the diamond of a pack of cards: that on his r. is a knave with the head of Thurlow, that on his l. is a king with the head of George III (cf. No. 6969). Neither card has an indication of the suit: the hand of each appears ready to grasp the diamond held out by Hastings.

The King and Thurlow were in favour of Hastings. One of many satires in which his supporters are alleged to be bribed by gifts of jewels, see Nos. 6966, 6969, &c. For Hastings and Thurlow see No. 7278, &c.

8 × 9½ in.

**7265 ELIJAH FED BY THE RAVENS.**

[Dent.]

*Pub<sup>d</sup> for the Proprietor by J Brown Rathbone Str Feb. 11. 1788*

Engraving (coloured and uncoloured impressions). Sir Elijah Impey, wearing judge's wig and gown, stands in back view holding out an open book inscribed *Self Feeling*. Two birds fly towards him; one (l.), with the head of Arden, Attorney-General, says *Protection*; the other, with the head of Macdonald, Solicitor-General, says *Comfort*. Impey looks towards them, saying, *Shelter me from the horrid Spectre*. On his r. Nandakumar, wearing a feathered turban, emerges from clouds holding out a halter to which he points. Beside him is an open book inscribed *Nand . . . r's Trial*. In the background (l.) is a gibbet (without a rope) inscribed *Let desert mount*.

On 12 Dec. 1787 Sir Gilbert Elliot moved six charges against Impey, the first being the 'deliberate murder' of Nandakumar. Impey's triumphant defence was made on 4 Feb. 1788 at the bar of the House; on 9 May the House divided against the first charge, and the impeachment was dropped. *Parl. Hist.* xxvi. 1335 ff., xxvii. 35 ff., 292 ff., 416 ff. Sir G. Elliot, *Life and Letters*, i. 119, 121, 199 ff. Wraxall, *Memoirs*, 1884, v. 48-51, 57-63, 100-12. P. E. Roberts in *Camb. Hist. of India*, v. 246-7. See No. 7285.  $6\frac{1}{4} \times 5\frac{15}{16}$  in.

**7266 QUESTIONS & COMMANDS; OR, THE MISTAKEN ROAD TO HE—R—F—RD; A SUNDAY EVENINGS AMUSEMENT.***vide J—s—s Coll<sup>e</sup> Camb<sup>e</sup>*

[Gillray.]

*Pub<sup>d</sup> Feb<sup>y</sup> 11<sup>th</sup> 1788, by H. Humphrey. New Bond Street—*

Engraving (coloured and uncoloured impressions). In a large room lit by candles in sconces, a round game is in progress. The guests are ladies, undergraduates, and elderly parsons, some sit in a circle, while others look over their heads. An elderly parson grovels on his hands and knees, putting his head under the petticoats of a lady who sits (l.) with her hands raised in surprise. He acts at the direction of a boy (Prince William of Gloucester) wearing the gown of (?) a fellow commoner over a coat with a star, who stands (r.) in profile to the l., stretching his r. arm with an autocratic gesture; a spaniel licks his feet. A stout parson seated behind him on the extreme l. scowls and clenches his fist at the scene. The lady (the Duchess of Gloucester) sits between a fashionably dressed undergraduate wearing the gown of (?) a fellow commoner, and a stout parson who holds up his hands in astonishment. The undergraduates and some of the parsons appear amused, others frown disapprovingly. On the extreme l. is a small round table on which are two candles and playing-cards.

The scene is the Master's Lodge, Jesus College; the grovelling parson is the Master, Dr. Richard Beadon, seeking preferment on the death (9 Jan. 1788) of Harley, Bishop of Hereford, through the influence of the Duchess of Gloucester. Prince William of Gloucester (1776-1834) resided for some time at Trinity College, Cambridge, receiving the M.A. degree in 1790.

Wright and Evans, and Grego, identify the abject parson as John Butler, Bishop of Oxford, who was translated to Hereford in March 1788. But



a press-cutting with an impression in the Victoria and Albert Museum expresses the indignation of Dr. Beadon's friends at the scurrility with which he has been treated: 'Friends of the discipline and welfare of the University of Cambridge cannot refrain from bearing testimony of praise and regard to one who has so much distinguished himself on various occasions.' Beadon, 'the worthy and learned Orator of the University', became Bishop of Gloucester in 1789. Abbey, *The English Church and its Bishops*, ii. 274. Cf. No. 7241.

Grego, *Gillray*, p. 95. Wright and Evans, No. 34. Reprinted, *G.W.G.*, 1830.

8½ × 13¼ in.

**7267 H—ST—GS HO, RARE H—ST—GS!**

*Plate 2.* [? J. Baldrey.]

*Price 3<sup>s</sup> the P<sup>r</sup> Col<sup>d</sup>*

*Pub<sup>d</sup> Feb<sup>y</sup> y<sup>e</sup> 12. 1788. for S. Doughty & Co N<sup>o</sup> 19 Holborn, London.*

Engraving (coloured impression). A companion print to No. 7264. Hastings, in profile to the r., wheels a barrow in which sit George III and Thurlow, wearing his Chancellor's wig and gown. Hastings wears oriental dress: a jewelled turban, loose trousers, and cloak. Beneath the design is engraved: *What a Man buys he may sell. Blackstones Commentaries. Page 8<sup>c</sup> &c.*

One of many allegations against the King and Thurlow of taking bribes from Hastings, whom they were known to support. The title is the London cry, *hastings* denoting early green peas, see also Nos. 6994, 7272, 7626. The King is said to have been amused at the print. Huish, *Life of George III*, 1821, p. 466. See No. 7278, &c.

Another impression without the price.

8½ × 10 in.

**7268 THE IMPEACHMENT**

[? 1788]

*J S* [Sayers.]

Engraving. The managers of the impeachment of Hastings advance (l. to r.), led by Cornwall the Speaker who, raising his hat, holds out a roll, *Articles of Impeachment*, to Thurlow. Only the point of the Chancellor's hat and his hands, one holding the bag of the Great Seal, are visible on the extreme r. Burke, frowning fiercely, is next Cornwall. Immediately behind him is Francis, his l. hand on Burke's shoulder, fixing Thurlow with a baleful glare; under his r. arm is a large rolled document inscribed *Evidence of Accusation*. Next are Fox and Sheridan facing each other, Sheridan in back view. Behind are Sir James Erskine with an imbecile expression (cf. No. 7151), and John Anstruther (M.P. for Fifeshire boroughs) whose back is turned to Erskine. On the extreme l. is Windham facing Andrew St. John. Behind them, seemingly taller than the others, and wearing a hat, is Courtenay. Beneath the design is etched: *And after five Days the High Priest descended with the Elders and a certain Orator named Tertullus who informed the Governor against Paul And when he was called forth Tertullus began to accuse him saying &c<sup>a</sup>*

*Acts of the Apostles Cap XXIV.*

The date is uncertain: the presence of Francis may indicate that it was

before 5 Dec. 1787, when, by the vote of the House, Francis was excluded from the Committee named by Burke. On 11 Dec. Fox urged his inclusion; his motion was defeated, but see No. 7309. The trial began on 13 Feb. 1788, when the House of Commons adjourned to Westminster Hall. *Hist. of the Trial of Warren Hastings*, 1796, pp. xiii-xiv, 1. Possibly the print was not published. The persons are identified by Miss Banks, probably on information from Sayers. See also No. 6925, &c.

8 $\frac{5}{8}$  × 13 $\frac{3}{4}$  in.

## 7269 THE GRAND PITCH BATTLE.

[Dent.]

*Pub<sup>d</sup> for the Proprietor by W. Moore N<sup>o</sup> 48 New Bond Street & W Dickie N<sup>o</sup> 195 Strand Feb<sup>r</sup> 13<sup>th</sup> 1788.*

Engraving (coloured impression). A pugilistic encounter between Hastings (1.) and Burke (r.) with their respective seconds and backers. The figures have numbers referring to an explanation beneath the design. Both principals are stripped to the waist; a jewelled turban lies at the feet of Hastings (2), his wig and spectacles are beside Burke (1). Behind Hastings are his two counsel in wig and gown, one (4) with clenched fists acts as second, the other (6), his bottle inscribed *D—l—s*, is bottle-holder. Behind these and on the extreme l. stand Thurlow (7) holding a roll inscribed *Art—icles* [of Impeachment] and Cornwall the Speaker (8), both wearing their official dress. Behind Burke is his second, Fox (3), and on the extreme r. Sheridan (5) holding a bottle inscribed *Sherry*. Beneath the title is engraved: *Between those celebrated Prize fighters, the Irish Buffer and the Bengal Bruiser—Fought this day at West—r, on a commodious stage, erected for the purpose at a great expence; where, from the long time the Combatants have been in training, and from the various shiftings and evasive fallings expected to be exercised by the party supported by Law, and from the other finding Justice in the Wit, Cunning, and scientific Skill of his Bottle holder and Second, & it being agreed that should neither side obtain a master blow before the evening the battle to be drawn till, and resumed in the morning the Amateurs of the Art are in high expectation of its being the longest & sharpest contest hitherto known, and doubt not the number of rounds they will be able to stand to will afford several days excellent sport—especially as all the great fighting-men, from Big Ben to Little Mendoza, will be present, & bye Battles allowed—the odds at one time 6 to 4 in favor of the Bruiser—then 4 to 1 on Buffer—at present the Betting even—some say the Bruiser will be quite done over—others declare, from the Judgement he has shown in chusing Law for his Second, he'll appear as clear as a white sheet of paper—but the knowing Ones think at the end of the contest he'll give in with trifling Damage.*

Principals	{ 1 M <sup>r</sup> B—	Seconds	{ 3 M <sup>r</sup> F—
	2 M <sup>r</sup> H—		4 M <sup>r</sup> L—
Bottle-	{ 5 M <sup>r</sup> S—	Umpires	{ 7 L—C
Holders	6 M <sup>r</sup> D—		8 The S

Hastings's trial began on 13 Feb. 1788 and ended 23 Apr. 1795 after 148 sittings. His counsel were Edward Law (afterwards Lord Ellenborough), Plumer (afterwards Master of the Rolls), and Dallas (afterwards C.J. of the Common Pleas). *Trial of Warren Hastings*, 1796; *Camb. Hist.*



of *India*, v. 309–12. An engraving of the trial by R. Pollard and F. Jukes after E. Dayes was published 3 Jan. 1789. For the trial see Nos. 7270, 7271, 7272, 7273, 7276, &c., 7278, &c., 7297, 7302, 7304, 7305, 7307, 7308, 7309, 7310, 7312, 7313, 7314, 7319, 7320, 7321, 7326, 7327, p. 499, 7331, 7529. See also No. 6925, &c., and cf. No. 7139.

The print imitates an engraving of Humphries and Mendoza fighting at Odiham 9 Jan. 1788 (see No. 7425), Hastings taking the place of Mendoza, Burke that of Humphries.

$6\frac{7}{8} \times 13\frac{1}{4}$  in.

## 7270 SUBLIME ORATORY—A DISPLAY OF IT. [? Feb. 1788]

[Ramberg.]

Engraving. Warren Hastings (l.) stands looking round with contemptuous anger at Burke and Fox (r.) who are flinging mud at him. Burke, wearing a Jesuit's biretta (cf. No. 6026) and a long gown, stands with wide-stretched arms, mud in both hands; a prancing and grinning satyr clings to his r. arm and looks round mockingly at Hastings. Fox, straddling across a puddle, stoops to collect mud in both hands, looking at Hastings. Behind him a little ragged chimney-sweep shouts and capers, holding his brush in one hand, mud in the other. Behind the assailants a corner of Westminster Hall is freely sketched. Hastings wears oriental draperies, with a feathered and jewelled turban, and a long cloak, his r. hand is clenched, his l. grasps his sheathed sabre. On the extreme l. are two lawyers; one, with a cunning leer, takes (unnoticed) a purse from Hastings's draperies.

The date is probably early in the trial. Burke opened the first charge and was followed by Fox. The lawyers are probably two of Hastings's three counsel, Law and Plumer or Dallas. See No. 7269, &c. Similar in spirit to No. 6955.

$8\frac{7}{16} \times 12\frac{3}{8}$  in.

## 7271 "THERE'S MORE WAYS THAN ONE."

*vide Coalition Expedients.*

[Gillray.]

*Pub<sup>d</sup> Feby 18<sup>th</sup> 1788 by H. Humphrey New Bond Street.*

Engraving. A fox (Fox) climbs up a signpost from which hangs the sign of the Crown. The gibbet-shaped post is wreathed with a vine with large bunches of grapes. Fox seizes a branch and gapes greedily for a bunch just within his reach. His l. leg is supported on a pile of papers, one bundle of which is inscribed *Libels*. The topmost paper is an open book: *Review of the Charges against Warren Hasting[s] Publishd by Stockdale*. In the doorway of the Crown Inn (r.) stands Pitt, grotesquely thin except for his head; he wears an apron over the legs of a skeleton. Alarmed at the fox, he drops a tankard of beer on which is a crown. Behind him appears Thurlow, in Chancellor's wig and gown, with an expression of gloomy apprehension.

On 14 Feb. 1787 Fox denounced the pamphlet, *Review of the Charges . . . [ut supra]* as 'a gross and scandalous libel' on the Committee for prosecuting Hastings, on Parliament, and on the King. Pitt agreed that extracts read by Fox were libellous (though not on the King). *Parl. Hist.* xxvii. 1 ff.

(The pamphlet is B.M.L., E. 2157/2.) Fox is greedy for the fruits of office as in Nos. 5962, 6204, &c. For the Coalition see No. 6361, &c.

Grego, *Gillray*, p. 95. Wright and Evans, No. 27. Reprinted, *G.W.G.*, 1830.

8 $\frac{7}{8}$  × 9 in.

## 7272 [THE GOVERNOR OF RUE—PEAS]

J B [? Baldrey.]

[Feb. 20 1788 *E Rich* 55 *Fleet Str.*]

Engraving. A proof on which inscriptions have been added by E. Hawkins. Thurlow (l.), in wig and gown, leads a horse which draws a two-wheeled cart of peas; he says, 'Fine Begum Hastings a Lack [lakh] a Peck'. In the cart are Hastings (seated), saying, 'Truth must come out! there's no denial', and Burke (standing), saying, 'You'll have a Fair & Noble Trial'. Both hold up pea-pods. In the background are Westminster Hall and other buildings. Beneath the design is written:

He who acts upright in his station  
Dreads not the censure of the nation  
For Truth o'er all will yet prevail  
While Justice holds her equal scale  
Be candid then, to every Party  
And prove your mind is true & hearty  
Time will determine which is right  
And banish envy malice, Spite.

For the pun on Hastings (peas) cf. No. 7267, belonging to the same series. For Hastings and Thurlow see No. 7278, &c. For the trial see No. 7269, &c.

6 $\frac{1}{8}$  × 9 $\frac{7}{8}$  in.

## 7273 THE RAREE SHOW

[Dent.]

*Pub<sup>d</sup> for the Proprietor, by W Moore N<sup>o</sup> 48 New Bond Street &  
W Dickie N<sup>o</sup> 195 Strand Feb<sup>y</sup> 25<sup>th</sup> 1788*

Engraving (coloured and uncoloured impressions). The trial of Hastings in Westminster Hall is travestied as a raree show in a booth. On the ground spectators fight for access to the booth; on a gallery above their heads Burke, Sheridan, and Fox as clowns and zanies proclaim the attractions of the show; above their heads hang large pictorial placards on rollers, illustrating the shows to be seen within. The crowd struggling to enter the door (l.) of the booth is composed of ladies and gentlemen among whom is a peer in his robes; they are being controlled by Foot Guards with muskets. In the foreground George III, wearing a porter's knot, carries on his shoulders Thurlow in his hat and wig but with the body of a bear or demon with a barbed tail inscribed *Defence*. Thurlow says *Make room for Precedence*. On the King's Garter ribbon hangs a jewel inscribed *Bulse* (see No. 6966, &c.). The Prince of Wales stands beside them clenching his fists. A soldier bars the way to a would-be spectator on the extreme r. Below the gallery are bills posted on the booth (l. to r.): [1] *A new Song to the Tune of Tantatarara, Rogues all*; [2] a bill headed with a pair of



spectacles is inscribed: *From the left side of the booth may be seen Alexander the Little* [? George III]; [3] one headed by an opera-glass is, *From the right may be seen Alexander the Great* [Hastings, cf. No. 7275]; [4] *Comparison between Alexander the Great and the Dey of Algiers a Farce*; [5] *To be seen here the Characters of Tamerlane and Bajazet*; [6] *Impeachment with a grand Procession*; [7] *A Tragi-comi-Exhibition called the Nabob in Purgatory*; [8] *A very curious black Bear* [Thurlow].

The three showmen are (1.) Burke, in oriental dress but wearing a Jesuit's biretta (cf. No. 6026) and a clown's ruff; he blows a trumpet as in *Carlo Khan's triumphal Entry* . . . (No. 6276), with a banner inscribed *Sublimity*. Next is Sheridan, dressed as a clown, beating on a salt-box inscribed *Attic* (cf. No. 6384). On the r. is Fox as Punch, larger than the other two; his hat is inscribed *Wisdom*, his body *Argument*, and his hump *Knolege*.

Above their heads the three placards are: [1] *The Prodigious Monster arrived from the East*; Hastings holds in his arms an Indian woman whom he is devouring. He tramples on the prostrate bodies of women and children (cf. No. 7278). In the background a naked *Black Secretary* with horns drives with a whip an ox with drums on its back. Two Indians appear to be in flight. [3] *The Oratorical Tragedy, or the Power of the pathetic over the beautiful* [an allusion to Burke's book].

"—— he would drown the stage with tears"

"and cleave the general ear with horrid Speech".

Hamlet.

Burke (r.), standing in water produced by the tears of his audience, harangues seven ladies and a man, all with water spouting from their eyes. The man holds a smelling-bottle to the nose of a fainting lady. All are up to the neck in a sea of tears. [4] *Dancing on the Tight-Rope*, Hastings dangles from a gibbet.

Beneath the title is etched: *Executed for the Benefit of Mr Somebody at the Expence of John Bull* (cf. No. 7326).

For Hastings's trial see No. 7269, &c. Sir G. Elliot writes of the sitting of 18 Feb.: 'Burke has exceeded his former excesses to-day, and in one of his excesses he did not, I believe, leave a dry eye in the whole assembly.' *Life and Letters*, i. 195. See also Mme D'Arblay, *Diary*, 1905, iii. 408 ff. For Hastings and Thurlow see No. 7278, &c. The King never attended the trial. 12 $\frac{3}{4}$  × 9 $\frac{3}{8}$  in.

## 7274 THE WISE MAN OF THE EAST MAKING HIS OFFERING.

[Dent.]

Pub<sup>d</sup> for the Proprietor by W. Moore N<sup>o</sup> 48 New Bond Street. Feb<sup>r</sup> 28<sup>th</sup> 1788

Engraving (coloured impression). Hastings (l.), in oriental dress, wearing a jewelled turban, kneels on one knee before George III holding out to him a box of jewels and a receptacle brimming over with guineas. The King, partly concealed by the r. margin of the design, takes the offerings, saying, *Rise my Chief, bright as the eastern Star*.

One of many allegations that the King had been bribed by Hastings, particularly by the gift of the bulse of diamonds, see No. 6966, &c. Similar in character to No. 7275.

5 $\frac{3}{4}$  × 3 $\frac{7}{8}$  in.

**7275 ALEXANDER THE GREAT CONQUERING ALL THE WORLD**

[Dent.]

*Pub<sup>d</sup> for the Proprietor by W Moore, N<sup>o</sup> 48. New Bond Street Feb<sup>y</sup> 28<sup>th</sup> 1788*

Engraving. Thurlow (l.) represents the world; his stomach protrudes in the form of a globe. He faces Hastings, who pours into an aperture in the globe guineas from the end of his turban which expands into a cornucopia. Thurlow, his hands raised deprecatingly, says *Lack [lakh] a day how you distress me*. His hat is inscribed *Spain*, his wig *Tartar*<sup>s</sup>, his shoulder *C. of Good Hope*, his arm *Moorish State*, his sleeve-ruffle *France*, his hands *Alg and iers*, his robe *Africa* and *Chu[rc]h and State*, his globe-waistcoat: *Pacific O., Great Britain, Europe, Torrid Zone*; his legs, *Bengal, Ireland*; his shoes *As-ia*. Hastings wears a large feathered turban wreathed with jewels, and a long cloak over his oriental dress. His belt is inscribed *Virtues*, through it are thrust an axe, a halter, and two (?) clubs.

For Hastings and Thurlow see No. 7278, &c. For Hastings as Alexander the Great cf. No. 7273. An allusion is perhaps intended to *The World* as a ministerial paper, cf. No. 7369.

 $5\frac{3}{4} \times 3\frac{7}{8}$  in.**7276 FOR THE TRIAL OF WARREN HA[STINGS] SEVENTH DAY**

[Feb. 1788]

J S f [Sayers.]

Engraving. Parodied by, or a parody of, No. 7277. A design based on the tickets of admission to Westminster Hall, which bore the name and arms of Sir Peter Burrell, Deputy Great Chamberlain;<sup>1</sup> in the centre of the escutcheon were the arms of his wife: three battering-rams placed horizontally. The crest was an embowed arm holding an olive-branch. In place of the rams' heads of the battering-rams are the heads, in profile to the l., of Burke, frowning, of Fox, smiling, and of Francis with a fixed stare. The arm of the crest holds a scourge whose lashes terminate in scorpions and is inscribed *Lex Parliamenti omnipotens*. Beneath the escutcheon is a motto on a scroll: *Sub libertate Tyran [sic]* which replaces the original motto: *Sub Libertate Quietem*. Two supporters have been added: Dexter, a weeping judge, his cap inscribed *Common Law*, holds a scroll whose words are scored through: *[Magna] Charta Judicium Parium aut Lex Terrae*. Sinister, Justice, looking up in terror at the scourge by which she is threatened, and dropping her scales.

Beneath the escutcheon is a view in miniature of Westminster Hall showing clearly the Managers' box (l.), in which Fox stands, violently declaiming; Burke sits next him frowning. A document inscribed *First Article* hangs over the side of the box. The head of Hastings, a good profile portrait, is turned towards Fox; on the r. are his three counsel in back view. Behind them are the heads of the peers, wearing hats, and on each side the Commons (l.) and the ladies (r.) in the peeresses' seats. At the far end of the hall the throne with the Queen's box and the Prince of Wales's box are freely sketched. The foreground is decorated by branches of leaves

<sup>1</sup> In right of his wife, Lady Priscilla Bertie, who with her sister was jointly hereditary Great Chamberlain of England.



(? olive) and an open book inscribed *From Envy Hatred & Malice and all Uncharitableness Good Lord deliver us.*

On 22 Feb., the seventh day of the trial, the peers decided, in agreement with Thurlow's speech, that the rules of the Courts of Justice in regard to the hearing of evidence should be followed, in place of the practice adopted in the impeachments of Strafford and others, the *Lex Parliamenti*, for which Fox argued. Wraxall, *Memoirs*, v. 69 ff.; Sir G. Elliot, *Life and Letters*, i. 195-6; *Trial of Hastings*, pp. 10 ff. See Nos. 7277, 7278, 7289, 7297, 7305.

Placed by Miss Banks among unpublished prints.

6 $\frac{3}{8}$  × 4 $\frac{1}{4}$  in.

## 7277 IMPEACHMENT TICKET.

FOR THE TRIAL OF W—RR—N H—ST—NGS ESQR

[c. Feb. 1788]

J.S. ft [Gillray.]

Engraving (coloured and uncoloured impressions). A parody of, or parodied by, No. 7276. The three battering-rams of the escutcheon are reversed and terminate in the heads of Burke, Fox, and Francis with rams' horns, but the necks of Burke and Francis are much reduced in width. The arm of the crest holds a bludgeon. The supporters are: dexter, a kneeling Indian wearing a loin-cloth, who clasps his hands with an expression of terrified anxiety. Sinister, Thurlow seated on the pan of a close-stool, his hands clasped and glaring fiercely, but with tears falling down his cheek. On the scroll is the motto *Sub Libertate Tyranni* (as in No. 7276). Beneath the coat of arms is a burlesqued view of Westminster Hall: Hastings kneels on the ground before Thurlow, whose seat is raised above three (?) clerks. There are no boxes, but Fox (l.) stands declaiming, Burke and (?) Sheridan sit on a bench beside him on the extreme l. Hastings's three counsel, Law, Plumer, and Dallas, sit on a corresponding bench on the r. Tiers of faces are indicated as a background. In a scroll on the l. are the words *From Bribery & Corruption Good Lord deliver us.* A corresponding scroll (r.) is inscribed *From Envy & Malice!!! Good Lord, deliver us.*

For Thurlow's supposed protection of Hastings see No. 7278, &c.; for the trial, No. 7269, &c. For the signature cf. No. 7146.

7 $\frac{1}{2}$  × 5 $\frac{7}{8}$  in.

## 7278 BLOOD ON THUNDER FORDING THE RED SEA.

[Gillray.]

*Pub<sup>d</sup> March 1<sup>st</sup> 1788. by S W. Fores, No 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). Thurlow, in his Chancellor's wig and gown, wades waist-deep in the sea, advancing towards the spectator. On his shoulders sits Hastings, in oriental dress, holding in each arm a large money-bag inscribed £4,000,000. Thurlow scowls; Hastings has a serene and contented expression. In the water (a sea of blood) are the mutilated corpses of Indians: three heads tied together by the hair float in the water; a man floats with a rope round his neck; there are also a scourge and birch-rod.

Thurlow was an open opponent of the impeachment of Hastings, but during the trial he 'by the consent of all contemporaries nobly sustained the dignity of British justice'. *D.N.B.* See No. 7276, &c. For Hastings

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and Thurlow see also Nos. 7264, 7267, 7272, 7273, 7275, 7276, &c., 7286, 7288, 7295, 7297, 7299, 7301, 7305, 7308, 7310, 7312, 7319, 7327. Contrast with this print No. 6955, also by Gillray.

Grego, *Gillray*, p. 95. Wright and Evans, No. 30.  
8 $\frac{7}{8}$  × 13 $\frac{1}{8}$  in.

## 7279 SUCH THINGS MAY BE. A TALE FOR FUTURE TIMES.

[? J. Baldrey.]

Price 2<sup>s</sup> 6<sup>d</sup> Plain or Coloured.

Pub<sup>d</sup> March y<sup>e</sup> 1. 1788. for J. Doughty & Co N<sup>o</sup> 19 Holborn London.

Engraving (coloured and uncoloured impressions). Hastings stands in a two-wheeled cart under a gibbet. Fox places the rope round his neck; Burke also stands in the cart dressed as a parson, in a long gown and bands, holding an open book. Sheridan (r.) pushes the cart from behind, looking at North (l.) who holds the horse's head. Large scrolls issue from the mouths of all five and are an important part of the design: Hastings says, *Walpole said every Man had his Price but Alas! I never could find out any of your Prices.* Burke says *A Poor Atonement this for Millions &c.* Fox says *A Poor Atonement do you call it Ned! Egad it would have been a devil of a Job for me, if my F——r had made such an atonement for — Unaccounted Millions.* (Lord Holland was called in a City Address to the King 'the public defaulter of unaccounted millions', see No. 4842, &c.) North says, *Dont you remember Sheri—— that my now R<sup>t</sup> Hon<sup>ble</sup> Friend often threat'ned to bring me to this or the Block.* (Cf. No. 7138.) Sheridan answers, *Psha Fred—you know that was only to frighten you from your Station — &c—but drive on, or our friend Edmund will stand preaching here all day.*

An attack on Hastings is combined with one on Fox and the Coalition. Similar in manner to No. 7264. For the title cf. No. 7251.

9 $\frac{1}{8}$  × 12 in.

## 7280 THE VIPER, A PROOF

[Dent.] *Designed by Hypocrisy*

*Executed by Ingratitude.*

Pub<sup>d</sup> for the Proprietor, by M<sup>r</sup> Moore, N<sup>o</sup> 48 New Bond Street March, 6<sup>th</sup> 1788.

Engraving. A colossal woman inscribed *Lady Leadenhall* sits on a rectangular pedestal inscribed *India Com<sup>y</sup>*. A serpent with the head of Pitt pierces her breast with a barbed fang, its body is inscribed *Declaratory Bill*. She holds up her l. hand, exclaiming, *Is this the Return for having fostered you into Power!* On the l. is part of the façade of the East India House. A file of soldiers fires point-blank at one of the windows; their banner is inscribed *Controul*. They are the 7<sup>th</sup> System. Their officer, Lord Controul (Dundas), stands in Highland dress with a drawn sabre, he gapes upwards to receive in his mouth the excrement which is being discharged from the posteriors of three men seated in three windows of the House. From two other windows the head of an ass looks out. Above the roof the head of Fox, irradiated like the sun, and inscribed *Candor*, smiles down at 'Lady Leadenhall'. Various emblems lie in the foreground (l. to r.): a cannon inscribed *Increasing Patronage*, on it are a crown, a thistle, and the number 57; beside it are cannon-balls inscribed *Scots Pills* and a paper inscribed *Four Regiments Job*. Round the pedestal of the India Company are a broken



anchor, a bale, and a shield broken in half on which the words *Charte* | *red Rights* have been scored through.

An attack on Pitt's Declaratory Bill on the powers of the Board of Control (see No. 7152) which led to a dispute with the East India Company, skilfully exploited by the Opposition and aggravated by the unpopularity of Dundas. The Company having denied the right of the Board of Control to send troops to India at the Company's expense (four regiments having been ordered there), the Bill declared that this right was given the Board by the India Act of 1784. Sheridan on 5 March 1788 called the measure of the Board of Control 'Scots pills for all sorts of oriental disorders'. *Parl. Hist.* xxvii. 111. The fall of the Government over the Bill was anticipated by many. See *Parl. Hist.* xxvii. 65-151, 177-263; Wraxall, *Memoirs*, v. 71-85; Buckingham, *Courts and Cabinets of George III*, i. 361-5; *Cornwallis Correspondence*, i. 349-50, 354-6; Twiss, *Life of Lord Eldon*, i. 179-85. See Nos. 7281, 7282, 7283, 7284, 7305, 7311, 7480, 7494, 7496.  $9 \times 7\frac{3}{4}$  in.

## 7281 DUN-SHAW,

*J S ft* [Gillray.]

*Pub<sup>d</sup> March 7<sup>th</sup> 1788, by S. W. Fores N. 3 Piccadilly*

Aquatint (coloured and uncoloured impressions). Dundas as a colossus (a shah or bashaw of the Indies) straddles across the ocean, one foot on the roof of the India House (l.), the other on a piece of land on the extreme r. representing Bengal. In the sea below his outstretched legs are several ships in full sail making for Bengal; the nearest is inscribed *troops*. Dundas wears a turban and crown, a cloak and oriental tunic with a kilt, bare knees and tartan stockings. His turban is inscribed *Charged M<sup>r</sup> F— with a design to shift the Crown from the Monarch's to his own head. M<sup>r</sup> D speech*. His arms are extended above his head pointing to, and nearly grasping, a sun in the upper l. corner of the design and to a crescent moon in the upper r. corner. Both have faces which look down with dismayed surprise at Dundas, who looks towards the sun. Beneath the title is inscribed:

"One Foot in Leadenhall Street, & the other in the Province of Bengal."  
*Vide M<sup>r</sup> D—s Speech.*

Dundas had attacked Fox's India Bill in 1783 for creating 'an immensity of patronage . . . which would follow . . . [Fox] to private life'. *Parl. Hist.* xxiii. 1402. His own exercise of Indian patronage was notorious and very unpopular, see No. 7153. He had quarrelled with the East India Company over the dispatching of four regiments of troops in the Company's ships. Dundas to Cornwallis, 6 and 26 March, *Cornwallis Correspondence*, i. 349-50, 354-6. See No. 7280, &c. For the signature cf. No. 7147.  $15\frac{3}{8} \times 10\frac{1}{8}$  in.

## 7282 AUSPICIUM MELIORIS AEVI.

[? Kingsbury.]

*Pub<sup>d</sup> Mar<sup>h</sup> 17 1788 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). Pitt, very drunk, leans against the wall of a room, his r. arm rests on a map inscribed *Gold Coast Bengal*; he points to the former name, saying, *de Claret—Claret—Claret—Tory—tory—tory*.

His chair (r.) has been overturned, under his feet are papers inscribed *List of India Directors*; in his l. hand is the *de-Claretory Bill*. On a table (l.) are wine-glasses and a decanter of *Claret*, empty bottles lie on the ground.

In the debate of 5 March 1787 on the Declaratory Bill, see No. 7280, &c., Pitt, instead of answering Fox, said that he was 'so much oppressed by indisposition' that he would postpone his reply. *Parl. Hist.* xxvii. 115. The indisposition was the result of having drunk deeply at a ball given by the Duchess of Gordon on the previous night: 'no Minister ever cut a more pitiable figure.' Bulkely to Buckingham; Buckingham, *Courts and Cabinets of George III*, i. 361. The allegation that Pitt's Indian policy was influenced by bribery derives from the accusations against Warren Hastings, cf. No. 7139, &c.

8 $\frac{3}{4}$  × 6 $\frac{3}{8}$  in.

## 7283 OPPOSITIONS ATTEMPT TO RAISE THE DEAD

Ƴ S f [Sayers.]

Pub by T Cornell 17<sup>th</sup> March 1788

Engraving. Fox, Sheridan, and Powys are engaged in opening a large rectangular tomb inscribed [H]ere lie [t]he Remains [of] Mr F—s *India Bill*. On the front of the tomb are two winged heads of cherubs and a scroll inscribed *India Bill*. Fox (l.), facing the inscribed end of the tomb, lifts the covering slab with both hands; the head of a skeleton looks out, holding out a crown in one hand, the other grasps the edge of the tomb and a cere-cloth inscribed *Patronage*. Sheridan (r.) stands in back view blowing a trumpet from which issues a scroll inscribed *it was opposed by a sencless Yell*; on the banner of the trumpet are the words *Compare the two*. Powys stands behind the tomb, leaning forward and blowing a trumpet, from which issues a scroll inscribed *a bold Measure characteristic of the Movers Mind*. On the extreme l., above Fox, is a bell inscribed *Vox Populi*, tilted at an angle which shows that it is ringing; from it issues a long scroll which falls into the tomb, inscribed: *Lie still if youre wise youll be d if you rise*. In the foreground are skulls and bones.

A satire on the attempt of the Opposition to maintain that Fox's India Bill had been misrepresented and was vindicated by the Declaratory Bill, which, they said, showed that Pitt's India Bill deserved the imputations which had falsely been cast on that of Fox. Sheridan called 'the clamour occasioned by the gross misrepresentations of Mr Fox's Bill, a senseless yell'. (12 March, *Parl. Hist.* xxvii. 188.) Powys denounced Pitt's India Bill as 'now appearing to be founded on fraud and duplicity . . .' (5 March, *ibid.*, p. 109). See Wraxall, *Memoirs*, 1884, v. 83. For the Declaratory Bill see No. 7280, &c.

7 $\frac{5}{8}$  × 6 $\frac{1}{4}$  in.

## 7284 EAST INDIA STOCKS.

[Dent.]

Pub<sup>d</sup> for the Proprietor, by W. Moore N<sup>o</sup> 48 New Bond Street & W. Dickie, Strand. March 17<sup>th</sup> 1788

Engraving. A man personifying the East India Company sits full-face, his legs confined in stocks inscribed *Con—troul*. The stocks are fastened by



a large padlock inscribed *Security*. He clutches the upright post of the stocks which is inscribed *Proprietary* and supports a ragged cap of *Liberty*. On the post hang two smaller padlocks inscribed *India Bonds*. His two coat-pockets have been turned inside out and are inscribed *Con—fidence*. He grimaces with alarm as Pitt approaches from the r. and draws from his person a substance inscribed *Dividend*. Behind Pitt (r.) is Dundas, in Highland dress, holding open a large sack, decorated with a thistle across which is the word *Annuities*, and inscribed *In—dian Budget*; it is labelled *Dictator's Wallet*. Both Pitt and Dundas have masks; Pitt holds his before his face, that of Dundas is firmly tied on. The word *Cha—rters* begins on Pitt's mask and ends on that of Dundas.

An attack on the Board of Control (see No. 7152) and on the East Indian policy embodied in the Declaratory Act, see No. 7280, &c.

6 $\frac{3}{4}$  × 10 $\frac{1}{2}$  in.

## 7285 THE STRUGGLE, FOR A BENGAL BUTCHER AND AN IMP—PIE.

[? Baldrey.]

Pub<sup>d</sup> March 18. 1788 for J. Doughty & C<sup>o</sup> at N<sup>o</sup> 19 Holborn. London.

Engraving (coloured and uncoloured impressions). Hastings stands holding one end of a large pie in his l. hand; in his r. he raises a knife to cut the pie. On the l. are Managers of his impeachment; on the r. are Thurlow and the Devil: both drag at Hastings and at the pie, but the latter party appear to be gaining. Small demons or imps emerge from the pie which personifies Impey. Burke clutches Hastings's coat and r. arm; a scroll issuing from his mouth extends above his assistants and is inscribed *For the sake of Injured Millions, I and my worthy Friends and Colleagues demand these Wretches as Victims to Publick Justice*. Fox clutches Burke, another man (? Sheridan) clutches Fox, his arm being linked in that of the man (? Windham) on the extreme l. A fifth man in back view clutches with both hands at the pie; a paper protrudes from his pocket inscribed *S<sup>r</sup> Elijah's Impeachment*, showing that he is Sir Gilbert Elliot who was entrusted with the case against Impey. Thurlow drags at Hastings's l. arm and clutches two large money-bags; a scroll issues from his mouth, forming a pendant to that of Burke: *And—for the sake of Consigned Millions, I—with the assistance of my old Friend and Colleague here am resolved to protect these worthy Gentlemen*. He wears his Chancellor's wig and gown; one hairy leg terminates in a cloven hoof. The Devil clutches Hastings's wrist and the pie; he is a ferocious muscular creature with webbed wings and scaly barbed tail. Hastings as usual wears oriental dress with a jewelled turban.

One of many satires on the impeachment of Hastings and on his supposed protection by Thurlow, see No. 7278, &c. For Impey see Nos. 7265, 7316, 8277.

7 $\frac{3}{4}$  × 11 $\frac{1}{2}$  in.

## WIFE & NO WIFE—OR—A TRIP TO THE CONTINENT

27 March 1788

A reissue of No. 6932, the final 6 of the date having been altered, and Holland's address altered to 50 *Oxford Str<sup>t</sup>*.

**7286 A DISH OF MUTTON-CHOP'S.**

‡ *S. ft.* [Gillray.]

*Pub<sup>d</sup> March 28<sup>th</sup> 1788 by S. W. Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). Pitt, Hastings, and Thurlow sit at a circular dinner-table on which is the King's head in a large dish. The dish is ornamented with a crown and the words *Mal . y . Pense*. Pitt (l.) sits in profile to the r. cutting off a piece of the tongue with a knife and fork. Thurlow, in his Chancellor's wig and gown, faces him, using two large spoons greedily (cf. No. 7166), he is taking brains from a hole in the King's forehead. Hastings, in oriental dress, sits between them gouging out an eye with a spoon and fork. Besides Pitt is a sauce-boat inscribed *Sauce*, beside Thurlow a bottle inscribed *Vinegar*.

An anticipation of the attacks on Pitt during the Regency crisis, cf. Nos. 7382, 7936, &c. For Thurlow and Hastings see No. 7278, &c. For the signature cf. No. 7416.

$7\frac{1}{8} \times 10\frac{3}{8}$  in.

**7287 THE SURPRISING STONE EATER,**

[Dent.]

*Pub<sup>d</sup> for the Proprietor by W. Moore. Bond Street & W Dickie, Strand, March 28<sup>th</sup> 1788*

Engraving (coloured impression). George III (H.L.), in profile to the l., leans back, a stone in his mouth, looking anxiously at a hand which holds out to him another 'stone'. An open box inscribed *Bulse* is on the l., as if held by the person (cut off by the l. margin) whose hand proffers the stone, and whose sleeve indicates Hastings. On both stones is the diamond of a pack of cards. The design is enclosed in an irregular diamond within a rectangle, in each corner of which is a quadrilateral diamond. Beneath the title is etched:

*With appetite of Farmer he'll feast  
On the hardest Stones brought from the East.*

For the diamond presented to the King through Hastings see No. 6966. The allegations were revived by the trial of Hastings and by the much advertised performances of a stone-eater, one of whose bills is in the Banks Collection, B.M.L. 1890. c. 15, fo. 86. See also *Gent. Mag.* xxxiv. 300; xli, pp. 448, 495. See Nos. 6978, 7288, 7295, 7359. For the King as a farmer see No. 6918, &c.

$3\frac{1}{2} \times 3\frac{1}{4}$  in.

**7288 THE DIAMOND EATERS, HORRID MONSTERS!**

[? c. March 1788]

Engraving (coloured impressions). Thurlow, George III, and Queen Charlotte (H.L.) look up with open mouths to receive the diamonds which Hastings (l.), standing behind Thurlow, pours into their mouths from a bag inscribed *Indian Plunder*. Thurlow (l.) and the King (r.) face each other in profile; Thurlow has the body of a demon and puts his r. hand on the breast of the King, his talons tearing off his garment and obscuring



his Garter star. The Queen sits between them, full-face. Hastings wears a jewelled turban and oriental dress.

A stone-eater was giving much-advertised performances in London in 1788, see No. 7287, &c.; for the Queen's jewels see No. 6978, &c.; for Thurlow and Hastings see No. 7278, &c. See No. 6966, &c.

$7\frac{5}{8} \times 6\frac{5}{16}$  in.

# 7289 THE SHADOW OF OPPOSITION "*Stat Nominis Umbra*"

J S f [Sayers.]

Publ<sup>d</sup> 31<sup>st</sup> March 1788 by Tho<sup>s</sup> Cornell

Aquatint. A design divided into two portions by a vertical line and a slanting line which diverges to the r. from the vertical line forming with it an obtuse angle. On the l. of this division are the Speaker and three members of the House of Commons; on the r. the Chancellor and three peers. Only a small part of the Speaker and his chair are visible on the extreme l. Fox stands facing him, his r. hand extended, his l. on his hip, a scroll inscribed *Consuetudo et Lex Parliamenti* issues from his mouth. Burke stands with his back to Fox, scowling with folded arms; his scroll is inscribed *Tropes Figures and a long Speech*. Sheridan stands in back view, facing Burke and bending forward, his scroll is *Speech all Point*.

The figures on the r. have similar attitudes to those on the l., only the extreme l. of the Chancellor and Woolsack being visible. Loughborough, in back view, wearing a judge's wig and gown, says *Lex Parliamenti*; Stormont says *Long Speech*. Lord Derby, turning to the r. in a mincing attitude, says, *Point de tout*. Beneath the titles is etched:

*Each Patriots Speech another Speech affords  
The C . . . ns have their Echo in the L . . . ds  
Thus Opposition proves the Assertion true  
That even Shadows have their Shadows too*

The six members, but not the Speaker and Chancellor, are aquatinted to resemble shadows.

For the controversy whether the impeachment of Hastings was to be according to the rules of the Courts of Law or according to the law of Parliament see No. 7276, &c. The question was debated in the Lords on 21 Feb. 1788; Loughborough, Stormont, and Derby spoke. *Parl. Hist.* xxvii. 54 ff.

Also an impression before aquatinting, with inscriptions but without publication-line.

$6\frac{15}{16} \times 6\frac{1}{4}$  in.

7290-7294

A set of W.L. portraits by Sayers (cf. Nos. 6052-77, 6637-43).

# 7290 [BROOK WATSON.]

J S f

Publ<sup>d</sup> by Ja<sup>s</sup> Bretherton 31<sup>st</sup> March 1788

Engraving. Alderman Watson stands in profile to the r., bending forward, his wooden leg concealed behind a bench (l.); he holds out a document with a pendent seal inscribed *Pension for Services*. From the bench, on

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which is his hat, hangs a paper inscribed: *Mem<sup>da</sup> of Import<sup>ce</sup> To say a few short Words about myself Trade Independent &c. one word more I will not receive one Farthing of my Pension till . . . the next Gen<sup>l</sup> Election is over.* The last six words have been scored through.

Watson was a favourite butt of the Opposition; the pension was £500 a year granted to his wife, see No. 6965. Sayers's hostility was perhaps evoked by his opposition to the Shop Tax, 13 March 1788. *Parl. Hist.* xxvii. 175. 7×4 $\frac{3}{8}$  in. (pl.).

## 7291 [JOHN SAWBRIDGE.]

ƒ S f

*Publ<sup>d</sup> by Jas Bretherton 31<sup>st</sup> March 1788*

Engraving. Alderman Sawbridge stands in profile to the l.; he bends forward, holding out his hat in his l. hand; in his r. is a paper inscribed *Motion for Reform in the Representation.*

For Sawbridge's motions in favour of Parliamentary Reform cf. No. 6788 where he is represented as one of the bores of the House. See Rose, *Pitt and National Revival*, 1911, p. 178. *City Biography*, 1800, pp. 87 ff.

6 $\frac{3}{8}$ ×4 $\frac{3}{8}$  in. (pl.).

## 7292 [PHILIP FRANCIS.]

ƒ S f

*Publ<sup>d</sup> by Jas Bretherton 31<sup>st</sup> March 1788*

Engraving. Francis, wearing his hat, stands in a theatrical attitude, his head turned in profile to the r., glaring fiercely (as in No. 7268). His fists are clenched, the l. arm across his breast. Beside him is etched:

*"I hate Alonzo"*

*Zanga*

Francis, inveterate enemy of Hastings, cf. No. 7268, is represented as Zanga in Dr. Young's *The Revenge* (1721).

Reproduced, Parkes, *Memoirs of Francis*, 1867, ii, frontispiece.

6 $\frac{3}{8}$ ×4 $\frac{3}{8}$  in. (pl.).

## 7293 [SIR JAMES ERSKINE.]

ƒ S f

*Publ<sup>d</sup> by James Bretherton 31<sup>st</sup> March 1788*

Engraving. Erskine stands in profile to the l.; he bends forward, resting both hands on the table of the House of Commons, part of which is visible on the l. His half-closed eyes give him an almost imbecile expression, cf. No. 7151.

6 $\frac{3}{8}$ ×4 $\frac{3}{8}$  in. (pl.).

## 7294 [PHILIP ROSENHAGEN.]

[? 1788<sup>1</sup>]

[Sayers.]

Engraving. Rosenhagen, fashionably dressed, stands in profile to the l., holding his hat and cane. He gazes with a complacent smile at a bust

<sup>1</sup> The print was not published. Note by Miss Banks.



portrait of Lord Lansdowne. Beside him is etched *In te Domine speravi*.

The Rev. Philip Rosenhagen (? 1737-98) was an intimate at Shelburne House and popular in the Prince of Wales's circle until he became a Pittite, perhaps in consequence of his repeated refusal to perform the marriage of Mrs. Fitzherbert and the Prince. *D.N.B.*

The water-colour drawing for this is in the Broadley Collection, vol. iv, Westminster Public Library.

7×4½ in.

**7295** A PURGING DRAUGHT FOR EXTRACTING DIAMONDS  
FROM THE RICH MINE OF BENGALL [? March 1788]

*Publish'd as the Act Directs by Crawford Middle Row Holbourn*

Engraving (coloured impression). Hastings (l.) stands facing the much taller Thurlow, who pulls from his mouth a long rope of jewels, coils of which lie on the ground. Fox and Burke (l.) kneel behind Hastings, pulling from his posteriors similar ropes of jewels. Hastings says, *These Monsters will tear out my very Intrails*; Thurlow says, *He shant be hurt if his Gut holds out*; at his feet lies a medicine-phial inscribed *Justice* which is spilling its contents. Fox says, *We'll Gutt him*; Burke says, *The sight of these is good for the Eyes*. George III (r.), seated behind Thurlow in an ornamental chair, eats the end of a long rope of jewels which lies in coils on the floor. He says, *These is provision for a K——g poor soul I'll take care he shan't be hurt*.

One of many satires on the proceedings against Warren Hastings. For the King as a diamond-eater cf. No. 7287, &c.; as a protector of Hastings, No. 7273. For Hastings and Thurlow see No. 7278, &c. For the trial see No. 7269, &c.

8⅔×12½ in.

**7296** THE ROYAL CAPTAIN. [1 Apr. 1788]

Engraving. *Rambler's Magazine*, vi. 104. The interior of a captain's cabin. Under the slanting window is a settee on which the captain embraces a black girl. On the wall (r.) is an oval mirror, the frame surmounted by a royal crown.

The text explains that Prince 'Henry' (i.e. William Henry) had vowed to his father not to yield to the temptations of the fair. He found every satisfaction in 'the lovely Wowski'. See No. 7260.

5⅞×3⅝ in. B.M.L., P.C.

**7297** A SLOW AND SURE DELIVERANCE, AN ANTICIPATION  
SKETCH

[Dent.] *Designed by Craft* [? Calcraft]. *Executed by Lucre*

*Pub<sup>d</sup> for the Proprietor by W Dickie, Strand and J. Brown, Holborn.*  
*April 2<sup>d</sup> 1788*

Engraving. Two lawyers (Plumer and Dallas) in wig and gown carry (r. to l.) an ornate palanquin in which Hastings is seated, wearing his accustomed jewelled turban; he raises a curtain to look out. On the palanquin (which in form resembles a sedan chair) are the initials *W H*. A third lawyer (l.), Hastings's leading counsel, Law (l.), marches in front with a triumphant gait; he holds his *Brief* in his l. hand, in his r. a large

money-bag inscribed *Fee*. Beside him is a signpost pointing *To St. James's*. Beside the palanquin walks Thurlow holding out a sword inscribed *Justice*, the point supporting an enormous hat on whose crown is a royal crown. This completely protects the palanquin from a blast directed against it from the head of Burke, which emerges from clouds in the upper l. corner of the design. His hand also emerges, holding a roll inscribed *Impeachment*. In Thurlow's l. hand is a money-bag inscribed *Treatise on Friendship*. These four protectors of Hastings are walking on the heads of a crowd of peers wearing coronets who are all asleep. Among them is one bishop on whose head Thurlow tramples. Across them is written *Honor*. In the background (r.) is a hill on whose summit is a post surmounted by a weathercock and inscribed *Evidence*. A hand attached to the post points downwards and to the l. inscribed *To the High Court*. Fox and Sheridan toil up the hill holding the poles of a carrying-chair in which sits a man grasping a large money-bag inscribed *Treatise on the Yellow Jaundice*. Fox turns to him, saying, *Why not Swear here what you asserted elsewhere?*

One of many satires alleging the venal protection of Hastings by Thurlow and the King. It anticipates his acquittal and illustrates the contrast between the accusations of the Managers and the evidence of the witnesses. The witness carried by Fox and Sheridan may be Fox Calcraft, examined on 29 Feb., who, though called by the prosecution, gave evidence markedly in favour of Hastings. *Trial of Warren Hastings*, 1796, p. 23. The peers, each of whom would give his verdict, 'on my honour', are asleep. The days on which evidence was taken were considered very uninteresting by contrast with the theatrical rhetoric of the Managers (cf. Mme D'Arblay's *Diary*, 1905, iv. 367). Though the trial opened before 160 peers, only 29, those who had attended during the greater part of the trial, recorded their votes. For the trial see No. 7269, &c.; for the supposed venality of the King and Thurlow, Nos. 7278, &c. For the attitude of the peers see No. 7300, &c. For the dispute as to whether the rules of the Courts relating to evidence were to be followed see No. 7276, &c.

9½ × 13½ in.

## 7298 THE MORNING AFTER MARRIAGE—OR—A SCENE ON THE CONTINENT.

*Plenipo Georgy fecit.* [Gillray.]

*Pub<sup>d</sup> April 5<sup>th</sup> 1788. by W. Holland N<sup>o</sup> 50 Oxford Str<sup>t</sup>*

Engraving (coloured impression). A sequel to No. 6932 which was reissued 27 March 1788. The final figure of the date appears to have been altered from 6 to 8. The Prince and Mrs. Fitzherbert in the bedroom of a French inn; a maidservant enters (l.) with a tea-tray. The Prince, yawning and stretching with a dissipated air, is seated on the edge of a table; the revelry of the past night is indicated by an overturned decanter, broken wine-glass, and a broken candle. Another candlestick and broken wine-glass lie on the ground, together with the Prince's top-boots. He wears slippers and his stockings are ungartered, the *honi soit qui mal y [pense]* ribbon hanging round his leg. Mrs. Fitzherbert, seated on the bed, draws on a stocking; her garter inscribed *Fox* lies on the ground (cf. No. 7306). The bed is heavily draped with fringed curtains. The Prince's feathered hat hangs on the wall.

Grego, *Gillray*, p. 96. Wright and Evans, No. 33.

15½ × 19½ in.



## 7299 AN INDIAN PRINCE ON A VISIT TO A FRIENDLY COURT

Pub<sup>d</sup> April y<sup>e</sup> 10<sup>th</sup> 1788 by J Berry N 129 Oxford Road,

Engraving. Hastings walks (r. to l.) towards Westminster Hall, which is sketched in the upper l. corner of the design, and indicated by a signpost inscribed *New Palace Yard*. He is preceded by a young military officer, evidently Major Scott, holding a hookah, the smoke from which is inscribed *Articles of Impeachment*. Hastings is smoking the hookah, saying, *Old care in a Whiff of Tobacco I'll Smother*. He wears a jewelled and feathered turban, tunic, and knee-breeches with a long cloak which is held up by two little black boys (r.). Thurlow walks behind him, holding over his head a large fringed umbrella, and saying, *My Magnimity [sic] will cover a Multitude of thy Crimes and Misdemeanors*. In the lower l. corner of the design is a gibbet inscribed *The Governor*, from which dangles a noose. Beneath it sit two dogs with the heads of Fox and Burke. Fox (r.) says, *Brother Edmund I'll finish the Law*. Burke says, *I'll bring the Culprit to Justice*.

One of many satires on the supposed protection given to Hastings by Thurlow, see No. 7278, &c.

9 × 13 in.

## 7300 THE MANAGERS IN DISTRESS.

J S f [Sayers.]

Pub<sup>d</sup> 11<sup>th</sup> April 1788 by Tho<sup>s</sup> Cornell Bruton Street

Engraving. A stone bridge across a river collapses, all its piers having broken. Fox clings to the central piece of masonry which is falling; he says: *D\*\*n the Piers they won't support us*. Burke falls head foremost into the water, clutching a roll inscribed *Impeachment*. Courtenay's head wearing a hat emerges from the water; a pair of legs and hands with a floating bag-wig are identified as Sir James Erskine.

One of several prints prophesying the failure of the prosecution in Hastings's trial owing to the attitude of the peers; see Nos. 7297, 7310.

6½ × 7½ in. (pl.).

## 7301 ENGLISH SLAVERY; OR, A PICTURE OF THE TIMES.

[? After F. G. Byron.]

London. Published by William Holland, Printseller, at Garrick's Richard, N<sup>o</sup> 50 Oxford Street, near Berner's Street, April 1788.

*Holland's Caricature Rooms are now open, presenting a general Exhibition of all the distinguished Caricatures that have been published the last Ten Years, with many original Paintings and drawings of high celebrity: Admittance, one Shilling.*

Engraving. A strip design in the manner of Bunbury's *Long Minuet* (No. 7229) on four sheets; on the first is an additional imprint: *Pub. by William Holland N<sup>o</sup> 50 Oxford Street April 3 1788*, and on the third a similar imprint, dated *April 13*. The words are etched above the heads of the speakers.

[1] Thurlow, in Chancellor's wig and gown (l.), and the King (r.) sit facing each other on each side of a small rectangular table. On the table is a small box inscribed *B—— [bulse]* and a money-bag inscribed *100,000*.

The King, his r. arm resting on the table, says, *I would not for the world touch either*. Thurlow answers, *Nor I, by G—d!* For the bulse see No. 6966, &c. See also No. 7278, &c.

[2] Queen Charlotte, her hair and shoulders covered with jewels, is seated, in profile to the r., in a small armchair playing a square piano (inaccurately drawn). She looks up with a pleased smile, saying, *Pounds, shillings, pence and farthings, I Have at my fingers end*. The words *Pounds, Shillings Pence* are repeated on her open music-book. For her supposed miserliness see No. 7836, &c.

[3] Mrs. Fitzherbert (r.) leads the Prince of Wales (l.) by a chain attached to his wrists; he puts his r. hand on his heart, turning to her with a smile, and saying, *Delightful Slavery! A day, an hour; of such sweet bondage is worth an eternity of celestial happiness*. He wears a military coat with epaulettes. She says, *Who can behold without transport "the glass of fashion, and the mould of form, the observ'd of all observers smiling in chains!"* She is richly dressed, her hair decorated with three ostrich feathers, flowers, and jewels. The Prince's feathers are repeated in embroidery on her petticoat and on her shoe-buckles.

Sheet 2. [4] Hastings, in oriental dress, is seated in a chair, looking to the r., while Pitt (l.) stands beside him, holding his bared r. arm and a basin, which catches the blood from an incision. Pitt says, *Courage, my dear friend, you will find wonderful benefit from this bleeding*. Hastings says, *I trust entirely to your skill for my recovery*. It is suggested that Pitt's assent to the impeachment (see No. 7139) was given to protect Hastings.

[5] The Duke of York (l.) seated with Fox and Admiral Pigot at a card-table. His fists are clenched, his r. arm raised; he exclaims with an angry expression *D—n the Dice! never got such a plucking in my life!* Fox, who sits opposite him, and Pigot extend their hands with a propitiatory gesture; Fox says, *Don't be so furious, try another cast for ten thousand*. Cards and dice are on the table; a plucked goose emerges from a dice-box at the Duke's feet. For the gaming of the Duke of York (who lost large sums to Pigot) see General Grant to Cornwallis, 6 Apr. 1788, *Cornwallis Correspondence*, i. 362–3. Cf. Nos. 7359 (9), 7914, 8062, 8073, 8095.

[6] Lady Archer sits at a dressing-table whose mirror reflects her profile, painting her face; her legs are crossed in a manner then considered indecorous. A monkey sits on the back of her chair imitating her actions. Behind her (l.), and with her back to her, kneels one of Lady Archer's daughters, her hands tied behind her back. She weeps, saying, *Pon my honor, mamma, I'll not attempt to run away*. On the ground (r.) lies an overturned bird-cage with an open door. Lady Archer tried to prevent the marriage of her beautiful daughters, who were co-heiresses of their father's estate; the eldest married the Earl of Plymouth 30 May 1788, the youngest married Henry Howard of Corby 4 Nov. 1788. See Huish, *Memoirs of George IV*, 1830, pp. 248 ff. On 29 Feb. 1788 Storer writes: 'Lady Archer's three daughters have made a secession from their mother's house, and have set up a separate establishment.' *Auckland Correspondence*, i. 472. See Nos. 7428–30. For Lady Archer see also No. 5879, &c.

Sheet 3. [7] Miss Farren seated in a chair in profile to the r., holding an open book, looks at Lord Derby who stands legs astride, arms extended, saying, *I think this attitude will eclipse the Prince's Bow!* (see No. 7439). She says, *Admirable, my Lord! quite new too! never saw such grace and dignity in my life!* She appears to be assisting at his rehearsal of a part, cf. No. 7215. For Derby's attachment to Miss Farren see No. 5901, &c.



[8] A fat and ugly parson sits at a circular table eating greedily. On the table are a sucking-pig, two decanters, &c. Behind his back (l.) stands the Devil dressed as a cook with cap and apron. He is lashing a sucking-pig which he holds by the tail, saying, *You shall find him as tender as a chicken, master.* The parson answers, *That's right, Cook, twig the rascal well, give him a Negro flagellation!* One of many satires on the tithe pig, and on the gormandizing parson.

[9] Burke, an emaciated parson, stands in a pulpit in profile to the l., his hands on an open book, saying, *And behold he lived upon the fat of the land and was fed with good things!* Probably a satire on Burke's financial difficulties.

Sheet 4. [10] A very slim and foppish young man is seated at a dressing-table whose draped oval mirror (r.) reflects his face. He applies a cosmetic to his cheek. On the table is a high Kevenhuller hat and a box inscribed *Chicken Gloves*. Beneath is written in a contemporary hand 'H. Greville. vid. follies of fashion'. He is probably Charles Greville, 1762-1832, fifth son of Fulke Greville of Wilbury, Wilts., and father of the diarist.

[11] A lady wearing a large feathered hat stands clasping her hands to her breast and saying (or singing) *My heart, my good heart, says my Henry is true.* She turns her head in profile to the r., towards a box in which Prince William, wearing a ribbon and star and seated in profile to the l., claps ecstatically, saying, *Bravo! bravissimo! encore!!!* She is identified in a contemporary hand as Mrs. Billington (at this time singing at Covent Garden as well as at concerts).

The title reflects the agitation for the abolition of the slave trade, the committee (afterwards the famous Abolition Society) meeting for the first time on 22 May 1787. Cf. No. 7303. Similar in manner to No. 7439.

Advertised by Holland as 'English Slavery . . . exhibiting twenty Public Characters just as the World would wish to see them. Price 7s 6d. or 13s 6d coloured'. Catalogue appended to *Jordan's Elixir of Life* . . ., 1789.  $8\frac{1}{8} \times 25$  in.

**7301A** A reduced copy probably from a book and resembling the folding plates to the *Hibernian Magazine*. The groups are arranged from l. to r. as in No. 7301, but each figure is reversed and the groups are in two rows, one above the other.

$6\frac{5}{8} \times 17$  in. (pl.).

## 7302 THE FIRST CHARGE—EXIT IN FUMO—

J S f [Sayers.]

13<sup>th</sup> April 1788 Publ<sup>d</sup> by Tho<sup>s</sup> Cornell Bruton Street

Engraving. A design divided by a vertical line on one side of which is Burke (r.) declaiming with raised arms and downcast head; on the other (l.) a scene in India illustrating his speech. An Indian, Cheyt Singh, looks over a high stone wall whose parapet is decorated with plants in vases, saying, *Gadzooker He has taken my Hooker.* On the ground beneath the wall are two hookahs puffing out smoke, and the leg of a seated soldier, his body being cut off by the edge of the design. Burke, facing r., exclaims, *Guilty of not suffering him to smoke for the space of two Days.*

A satire on the proceedings of 11 April, the thirteenth day of the trial, and the last day of the first, or Benares Charge. One of the alleged insults

offered to the Rajah of Benares after his arrest was the taking away of his hookah: a witness said this was 'not more than taking from an English gentleman his snuff-box'. Burke dilated on the effect of the deprivation: 'the smallest alleviation of his misery was of importance . . .'. *Trial of Warren Hastings*, 1796, pp. 27 ff. Cf. Nos. 7307, 7309, 7313; similar satires on exaggerated allegations of the Managers. For the trial see No. 7269, &c.

$5\frac{7}{8} \times 6$  in.

### 7303 THE SLAVE TRADE

[Dent.]

*Pub<sup>d</sup> as the Act directs, for the Proprietor, by W. Moore N<sup>o</sup> 48 New Bond Street & W Dickie, opposite Exeter change, Strand, April 15<sup>th</sup> 1788*

Engraving. The King stands in profile to the l., looking upwards, surrounded by obsequious ministerialists and others. Pitt is prone at his feet kissing his toe. Dundas, in Highland dress, kneels behind him, kissing his posterior. Behind Dundas, stooping low, are two lawyers, the Attorney-General (Arden) and the Solicitor-General (Macdonald). A third man on the extreme r. bows low. In front of the King and behind Pitt, Kenyon kneels with clasped hands. Next him is Wilkes. Two men bowing on the r. are Sydney (l.) and probably Carmarthen. Two other persons are partly visible, one of whom appears to be a bishop. The heads and hands of all but the King are shaded to indicate a negroid complexion.

Cf. No. 7124. The title reflects the rapid growth of the Abolition movement, cf. No. 7301.

$7\frac{5}{8} \times 10\frac{5}{8}$  in.

### 7304 TRYAL OF HASTINGS WESTMINSTER HALL

ƒ N 1788 [Nixon.]

*Published April the 22 by E. Harding N<sup>o</sup> 132 Fleet Street*

Engraving. Thurlow, in Chancellor's wig and gown, is seated on the r. centre, but the canopy of state under which he actually sat is not shown. Spectators sit and stand, six on his r., four on his l.; they are probably caricature portraits but cannot be identified. A man wearing a ribbon and star with a sword has some resemblance to Sydney (who had no order). One man yawns, another looks through a glass, smiling.

For the trial see No. 7269, &c. Similar in design and manner to No. 7316.

$4 \times 8\frac{1}{2}$  in.

### 7305 A FORCIBLE ENTRANCE INTO LEADENHALL-STREET; BY MASTER BILLY DECLARATORY UPON A DUN'D—ASS.

[? Baldrey.]

*Pub<sup>d</sup> April 24. 1788. by Jos<sup>a</sup> Baldrey N<sup>o</sup> 19 H. Holborn. London.*

Engraving. Pitt (r.), seated on an ass with the head of Dundas, rides along Leadenhall Street (r. to l.) preceded by Thurlow. On the l. are Britannia,



heavily burdened with taxes, and Justice, dropping her scales in alarm at the attitude of Thurlow who threatens to strike her with a rolled document inscribed *Law* (see No. 7276, &c.). Pitt, not caricatured, sits composedly on his ass; in his r. hand is a sabre inscribed *Obstinacy*, on his l. arm an oval shield on which are a crown and the words *Patronage Numbers*. His rein is inscribed *Controul*. From Dundas's neck hangs a large open book, its l. page inscribed *A Volume of Considerations for dropping the Impeachment of S<sup>r</sup> Tho<sup>s</sup> Rumbold Humbly Dedicated to the R<sup>t</sup> Hon<sup>l</sup> H. Dundas by his most Obed. Humble Serv<sup>t</sup> Tho<sup>s</sup> Rumbo[ld]*. The opposite page consists of four bank-bills or cheques for £500. The ass tramples on papers inscribed *Rights, Charters, Privileges*. Thurlow tramples on *Precedents* (i.e. those of the impeachments of Strafford, &c., see No. 7276, &c.). Britannia, on the extreme l., walking away from the procession, stoops under her burden, composed of interlaced ribbons inscribed: *Wheel Tax, Hat Tax, Shop Tax, Hat Tax, House Tax, Horse Tax, Commutation Tax, Receipt Tax, India Bill, Declaratory Bill, Glove Tax, Servants Tax*. Behind the procession are the houses of Leadenhall Street with part of the India House on the extreme l. Behind Pitt (r.) is a shop with a large shuttered window on which is a placard:

*This Shop and House to Let: | the Trade removing to a | Smaller: | according to the very judicious | learned, and Philanthropick | Advice, of | The R<sup>t</sup> Hon<sup>ble</sup> W<sup>m</sup> Pitt.*

A comprehensive attack on Pitt, Thurlow, and Dundas which covers the Board of Control, see No. 7152, &c., the conduct of the trial of Hastings, see No. 7269, &c., the Declaratory Act, see No. 7280, &c., and the taxes of 1784-7, especially the Shop Tax, see No. 6798, &c. Dundas is accused of taking bribes for dropping the prosecution of Rumbold, see No. 6169. The title indicates that the chief subject of attack is ministerial oppression of the East India Company by the Declaratory Act, &c. Similar in manner to No. 7261.

9 $\frac{3}{8}$  × 13 $\frac{1}{8}$  in.

### 7306 THE ROYAL JOKE,—OR—BLACK JACKS DELIGHT.

[Gillray.]

*Pub<sup>d</sup> April 25: 1788. by S. W. Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A scene in Carlton House. The Prince of Wales, seated in a chair, holds a stout, good-looking lady (Mrs. Sawbridge) across his knees and chastises her with upraised hand; she holds out her arms imploringly. Alderman Sawbridge (r.) faces her in profile to the l., playing a fiddle and dancing; from his pocket hangs a piece of music inscribed *The Reform. a new Motion*. On the extreme l. Lady Archer stands in profile to the r., holding a driving-whip, and pointing angrily at the injured lady. A little girl (Sawbridge) stands full-face, clasping her hands in horror at the treatment of her mother. Behind are a number of onlookers: a very fat lady in profile to the l. is Miss Vanneck. Mrs. Fitzherbert watches, not displeased; Fox, his arm round her shoulder, gazes amorously at her. George Hanger stands in profile to the l. The other figures are less characterized but a profile head (r.) resembles Lord Derby. On the wall (r.) is part of a T.Q.L. portrait, the head cut off by the upper edge of the design, inscribed *Sir G<sup>o</sup> Van-Ne[ck]*. Beside it is a

stag's head on which hangs a man's hat, just above Sawbridge. After the title is etched *A Hint for a new Reform*. 'Black Jack' is Sawbridge, who was swarthy, and a consistent advocate of Parliamentary Reform. In the background (r.) are persons dancing.

The persons have been identified by Miss Banks. Mrs. Sawbridge was a noted beauty, see *Asylum for Fugitive Pieces*, ii. 177. She was a daughter of Sir William Stevenson, a Lord Mayor, and was an 'Opposition lady'. *Cornwallis Corr.* i. 435. The scandal or scandals depicted are probably imaginary: there is nothing in the character or history of Sawbridge to give colour to such allegations, while it is well known that Fox had gravely offended Mrs. Fitzherbert, but cf. No. 7298.

Grego, *Gillray*, pp. 96-7.

9 $\frac{1}{8}$  × 13 $\frac{1}{4}$  in.

Two other states, the title altered, imprint as above:

**7306<sub>A</sub>.** THE ROYAL JOKE,—OR—SAWBRIDGE'S-DELIGHT.

**7306<sub>B</sub>.** THE ROYAL MINUET,—OR—SAWBRIDGE'S-DELIGHT.

**7307** A REVERIE OF PRINCE DEMETRIUS CANTEMIR, OSPI-  
DAR OF MOLDAVIA—

J S f [Sayers.]

Publ<sup>d</sup> 26 April 1788 by Tho<sup>s</sup> Cornell Bruton Street

Engraving. Burke sleeps in a half-reclining position, his arms folded, legs extended, spectacles pushed up on his forehead. On a pedestal above his head (r.) is a bust inscribed *Mahomet*, a fierce-looking, mustachioed man. A hanging lamp burns before it. On the r. is Burke's reverie or dream: A Turk sits cross-legged on a divan holding out his arms eagerly to a young girl who is being brought to him by his mother, an elderly woman, who says, grinning, *I have procured another Lamb for my Lord*; the girl turns away with a gesture of distress. Above the Turk's head is an open book inscribed *Koran*. Beside Burke in the foreground (r.) is propped an open book inscribed: *And I have observed that the greatest Degree of Respect is paid to Women of Quality in the East and that the strongest Instances of Maternal Affection & filial Duty prevail there.*

#### Notes

*Note Begum*—*The Viziers Mother frequently procures one of the most beautiful Virgins whom she adorns with Pearls and precious stones and brings to the Vizier whom she calls her Lion and desires him to take her to his Arms, this he most religiously performs and she is afterwards consig[ned] to the Zenana with 200 others whom he never sees a second Time.*

A satire on Burke's speech on 22 April, when, to prove the veneration due by the Mahometan religion to 'the parental character', he quoted a treatise of Demetrius Cantemir. A passage read by the clerk stated that though young virgins were sent as presents to the Sultan 'yet he touches none of them but what is brought by his mama'. *Trial of Warren Hastings*, 1796, p. 40. Cf. Nos. 7302, 7313, similar satires on a speech by Burke. For the trial see No. 7269, &c.

6 $\frac{3}{8}$  × 6 $\frac{3}{8}$  in.



## 7308 THE WESTMINSTER HUNT.

[Gillray.]

*Pub<sup>d</sup> April 27<sup>th</sup> 1788. by S. W. Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A pack of hounds is in full cry after an animal with the head of Hastings which runs through the gate of St. James's Palace (r.). He wears a turban; a collar round his neck is inscribed *Hyæna*, and a large bag inscribed *Diamonds & Rupees* is tied to his tail. The hounds are being whipped back by Thurlow (l.) who rides an ass with the head of the King, shouting *Back! Back!* He wears a hunting-cap and boots with monstrous spurs, with his Chancellor's wig and gown. He is riding over the hounds who have the heads of the leading Managers of Hastings's impeachment. North (not a Manager) lies prostrate and apparently dead under the ass's heels. Burke is being crushed under the animal's off foreleg, while the other kicks Fox. The foremost of the pack is Sheridan, his collar inscribed *Drury Lane*. Behind him are Fox, a dog whose collar is inscribed *Francis* (not a Manager, see No. 7268), and Michael Angelo Taylor, his collar inscribed *Law-Chick*, see No. 6777. The King's head is in profile to the r., his saddle is ornamented with a crown and a jewel is suspended from his neck, probably the famous diamond, see No. 6966, &c. Two sentries stand at the gate of the Palace with pens in their caps, probably indicating that they are the two Secretaries of State,<sup>1</sup> Sydney (l.) and Carmarthen (r.), to whom there is some resemblance, and who are peers, cf. No. 7300, &c.

One of many satires on the supposed venal protection given to Hastings by Thurlow and George III, see Nos. 7273, 7278, &c. For the trial see No. 7369, &c.; for the King as an ass cf. Nos. 5669, 5683, 6007, 6387.

Grego, *Gillray*, p. 97 (copy). Wright and Evans, No. 35.

$9\frac{1}{8} \times 13\frac{3}{8}$  in.

## 7309 THE PRINCESS'S BOW ALIAS THE BOW BEGUM.

J S f [Sayers.]

*Pub<sup>d</sup> 1<sup>st</sup> May 1788 by Tho<sup>s</sup> Cornell Bruton Street*

Engraving. An elderly Indian princess, seated on a stool in profile to the l., her hands deprecatingly extended, receives the obeisance of Burke, Fox, and Sheridan. She says, *dear Gentlemen this is too much now you really distress me exceedingly* ('exceedingly' has been struck out). Burke kneels at her feet, head bent down, supporting himself on his l. hand; his r. hand is on his breast; he frowns, his spectacles are on his forehead. He is between Sheridan and Fox. Fox stands full-face, holding his hat to his breast; his bow is less low. On the r. seven bag-wigs are in positions corresponding to those that they would take if on the heads of persons making low bows to the Begum. Below them are three swords whose hilts are decorated with large ribbon bows or favours, also as if worn by invisible persons doing homage to the Begum. Sheridan wears a similar sword. Both wigs and swords are inscribed *et cætera*.

Under the Begum's seat appear the head and arms of Francis as if emerging from the ground; he fixes Burke and the others with a con-

<sup>1</sup> In Wright and Evans they are identified as Sydney and Pitt. Sydney's *vis-à-vis*, scarcely recognizable, resembles Pitt in No. 7312.

spiratorial stare, his finger across his lips, saying, *I am at the Bottom of it*. Behind and above the Begum's head is a picture of a row of conical mountains; a mouse issues from a hole in the nearest mountain. The frame is inscribed *Parturiunt Montes nascetur ridiculus mus*. Beneath the title is engraved *Bow wow wow, fal la! &c &c<sup>a</sup>*.

A satire on the second charge against Hastings relating to the Begums of Oudh. The younger Begum, the mother of the Nabob, was referred to by the Managers as the Bow Begum, and they laid great stress on 'the high dignity and respect due to the Princesses of Oude'. *Trial of Hastings*, pp. 40, 41 (22 and 23 April). The bag-wigs and swords indicate court dress (which distinguished the Managers from other M.P.'s at Hastings's trial) worn from respect to the Begum.

Francis, though excluded by the vote of the House of Commons from being one of the Managers of the prosecution, since he was the personal enemy of Hastings, was requested by the Managers (18 Dec. 1787) to give them his assistance, and his frequent attendance at their committee. See Parkes, *Memoirs of Francis*, ii. 243-4 (where this print is mentioned). See No. 7268. For the trial see No. 7269, &c.; for the Begums, No. 6277 and index. See No. 7312, a retort by Gillray to this satire.

*The World*, 2 May 1788: 'A very happy Print of the Mountain in Labour, or the *Bow Begum* is about to appear.' The title derives from *The Prince's Bow*, No. 7439, as well as from the Begum.

Another impression, the word 'exceedingly' erased from the paper.

8 × 11 in.

### 7310 MARKET-DAY.

[Gillray.]

*Pub<sup>d</sup> May 2<sup>d</sup> 1788. by S. W. Fores. N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). The cattle-pens (r.) of Smithfield Market are filled with cattle with the faces of peers and draped with ermine-trimmed robes.<sup>1</sup> Thurlow, dressed as a farmer, the owner of the cattle, stands on guard with his back to the pens; he wears his Chancellor's wig and uses the mace as a walking-stick. He clutches a full purse in his r. hand and looks fiercely at a smaller number of cattle who are being driven from the l. towards the pens. One of these, with the head of Lord Derby, stands on his hind legs, saying, *I move an adjournment till after the next Newmarket Meeting*. The cattle in the pens (r.) have the heads of peers who were believed favourable to Hastings. In the front row are (l. to r.) Lord Sydney, the Duke of Grafton, and (between two unidentified peers) Lord Bathurst. An ox with the head of Lord Lansdowne, his horns tipped to prevent mischief, stands (r.) outside the pen which he tries to enter, his eyes slyly fixed on Thurlow (cf. No. 7311). Others cannot be identified. The Opposition peers include the Duke of Portland (who glares fiercely at Sydney), the Duke of Norfolk, Lord Carlisle, and Lord Stormont. They are being driven by a fierce-looking drover (l.); a dog wearing a peer's robe, his collar inscribed *Mountford*, barks at them. On the extreme l. Hastings, dressed as a butcher but wearing a turban, riding (r. to l.) a miserable horse fit only for the knacker (the horse of Hanover), carries off a calf with the profile of George III, its forelegs tied

<sup>1</sup> The ermine is apparent only in the coloured impression.



together. He whips his horse ferociously. Behind him is a pawnbroker's shop-window, with three balls and the sign *Money Lent*. In the middle of the cattle-pens (r.) is a bell (that of the Market) on a post, a man (? George Rose) wearing a bag-wig pulls the bell-rope, looking round with a cynical smile. Undifferentiated ministerial cattle at the back of the pens push with their horns at a watchman's box which they are overturning. Three men dressed as watchmen, seated on the roof (which they have climbed to escape the cattle), drop staff, lantern, and rattle and are about to fall off; they are Fox, Burke, and Sheridan.

The background is formed by buildings; the pawnshop (l.) adjoins a large inn behind the cattle, a house at the corner of *Smithfield* and *Cow Lane*, which diverges on the r. It is the sign of the Crown; in a balcony over the large gateway which leads to the courtyard sit Dundas (l.) and Pitt (r.), much at their ease, facing each other in profile, regardless of the turmoil below. They are smoking and have foaming tankards marked with a crown; Dundas is in Highland dress, Pitt is dressed as an English farmer or drover. On the balcony is: *Good Entertainment for Man and Beast*. Beneath the design is etched: "*Every Man has his Price*", *Sir R<sup>t</sup> Walpole*, and "*Sic itur ad astra*".

The implication appears to be that the majority of the peers are favourable to Hastings for venal motives, see No. 7300, &c. (Lansdowne, who had become hostile to Pitt, was a strong supporter of Hastings, see Fitzmaurice, *Life of Shelburne*, 1876, iii. 476.) Thurlow is the open agent of this bribery (see No. 7278, &c.), while Pitt and Dundas sit above the mêlée in apparent unconcern. Fox, Burke, and Sheridan, important watchmen, are overthrown; Hastings dominates the King. For the trial see No. 7269, &c. Cf. No. 7152.

Grego, *Gillray*, p. 98. Wright and Evans, No. 36.

11  $\frac{7}{8}$  × 17  $\frac{3}{8}$  in.

#### THE POLITICAL-BANDITTI ASSAILING THE SAVIOUR OF INDIA.

*Published 1788. by Will<sup>m</sup> Holland N<sup>o</sup> 50 Oxford St*

A reissue of No. 6955 with an altered imprint.

#### 7311 THE CONTRAST.

*Pub<sup>d</sup> May 3<sup>rd</sup>, 1788 in Dover Street London.*

Engraving. A medallion on which are the heads, in profile to the r., of Thurlow and Lansdowne, that of Thurlow superimposed on that of Lansdowne. The former scowls, the latter smiles sardonically. Below the heads is written in a contemporary hand 'Gruff' and 'Malagrida' (cf. No. 6006, &c.).

Thurlow was known to be a supporter of Hastings (cf. No. 7278, &c.); Lansdowne, though also his supporter (see No. 7310), had taken no part in his defence, and had opposed the Declaratory Bill (see No. 7280, &c.). *Parl. Hist.* xxvii. 227, 256 ff. The design appears to be an imitation of Sayers's famous *Coalition Medal*, No. 6183.

Diam. 6  $\frac{1}{16}$  in.

**7312 THE BOW TO THE THRONE,—ALIAS—THE BEGGING BOW.**

J S ft [Gillray.]

Pub<sup>d</sup> May 6<sup>th</sup> 1788. by S. W. Fores. N<sup>o</sup> 3 Piccadilly

Engraving (coloured impression). A parody of No. 7309. Warren Hastings, seated on a close-stool containing guineas, his feet resting on a stool, leans forward, a bag of *Pagodas* in his l. hand, of *Roopees* in his r., which he hands to Thurlow and Pitt respectively, who bow before him with hands outstretched to take the money-bags. He says, *Dear Gentlemen this is too little your modesty really distresses me*. He wears oriental dress with a crown on his turban. On his seat is a reversed crown. Queen Charlotte (in place of Burke) grovels on the floor, kissing Hastings's toe; she clasps a large money-bag inscribed £200000; under her l. arm is a box inscribed *Bu[ls]e* (see No. 6966, &c.). George III (in place of Francis) emerges from the ground behind Hastings, clutching a great heap of guineas which is piled on the floor; his l. arm is in the close-stool, taking out guineas; he says, *I am at the Bottom of it*. In place of the wigs and swords of No. 7309 are hats held out to be filled with gifts: a pair of hands (in the Windsor uniform) holds out a hunting-cap (probably intended for one of the King's equerries); a hand holds out a three-cornered hat, a hand in a lawn sleeve holds out a mitre, a hand in a similar sleeve holds out a mortar-board cap. These are inscribed *Turbæ cætera*. The insignia of the Garter are similarly inscribed. On the wall behind Hastings is a picture (l.) of a vast human body emerging from the summit of a mountain scattering coins to a crowd of kneeling suppliants. The frame is inscribed:

"Out it came—

"Not a little tiny Mouse, but a Mountain of delight

After the title is etched: *Mew mew mew, fal lal &c &c*

One of many satires accusing Pitt, Thurlow, and the King and Queen of supporting Hastings for venal motives. See Nos. 6966, 6978, 7139, 7273, 7278, &c. For the trial see No. 7269, &c. The Prince's bow to the throne at the trial was much admired, see No. 7439. For the signature cf. No. 7146.

7 $\frac{3}{4}$  × 10 $\frac{5}{8}$  in.

**7313 GALANTE SHOW "REDEUNT SPECTACULA MANE"**

J S f [Sayers.]

Publ<sup>d</sup> 6<sup>th</sup> May 1788 by T Cornell Bruton Street

Aquatint. Burke (T.Q.L.) as a showman bends over his magic lantern in profile to the r. In the upper part of the design is a draped sheet on which are the objects thrown by the lantern. These are (l. to r.): [1] an oddly shaped elephant chained to a stake inscribed *A Benares Flea*. [2] Three mountains piled one upon the other, inscribed respectively, *Ossa, Pelion, Olympus*; the whole is *A Begum Wart*. [3] Four large eyes dripping tears float half-submerged in the water they have produced, inscribed, *Begums Tears*. [4] A whale spouting is *An Ouzle*.

From the r. side of the magic lantern the end of a slide (or slider, cf. No. 6287) emerges; on it is an oriental seated cross-legged and smoking. Next the lantern (r.) are the heads and shoulders of two spectators in back



view who are applauding; one says *finely imagined*; the other, *poor Ladies they have cried their Eyes out*. The *profil perdu* of Lord Derby appears on the extreme r., saying, *very like an Ouzle* [weasel].

"Polonius" [Hamlet, III. ii.]

Below the title is etched *Tuesdays Wednesdays and Thursdays* (the days on which the court sat during the early part of the trial, cf. No. 7326).

One of several satires by Sayers on the rhetorical exaggerations of Burke, see No. 7302, &c. It covers the first two charges, the Benares charge and the charge on the Begums of Oudh. For the trial see No. 7269, &c.

George Forster, describing English caricatures c. 1790, selects this print for comment: 'L'orateur Burke, montrant la lanterne magique, est dans ce genre une des plus heureuses idées qu'on ait conçues depuis longtemps. L'honorable membre fait voir aux deux lords une puce du Bengale grosse comme une montagne, et il faut convenir que c'est une critique assez gaie de son éloquence hyperbolique, ainsi que de ses continuelles clameurs contre le gouverneur-général Hastings.' *Voyage en Angleterre . . . en 1790* [n.d.], p. 244. See No. 7314, a parody by Gillray of this design.

*The World*, 12 May 1788: A very happy caricature is about to make its appearance—Burke with a *Magick Lantern*. . . .

$6\frac{7}{16} \times 5\frac{7}{8}$  in.

**7313A** Another (almost identical) version of the design, with the same signature and inscriptions except that the quotation marks in the title and enclosing *Polonius* are omitted.

**7314 CAMERA-OBSCURA —MINOR FUIT INFAMIA VERO—**

*J S. ft* [Gillray.]

*Pub<sup>d</sup> May 9<sup>th</sup> 1788. by S. W. Fores N. 3 Piccadilly*

Aquatint. The design follows that of No. 7313 which it parodies. Hastings (T.Q.L.), in profile to the r., holds out his hands to demonstrate the objects which are seen in the diminishing rays of his camera obscura, and which reflect (in the foreground) the objects from the upper part of the design. These are [1] an *Elephant* chained to a British flag devouring an Indian and trampling on the body of another; [2] *Mount Ossa*, a conical mountain. [3] *Begums in Tears*: a British officer raises his sword to smite a kneeling Indian woman whom he holds by the hair; other women kneel at his feet; on the ground is a decapitated infant. A wagon, with a British flag, inscribed *Plunder* drives off in the background. [4] a *Whale* spouting.

In the rays of the camera obscura these objects, much reduced, are respectively inscribed: *a Flea. a Wart. Skin'd Mice. An Ouzle*. Three persons (H.L.) stand on the r. watching the reflected scenes: Thurlow says *Charmingly diminish'd*. Queen Charlotte, decked with jewels, clasps her hands, saying with a pleased smile, *Poor Mice! I shall cry my Eyes out*. George III looks through an opera-glass, saying, "*Very like an Ouzle*". Beneath the title is etched, as in No. 7313, *Tuesdays Wednesdays & Thursdays*.

The allegations resemble those in No. 7312, also a parody of a print by Sayers. For the signature cf. No. 7146.

Grego, Gillray, p. 99.

$6\frac{3}{16} \times 5\frac{11}{16}$  in.

**7315 CHEYT-SYNGS, GHOST.***Pub<sup>d</sup> May 9 1788 by S W Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). Hastings (r.) shrinks in terror at the apparition of Chait Singh (l.) who emerges from clouds, a rope round his neck, his l. hand raised threateningly. His turban is inscribed *Cheynt Sing*. They stand on opposite sides of a rectangular table covered with a fringed cloth, behind which sits a lady reading a book which lies on the table: *The State of India*. Her dress and large feathered hat are heavily decked with jewels. Hastings, who wears oriental dress with a jewelled turban, has overturned his chair; on its back are the initials *W H*. Two Indian servants (r.) stand behind Hastings. In the centre of the wall, behind the lady, are shelves on which are money-bags, some inscribed *Rupees* and *Pagod[as]*, jewels, and a large turban inscribed *Cheynt Syng*.

A generalized attack on Hastings relating to the first or Benares charge of the impeachment. The rope round the raja's neck suggests that he has been confused with Nandakumar, cf. No. 7265. For Chait Singh see No. 6277. For the trial see No. 7269, &c.

$8\frac{7}{8} \times 13\frac{3}{16}$  in.

**7316 THE EXAMINATION OF SR ELIJAH IMPEY AT THE TRYAL OF MR HASTINGS** [May 1788.]

Ƴ N [Nixon.]

Engraving. Impey stands full-face in the witness-box, his r. hand on his breast, under his coat. On his r. is the Managers' box: Burke on the extreme l., Fox, with an angry scowl, grasps the edge of the box, as does (?) Sheridan. A fourth Manager (? Elliot) turns his back on Impey, looking at Burke. Two men are seated on Impey's l., one of whom resembles Hastings. On the extreme r. are two counsel. In front, below the Managers' box, are two peers, one resembles Lord Heathfield, the other looks through an eye-glass. Two other peers are on the extreme r. A clerk or shorthand writer close to Impey writes busily.

On 6 May 1788 Impey was examined on the disaffection of the Begums and the rebellion in Benares; his evidence tended to the discomfiture of the Managers, and was the occasion of an outburst from Burke. *Trial of Hastings*, 1796, pp. 51-3. He was also called on 21 May (when he was attacked by Fox) and 22 May. *Ibid.*, pp. 63-6. Cf. No. 7285, &c. Similar in manner and design to No. 7304.

$4 \times 8\frac{1}{8}$  in.

**7317 QUARREL & RECONCILIATION.**

[Dent.] *Executed confessedly by Tipple.*

*Pub<sup>d</sup> by W. Dent May 14<sup>th</sup> 1788 as the Act diret [sic]. Sold by W Moore N<sup>o</sup> 48 New Bond Street & W Dickie Strand*

Engraving. A scene in the House of Commons. Two men stand on the floor of the House shaking hands: a tall stout man (the large and uncouth Sir James Johnstone, M.P. for Dumfries) (r.), holding his hat and a thick walking-stick, takes the hand of a small slim man wearing a star (Lord



Mornington).<sup>1</sup> The former says, frowning, *Damn me if I make submission!* The latter answers, *Then Dem me if I fight you!* On the extreme r. is the Speaker in his chair holding out his hat and saying *Order, Order, order.* Pitt (l.), by the table, says, bowing politely to Fox who stands opposite him, *I think some concession necessary.* Fox, equally polite, answers *undoubtedly.* Behind (l.) are the ministerial benches. Kenyon stands, saying, *O fie Gentlemen, dont talk of the morning.* A seated member with remarkably bushy eyebrows, holding a thick tasselled cane, says, *Pray make it up, do pray.* On the ground (r.) is a paper: *Proxy to attend during Prayers for Sir J—— J——.* Beneath the title is etched: *A whole Assembly could not make up a Quarrel between the Lacedemonian Orator, and a Knight of St. Patrick, till the latter thought of an if, as, if you had said so elsewhere, then I had done so and so; and they shook hands, and swore Brothers—your if is the only peace-maker—much virtue in if—Parody from As you like it—*  
*See the Debates of last Friday—*

*Subsequent Apology*

After the last words is etched a wine-bottle.

On 9 May 1788, during a debate on the proposed impeachment of Impey, Sir James Johnstone, M.P. for Dumfries, entered 'rather inflamed with liquor' and complained that a gentleman had taken the seat in which he had placed his hat and a piece of paper with his name; having been at prayers he claimed the seat according to the order of the House. Mr. Sumner said 'he had found the seat unoccupied, without either paper or hat, and he was only prevented from giving it up by the manner in which it was asked for'. Mornington intervened and Johnstone spoke offensively to him and to Sumner. Pitt then called upon Johnstone to apologize to Mornington, and was supported by the Speaker; Johnstone, however, threatened Mornington, but was induced to apologize by the Speaker and by Mornington's conciliatory attitude. *London Chronicle*, 12 May 1788. The disturbance to the debate, which lasted till after 7 a.m., is mentioned by Elliot, *Life and Letters*, 1874, i. 202, and Burges, *Letters and Correspondence*, 1885, pp. 99-100.

8½ × 7¾ in.

## 7318 INSTALLATION.

[Dent.]

*Pub<sup>d</sup> as the Act directs by W. Dent May 14<sup>th</sup> 1788. Sold by W Dickie, opposite Exeter change, Strand & W Moore N<sup>o</sup> 48 New Bond Street.*

Engraving. A satire on the installation of the Knights of the Bath, anticipating the actual installation on 19 May. George III as a stable-boy or groom leads to their stalls asses with human heads wearing the feathered hats worn by the Knights at an installation. Their saddle-cloths, decorated with a star, represent the mantle of the order. A row of stalls is occupied by asses whose hind quarters and the feathers of their hats only are visible. The King wears a hunting-cap and boots with huge spurs; in his l. hand are a pitchfork and a sieve inscribed *S<sup>t</sup> George*. He holds a rope inscribed *Honor* attached to the neck of an ass which is walking through a deep horse-

<sup>1</sup> He is identified by E. Hawkins as Johnstone, but the account of the dispute in the *London Chronicle* makes it clear that he is Lord Mornington, K.P., M.P. for Windsor, who was abused by Johnstone, not by Sumner (whose name is given to Johnstone).

pond in the l. corner of the stable. Behind the ass's ears are large quill pens inscribed *War Office*, showing that he is Sir George Yonge, one of the Knights elect. Another ass follows him into the pond, probably Sir Alexander Hood, the other new Knight. A pair of asses (r.) walk in procession, having passed the King; one has the profile of the man identified in No. 7330 as Sir George Yonge. On their hind legs are huge spurs like those worn by the King. On a low wall behind the horse-pond sits a demon holding up an oval standard bearing a star and the word *Bath*; on it is poised a small figure of Fame holding up a star. On each side of the demon is a naked infant, one with a watchman's rattle, the other with a trumpet.

The back walls of the stable, which represent the stalls of the Knights in Henry VII's Chapel in Westminster Abbey, are decorated with emblems of their occupants. In each is also a standard; that of the first stall on the extreme l. is inscribed *Plenipotarian Donkey*. Behind the star of the Bath are crossed documents inscribed *Treaty* and the motto *Humility*. These indicate Sir James Harris (K.B. 1779), who was appointed Ambassador Extraordinary and Plenipotentiary to the States General on 14 March 1788 and negotiated the treaty signed at The Hague on 15 April 1788. The motto of the next stall is *Duplicity*; its standard is *Governarian Donkey*. These probably indicate Lord Dorchester (Sir Guy Carleton, K.B. 1776). The word *Flattery*, with crossed cannons and the standard *Popularian Donkey*, probably indicate Lord Heathfield, K.B. 1783, possibly Rodney, K.B. 1780. Crossed pens, the motto *Servility*, and the standard *Scratcharian Donkey* indicate the occupant of the next stall. The last stall (r.) has broadswords, the motto *Impudence*, and the standard *Cudgelarian Donkey*. In the foreground (r.) a dog befouls papers inscribed *Sincerity*, *Wisdom*, *Modest Merit*, and *Independence*. Beneath the design is etched:

*Like as pretty little Boys  
Joyful jump for trifling toys.  
Great Men will, for Star and Sash  
Thro' horse-pond, like Asses, splash.*

For the Installation see *London Chronicle*, 20 May 1788. For the Knights of the Bath in 1788 see *Royal Kalendar* 1789, pp. 73-4. See also No. 7330.  $10\frac{7}{8} \times 17\frac{1}{2}$  in.

### 7319 THE CHILDREN OF INDIA WORSHIPING THE GOLDEN CALF.

*Publish'd May 15. 1788, by J. Berry, N<sup>o</sup> 129, Oxford Road.*

Engraving (coloured impression). Indian men and women kneel before a large rectangular pedestal on which stands a golden calf with the head of Hastings. Three Indians lie on the pedestal at Hastings's feet, making gestures of despair and entreaty. From his mouth protrudes a sword (l.) inscribed *The Brand of Devastation*. On his back sits Wilkes facing the tail (r.) which he lifts with one hand; in the other is the cap of *Liberty* in which he catches large jewels excreted by the Golden Calf. He wears a livery gown and says:

*Who would not wipe a Calf's Backside  
To gain the Sparks of Eastern Pride*

At the Calf's feet lie a crown, sceptre, and orb, with (?) scimitars.

On the ground and on the extreme l. a well-dressed man stands before



an altar holding a knife which drips blood over the altar; he says, pointing to an Indian who lies at his feet, stabbed through the heart:

*When British Judges rule the Coast*

*The Natives must obey*

*No palliative means we boast*

*By G—— you die or pay*

In the foreground (r.) stand Thurlow and a military officer. The Chancellor, who wears his wig and robe, is blindfolded; in his r. hand he holds erect the *Sword of Justice*, which is being taken from him by the officer who holds a diamond against the blade. In Thurlow's l. hand is a bag inscribed *Gold Moors*; he says:

*Which Powerful God my wavering mind controuls*

*And my Sage Brows with Golden bands infolds*

*'Tis Mammons self I can be just no more*

*Take thou the Sword give me the Golden Store*

The officer, who wears a wallet or haversack inscribed *Diamonds*, says:

*So shall we Triumph while the Diamond's smile*

*Can melt the Soul and Justice's beguile.*

Three Indians who kneel in the foreground below the pedestal of the Golden Calf are offering money (a bag inscribed *Gold Moors*) and jewel-boxes to Hastings.

A generalized satire on Hastings, on the impeachment, and on officers of the East India Company (cf. No. 6277). For the trial see No. 7269, &c. For allegations against Thurlow see No. 7278, &c. An allegorical design, not a caricature.

16 $\frac{2}{3}$  × 20 $\frac{1}{2}$  in.

## 7320 STATE-JUGGLERS,

7 S. ft. [Gillray.]

Pub<sup>d</sup> May 16<sup>th</sup> 1788. by S. W. Fores. N<sup>o</sup> 3 Piccadilly

Engraving (coloured and uncoloured impressions). Pitt, Hastings, and Thurlow, the State Jugglers, are on a platform outside the gate of St. James's Palace. Above the gate projects the sign of the Crown inn, across which rests a plank forming a see-saw; on this the King (r.) as Punch sits facing Queen Charlotte, dressed as Judy or Mother Shipton; she takes a pinch of snuff, the King holds out his hands as if in disapproval.

A crowd of suppliants surrounds the platform. Pitt, bending towards them, pulls ribbons from his mouth; three men on the extreme l. hold out their arms eagerly: one is a naval officer, a *Log Book* under his arm shows that he is Sir Alexander Hood, see No. 5536, K.B. elect, see No. 7318. The second is Wilkes; the third cannot be identified. Hastings kneels between Pitt and Thurlow, his hands crossed humbly on his breast, a copious stream of coins issues from his mouth. Dundas, Lansdowne, Sydney, a bishop, and a fifth suppliant hold out their hats eagerly to catch the coins. Thurlow stands erect, his hands on his hips, flames and smoke issuing from his mouth inscribed *Hell-Fire, my Soul, Dam, Blast, Eyes, Heaven, Curse, Limbs, Blood*. A little chimney-sweep<sup>1</sup> and a ragged fishwife, a basket of fish on her head, stand gazing at him with wonder and admiration. On the

<sup>1</sup> The sweep is said to represent Frederick Montagu, one of the Commissioners in Fox's India Bill. Wright and Evans.

extreme r., at the side of the platform, Fox, supported on the shoulders of Burke, slyly holds out his hat behind Thurlow; Sheridan (?)<sup>1</sup> supports them. Beneath the title is etched:

"Who wrought such wonders as might make

"Egyptian sorcerers forsake

"Their baffled mockeries, & own

"The palm of magick our's alone." Church<sup>11</sup>

A satire on the trial of Hastings, see No. 7269, &c., and on the eagerness of both parties for money and decorations, perhaps suggested by No. 5109 (1773). Thurlow was noted for his violent language, cf. *Probationary Odes*, No. xvi:

Once more, with mightier oaths, by G—d I swear!

For the signature cf. No. 7146.

Grego, *Gillray*, p. 100. Wright and Evans, No. 39.

12 $\frac{9}{16}$  × 9 $\frac{3}{8}$  in.

### 7321 THE TRIAL. *Vide Merchant of Venice.*

¶ *H fecit* 1788

[James Hook.]

*Pub<sup>d</sup> May 17<sup>th</sup> 1788. by S. W. Fores, N. 3. Piccadilly*

Engraving (coloured and uncoloured impressions). The trial of Hastings is represented as the trial scene in the *Merchant of Venice*. In the centre Thurlow sits on a dais under his canopy of state. On the l. is the Managers' box, on the r. are Hastings, his counsel, peers, &c. In the foreground (l.) stands Fox, as Shylock, theatrically claspng a knife; he wears a long gown or coat and has a Jewish appearance. Opposite him stands Hastings's leading counsel, Law, as Portia, holding a purse inscribed *Roopees*, and turning sternly to Fox while he points towards Hastings (Antonio), who stands timidly on the r., wearing oriental dress with a small crown on his feathered turban. On the extreme r. Hastings's other counsel, Plumer and Dallas, are seated on low stools intently watching the proceedings. In the Managers' box Burke, on the extreme l., and Sheridan seated next him are conspicuous. Derby, in peer's robes, stands in back view beside Thurlow's seat inspecting the (invisible) audience through an eye-glass. On the opposite side (r.) George III stares through an opera-glass. Other peers stand behind Hastings and his counsel. Thurlow scowls ferociously at Fox. Beneath the design is etched:

*Shylock. My deeds upon my head, I crave the Law"*

*Anthonio. He seeks my Life, his reason well I know."*

See No. 7269, &c. For this print see Angelo, *Reminiscences*, 1904, i. 325. 13 $\frac{7}{8}$  × 21 $\frac{1}{8}$  in.

### 7322 REGUM ET REGINARUM HI SUNT GLORIOSISSIMI GESTUS

*For a description see the next leaf to the Title*

*Published as the Act directs, for Charles Stalker, N<sup>o</sup> 4 Stationers Court, May 21<sup>st</sup> 1788.*

Engraving. Apparently the frontispiece of a book. Two emblematical tombstones, one of George III (l.), the other of Queen Charlotte (r.). At

<sup>1</sup> Identified by Wright and Evans as the Duke of Norfolk.



the apex of each is an oval medallion with profile heads facing each other. Below is a scene representing their respective occupations. Below this again is an inscription in an oval. Arranged round each stone are eight small circles containing emblems.

The profile head of the King is inscribed *Nimrod What! What! What!* (his well-known phrase, cf. No. 7515). Beneath is a stag-hunt. Below a sceptre and birch-rod is engraved: *Underneath are entombed the Remains of the Wonder Hunting Monarch—\* \* \* In Wisdom a second Solomon! a Daniel! One of the four wise Kings of Europe! Oh! ye Descendants of Midas revere his memory, for unto you it belongeth to save it from annihilation. Great was his knowledge! his lacteal knowledge! his farming knowledge! & his saving knowledge! but alas! these Economical Virtues are no more . . .* [&c. &c.].

In the circles round the tomb are: a cup and ball and a rattle, inscribed *Otium cum Dignitate*; a plough; a child's head wearing a crown and bells; an ass inscribed *Midas*; a scantily dressed man kicking a crown; a hunting-cap wreathed with laurel and a whip; a cradle; a setting sun inscribed *I am set*.

The Queen's profile is inscribed *The Pot's boiled over Pot! Pot! Pot!* Beneath are money-bags inscribed *Gold, Silver, Halfpence, Farthings*. Below a crossed shovel and saveall is engraved: *Also is entered in the same Vault what remaineth of the mortal part of his beloved Consort Who proved herself one of the best House-keepers in his Majesty's Dominions . . .* [etc. etc.] *Unhappily one Day inspecting the soundness of a Washing Tub, she fell in and was drowned in the Suds, a Martyr to her Virtues.*

In the circles round the tomb are: A woman at a wash-tub, with Britannia's shield and spear beside her; the bars of a fireplace behind which is a vase of flowers (indicating the penury of an empty grate in cold weather, cf. No. 8117); a lyre and music-book inscribed *Ancient Music* (cf. No. 7163); a man carrying a sack; a Jew counting money; a cat; a man holding a saveall (see No. 6965); a man playing the fiddle and capering, inscribed *Germany for ever*.

Beneath each tombstone six lines of verse are engraved, beginning respectively,

*Where farming knowledge, wonderful to say,*

and

*Pounds, Shillings, Pence, she exactly counted.* [Cf. No. 7301.]

The verses appear to be a feeble imitation of Peter Pindar. For the King's farming activities see No. 6918, &c. For the Queen's supposed miserliness see No. 7836, &c.

6½ × 9 in.

Two plates forming one design, and so arranged that they can be pasted together, the title: *Opposition—Coaches*.

### 7323 OPPOSITION—

[Gillray.]

*Pub<sup>d</sup> May 20<sup>th</sup> 1788. by S. W. Fores N 3 Piccadilly*

Engraving (coloured impression). A stage-coach drives (r. to l.) through water; the four horses have human heads. A signpost on the extreme r.

points *To the Slough of Despond*. The driver is Burke; he lashes the horses furiously. On the box under his legs are the (broken) scales and sword of Justice and a laurel wreath. Fox sits on the roof as the guard, holding a blunderbuss. He and Burke watch with alarm the horses who are advancing into deeper water. The heads of the horses are in profile; Derby is the off leader, Sheridan the near wheeler. The near leader may be Windham. The heads of four passengers (members of the Opposition), with anxious or despairing expressions, are visible through the window. The middle of the three facing the horses resembles Portland, the man on his r. Stormont. The man on his l. is Francis (as in No. 7330). Their vis-à-vis may be Lord Carlisle. On the side of the coach, which is *Licens'd by Act of Parliament*, is a crest: a bull (for John Bull) with the motto *Pro Bono Publico*. The basket at the back is filled with documents inscribed *Bill of Rights*, *Magna Charta*, *Impeachment of W. Hastings*. Beneath the design is etched: *O Liberty! O Virtue! O my Country!* Two bats and an owl fly above the horses, showing that night is coming on. Dark clouds obscure the horizon on the l. For the trial of Hastings see No. 7269, &c.

Grego, *Gillray*, p. 100.

$9\frac{5}{8} \times 17\frac{1}{4}$  in.

### 7324 —COACHES.

[*Gillray*.]

*Pub<sup>d</sup> May 20<sup>th</sup> 1788. by S. W. Fores N 3 Piccadilly.*

Engraving (coloured impression). A stage-coach is driven (l. to r.) uphill at a gallop, the horses having human heads as in No. 7323. The arm of a signpost on the extreme l. points *To the Temple of Honor*. Thurlow drives, lashing furiously. George III, in profile to the r., is seated in the boot at the back of the coach holding a musket with a fixed bayonet. The Queen sits on the roof as an outside passenger, dressed as an old market-woman; she holds a basket of *Golden Eggs* on her knee, and another basket at her side in which is a goose which hisses at the King. Within the coach Hastings (l.) and Mrs. Hastings (r.) sit facing each other; he is in oriental dress; she wears a jewelled turban with a crown, and her neck is covered with jewels. The coach is *Licens'd by Royal Authority*; on its panel are the royal arms. On the box under Thurlow's legs are a star and ribbon, a coronet, and feathers. The leaders have the faces of Pitt<sup>1</sup> and Sydney, the wheelers are Dundas and Pepper Arden. The horses are galloping uphill and the sky is clear, contrasting with the scene in No. 7323. Beneath the design is etched:

“*The very stones look up to see,  
Such very gorgeous Harlotry;  
Shaming an honest Nation.*”

The favour shown by the rigidly correct Queen to Mrs. Hastings, the divorced wife of Baron Imhoff, gave rise to scandal. Cf. *The Rolliad* on the ivory bed ‘lately presented to her Majesty by Mrs Hastings’.

Grego, *Gillray*, p. 100.

$9\frac{5}{8} \times 17$  in.

<sup>1</sup> He is identified in an old hand as ‘Lord Grenville’: he resembles Pitt; Grenville did not become Secretary of State till 1789, and was made a peer in 1790.



**7325 ILLUSTRATION BY SHADE.**

[Dent.]

*Pub<sup>d</sup> as the Act directs by W Dent May 23<sup>d</sup> 1788 Sold by W. Dickie,  
opposite Exeter change, Strand & W Moore, N<sup>o</sup> 48 New Bond Street*

Engraving. Five persons, in profile to the r., stand in a row arranged l. to r. and diagonally, the figures diminishing in perspective from the nearest, George III, who is on the extreme l. They cast shadows which are supposed to indicate their true characters. The King holds his crown in both hands, his shadow holds a box inscribed *Bulse* (see No. 6966, &c.) and his legs are joined to his shoulders, showing that he has no body and is Nobody (cf. No. 5570). Next is Thurlow, in Chancellor's wig and robes, wearing a hat and holding the bag of the Great Seal. His shadow is that of a short and very obese man holding a money-bag inscribed *Omnis* (cf. No. 7278, &c.). The central figure is Hastings, in oriental dress, wearing a jewelled turban and holding a sword whose blade is inscribed *Justice*. His shadow is that of a demon holding an axe inscribed *Perversion*. Next is Pitt holding a key (cf. No. 6564) to which is attached a label inscribed *Manhood*. His shadow is a little girl holding a rattle labelled *Childhood* (cf. No. 6378). On the extreme r. is Sydney, holding a pen and a document inscribed *To Secretary of S—*. His shadow is a headless man holding a pen and a paper addressed *To Tom Fool* (cf. No. 7153).

$7\frac{3}{16} \times 10\frac{11}{16}$  in.

**7326 FATHER PAUL & THE LAY PORTER,**

[Dent.]

*Pub<sup>d</sup> as the Act directs by W Dent May 26<sup>th</sup> 1788 Sold by W. Dickie,  
opposite Exeter change Strand & W. Moore N<sup>o</sup> 48 New Bond Street*

Engraving. Burke (l.), a very thin 'lay porter', addresses Thurlow (r.), who is very obese and holds in his l. a heart inscribed *Humanity*, from which a piece has been broken. He is Father Paul in Sheridan's *Duenna* (III. v). They face each other in profile. Burke is dressed as a monk (cf. No. 6026), a rosary with a cross inscribed *Impeachment* hangs from his girdle. In his hand is a paper inscribed *Account of expences attending a Trial . . . Esq<sup>r</sup>*. He says, *We ask no more than is needfull, and so little have we had, that we are almost starved*. Thurlow answers, *It's false; you feast and Gormandize, whilst we are wasting*. (The words are adapted from *The Duenna*.) On his goblet, inscribed *Pleasure*, is a scene of persons being sabred, while a body hangs from a gibbet. Behind Burke and Thurlow is a curtain which cuts off part of the room. Above it (centre) is the top of a jewelled turban, as worn by Hastings in caricature, surmounted by feathers inscribed *Treasury Warrants*. From it ascends vertically a sword to whose blade are attached horizontal bunches of leaves; from these hang four hats inscribed respectively *Middlet[on]*, *Impey*, *Holt*, *Ben*. A man (? Burges) looks through the curtain at Burke; in his hand are two scrolls: *Profus[ion]*, *Oeconomy*. On the wall (l.) is a picture of a bull inscribed:

*Decided either way*

*Poor John is sure to pay.*

His blood gushes out in a copious fountain into a pit inscribed *Private Defence*, while from another wound it merely drips into a hole inscribed *Public Prosecution*. The frame is inscribed *John Bull. Paymaster*. On the

r. is a placard, inscribed *Good Entertainment Tuesdays, Wednesdays & Thursdays* (cf. Nos. 7313, 7314) and surmounted by a crown. After the title is etched: *Or the particular State of particular Expenses; Published according to Act of Parliament.*

A satire on the debate on 20 May 1788 on the expenses of Hastings's trial, on a motion by Burges of 9 May that a detailed account should be laid before the House. *Parl. Hist.*, xxvii. 492 ff., 533 ff. Burges, *Letters and Correspondence*, ed. Hutton, 1885, p. 103. Nathaniel Middleton (see No. 7327), Benn, Holt (Resident in Oude), and Impey had all given evidence at Hastings's trial. *Trial*, 1796, p. 28, &c. It is alleged that the expenses of the defence, like those of the prosecution, will be paid by John Bull: they were, of course, paid by Hastings; cf. No. 7273. For the trial see No. 7269, &c.  $9\frac{3}{4} \times 7\frac{5}{8}$  in.

### 7327 BAD MEMORY, AN IMPERFECT WORK.

[Dent.]

*Pub<sup>d</sup> by W. Dent May 27<sup>th</sup> 1788 Sold by W. Moore, N<sup>o</sup> 48 New Bond Street*

Engraving. A coat (l.) in back view, round whose waist is a rope inscribed *Manager's*. The wig and the legs belonging to the owner of the coat are beside it; between wig and legs are a number of sealed letters; to these objects and to a heart inscribed *Truth* strings are attached held by Hastings, whose head and hands appear on the extreme r. He says, *But for equivocation I had been thus* (i.e. headless, like the wig to which he points). The wig is inscribed *Frontispiece Index*, the letters are *Select Passages*, the legs are *Loose Leaves*. On the back of the coat is a placard inscribed *M . . . n's* [Middleton's] *Select Oriental Tales*. A cravat (?) showing over the l. shoulder is inscribed *False Title*. From the coat-pockets jewels are falling. Beneath the title (and included in the design) is etched:

*An original Bengal Edition, exceeding scarce, if not the only copy extant, curiously bound in the Indian style, with handy clasps, conveniently lettered, and most admirably gilt—of undoubted value, tho' mutilated of the head, middle and conclusion, which are said to have been bought up at a vast expence for the Hastonian compilation.*

*The above Work is composed in Asiatic Hieroglyphics (cast for the purpose,) by the celebrated Scottonian Genius [Major Scott], and revised with infinite art by Black Brow Brav'em [Thurlow].*

*A translation of the above has been attempted by a select committee of managing Reviewers, who, notwithstanding, the most minute examination, from the duplicity and blotted state of the Characters, have not been able to produce more than a few explanatory notes from the senatorial Press, in the British Language, towards clearing the Transactions of the East from mysterious Obscurity.*

A satire on the examination of Nathaniel Middleton on 7 and 8 May 1788, cf. No. 7326. His books of correspondence were produced, and it appeared that pages had been torn out and loose pages placed among the others. The Managers maintained that letters to Hastings had been destroyed or suppressed. Middleton was confused and agitated and was accused by Sheridan of contradicting himself. *Trial of Warren Hastings*, 1796, pp. 54-9. For the trial see No. 7269, &c.; for the allegations against Thurlow No. 7278, &c.

$7\frac{1}{2} \times 4\frac{1}{8}$  in.



**7328** EXHIBITION OF THE TIMES, CONSISTING OF EMBLEMS  
& CARICATURES ORIGINAL, POLITICAL, HUMOUROUS AND  
SATIRICAL; . . .

*Plate the First.*

[Dent.]

*Pub<sup>d</sup> by W Dent May 30<sup>th</sup> 1788 Sold by W Moore N<sup>o</sup> 48 New Bond  
Street and W. Dickie opposite Exeter change, Strand, London.*

Engraving. Various objects, each with title and inscription, arranged in four vertical columns, two being on each side of the central design and title. Each object has an inscription which in many cases is here omitted. The central design, [1] CHAOS, consists of a man and woman dressed in the fashion of the day but standing on their hands, their heads erect, their arms taking the place of legs, the lower part of the body appearing to be seated on the shoulders. The inscription is:

*That Order which from Chaos rose,  
Returns to Chaos in our cloaths  
For so fantastic is our dress  
To find each part we scarce can guess.*

The woman's dress ridicules the inflated 'derrière', see No. 6874, &c., and puffed-out breast, see No. 7099, &c. The other designs are:

[2] INVISIBLE PLEASURE, *or the Ladies delight*. A cock standing in a pair of breeches.

[3] A NOSTRUM *for state quacks*. A headsman's axe.

[4] CHARITY. A bishop (H.L.) clasping his hands and saying *Blessed are the Poor*. *Motto. Do as I say, not as I do.*

[5] AN ANTIENT WHIG. A man with a third eye in place of a nose to show his vigilance.

[6] ORATORY. A pair of bellows.

[7] NUTCRACKES. A profile whose nose and chin meet.

[8] A MODERN WHIG. A mask (? of Fox); inscription:

*In days like these refin'd  
So very cunning Whigs are grown  
As to enlarge the mind,  
They wear a Face besides their own.*

[9] MINT DROPS. Guineas.

[10] A SOUND LAWYER. A wig-block representing Kenyon in profile to the r.

[11] THE PHILOSOPHER'S STONE. A jewel which fastens a woman's waist-belt, the fashionable 'cestus' of the day.

[12] ORATOR MUM'S HEAD. An ass's head with a human head in profile to the l. resembling Sydney.

[13] REFORMATION. A bust portrait of a man inscribed *Flint* who resembles the Flint of No. 5896. His hat is inscribed *Pride*; rays from his eyes and mouth are inscribed *Lust, Austerity, Profane, Oaths*. Inscription "... *Take Example from those about my Person.*" *Vide Proclamation*. (See No. 7182.)

Beneath the title is an inscription to *H. W. Bunbury Esq.—Esto quod esse videris*. See No. 7329.

8½ × 15⅜ in. (pl.).

## 7329 EXHIBITION OF THE TIMES, . . .

*Plate the Second*

[Dent.]

Engraving. Title and imprint as No. 7328. The arrangement follows that of No. 7328, except that there are fourteen instead of thirteen objects or groups.

[1] THE BULSE. (See No. 6966.) George III (H.L.) leans backwards with closed eyes, rays from a large diamond striking his face. Behind the diamond are clouds inscribed *Crimes*. He holds the sword of *Justice* whose blade is struck and bent backwards by rays from the diamonds. Inscription:

*The Bulse with brilliance fine,  
Perception doth outshine.*

[2] ATTRACTION. A woman's leg wearing a shoe and clocked stocking and a garter inscribed *above*.

[3] MATURE PLAYTHINGS. A trophy of coronets, a staff of office, a star and entwined ribbons inscribed *Thistle, Patrick, Garter, Bath*, and a key, either of the Treasury or 'back-stairs' (cf. Nos. 6378, 6564). The whole is supported on a ribbon inscribed *Honi . soit . qui . mal . y . pense*. Inscription:

*Dignities unearn'd but defame,  
Merit alone preserves the name.*

[4] DR. BROOKES'S ELBOW GREASE. A dice-box with two dice. An emblem of the gaming at Brooks's, cf. No. 6013.

[5] THE HUMBUG. A bottle labelled *Decoction of Catswiskers*. Inscription:

*Fit for every body to take but two.  
The crafty Doctor and his Dog ne'er do take,  
The Nostrum invented for the People's sake.*

[6] ROYAL CIRCUS. A waning moon in which is the profile head of George III.

[7] PRIVATE THEATRICALS (cf. No. 7215). A petticoat and pair of breeches.

[8] OPERA-FAN. A fan on which a cock and hen are depicted conceals the heads of a man and woman whose hair and head-dress appear above it.

[9] STATE PAPERS. Four Court cards: The King of Diamonds (George III), the King of Hearts (? Prince of Wales), the Knave of Clubs (Pitt holding a key, presumably the key of the back-stairs, see No. 6564, &c.), the Knave of Diamonds (Thurlow holding the sword of Justice, reversed).

At this time diamonds indicate bribery by Hastings, cf. No. 6966, &c.

[10] TREASURY SAVEALL. An implement resembling a gridiron (cf. No. 6965, &c.) on whose handle is the profile head of Pitt. Inscription:

*This thing to keep in order so much does cost,  
That the savings are exceeded by the Cost.*

Presumably an allusion to Pitt's sinking fund, see No. 7551, &c.

[11] KNIGHTHOOD. A face whose eyes are covered by a nightcap. Inscription:

*When Titles addressers do invite  
To their understanding it's good night.*

[12] NEUTER GENDER. A man holding disconsolately his queue of hair which has been cut off.

[13] ANODYNE NECKLACE. A noose of rope.



[14] DEFINITIVE ARTICLES. A trophy composed of cannon, pikes, swords, drums, &c., with a French flag. Inscription:

*When jealous doubts between two crowns obtain,  
These well known Articles with force explain.*

Several inscriptions are not here transcribed.

8½ × 15¼ in. (pl.).

**7330 THE INSTALLATION— | —SUPPER, AS GIVEN AT THE PANTHEON, BY THE KNIGHTS OF THE BATH ON THE 26TH OF MAY, 1788.**

[Gillray.]

*Publish'd June 4<sup>th</sup> 1788. by S. W. Fores. N<sup>o</sup> 3 Piccadilly.*

*All the Works of Bunbury & Gillray, to be had of S. W. Fores, N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A design on four plates, the prints to be pasted together to form a long strip; the imprint is on pl. 1, the title on pl. 2 and pl. 3, the inscription relating to Bunbury, &c., on pl. 4. A fantastic representation of the supper at the ball given by the eleven Knights of the Bath installed on 19 May in Westminster Abbey, see No. 7318. Full accounts appeared in the newspapers, and the scene depicted appears intended for 'the Prince of Wales, Duke of York, and a select party of their friends' who 'supped privately in the cotillon room'. *London Chronicle*, 27 May 1788. The guests sit on each side of a long narrow table, scantily provided with food, the bench on the near side of the table showing legs and feet in characteristic attitudes. The design, long as it is, shows only a section of the table, the ends not appearing.

[Pl. 1.] On the extreme l., on the near side two elderly and ugly ladies lean ingratiatingly towards Major Topham, the seat of whose breeches is decorated with Prince of Wales's feathers. On the opposite side, on the extreme l., is a couple identified as Sir J. Johnstone and lady. He is very unlike the herculean uncouth figure described by Wraxall, *Memoirs*, 1884, iv. 404. Next (opposite Topham) Lord Bathurst takes wine with Lord Stormont who grasps a decanter of *French Wine*. Burke, seated next Topham, on whom he turns his back, holds out an empty plate towards Hastings on the opposite side of the table who keeps to himself a whole ham; they regard each other with wary suspicion. On Hastings's l. sits Mrs. Hastings, also looking warily at Burke. She is decked with jewels and wears a small crowned turban as a head-dress. Next her is a man wearing a ribbon and star, drinking, who is identified as the Marquis of Buckingham (K.G.). Opposite Mrs. Hastings sits a very fat lady talking to a lean man wearing epaulettes. They are identified as Mrs. Hobart<sup>1</sup> (actually Miss Jefferies) and Col. Jekyll. Next Jekyll, Lord Sandwich and an ugly (unidentified) man share the same jelly-glass, holding between them the plate on which it stands. On the extreme r., on the farther end of the table, a man of plebeian appearance drinks from a tankard; he is identified as Dr. Parr. The man between him and Buckingham is identified as the Duke of Portland, whom he does not resemble.

[Pl. 2.] On the extreme l. the Duke of Grafton turns towards the fat Mrs. Hobart (identified as Miss Jefferies). Opposite him a stout man

<sup>1</sup> Whom she does not resemble.

drinking from a jelly-glass has been identified as Lord Nugent (whom he does not resemble). Next him Cornwallis, wearing ear-rings, puts his arm round the shoulder of a lady, identified as Lady Clive, who looks languishingly at him as she takes a (?) peach. Next her is Lord North. Opposite him is a man identified as Sir George Shuckburgh<sup>1</sup> who takes his neighbour by the arm offering her a glass of wine; she demurs deprecatingly. On the farther side of the table, with no one seated opposite him, is the Prince of Wales, a fork held to his mouth (as in No. 8111), sitting impassively between Lady Archer and Lady Cecilia Johnston, two bedizened harridans, who ogle him, putting their hands on his shoulders. Next Lady Cecilia (r.) is Mrs. Fitzherbert, ogling Wilkes, who sits next her, squinting and leering. On the near side of the table is a man in back view wearing a ribbon and (r.) Lord Carlisle talking to Lord Heathfield who sits behind a sirloin of beef. Opposite him and on the extreme r. is a pretty young lady identified as Miss Bingham.

[Pl. 3.] On the extreme l., on the near side of the table, a middle-aged couple, holding knives and forks, turn to each other with animated smiles. Opposite them sits a good-looking young man wearing a ribbon and star (perhaps Lord Mornington). On his l. the Duke of Richmond turns with an expression of pained surprise to Lord Rawdon. Opposite this pair two stout men turn to each other, both drinking. The central group of this plate, a pendant to that of the Prince of Wales on pl. 2, is the Duke of York sitting between two pretty young women, his r. arm is round the shoulder of one, probably Lady Tyrconnel, the other holds his l. arm and shoulder; both look languishingly at him. On the near side of the table are two more couples: Lord Amherst (caricatured) puts an arm round the waist of a lean and ugly old woman wearing the fashionable false 'derrière' in an exaggerated form. On the extreme r. Lord Derby, his hand on his breast, drinks wine with the witch-like Lady Mount Edgcumbe. On the farther side of the table are two unidentified men, one of whom drinks from his plate; next him is a pretty young woman. On the extreme r. Dundas turns to speak to his l.-hand neighbour; he grasps a decanter and glass, spilling his wine.

[Pl. 4.] On the farther side of the table Philip Francis turns to speak to Dundas. Opposite him, and on the extreme l., a stout lady, identified as Lady Salisbury (see No. 6115), sits in back view, her petticoats enormously inflated behind. She speaks to no one: Pitt, her r.-hand neighbour, leans behind the back of the Speaker (alternatively identified as Thurlow) to touch glasses with Fox, who smiles amiably, holding a decanter in his r. hand. Cornwall bends avidly over his plate; he wears his Speaker's wig, the mace lies across his knees. Four figures sit opposite this group: the ugly Pepper Arden who gazes admiringly at a pretty young woman on his l.; she appears displeased at her position between Arden and a fat woman who puts both knife and fork to her mouth. Next the latter is Lord Lansdowne, who seizes affectionately the hand of Lord Sydney who turns towards him with a smile; they drink to each other. Next Fox on the near side of the table a plain and elderly couple drink to each other; both are thin. They are identified as Lady Powlett and Sir H. Powlett. Opposite them, and, like the lady on his l., intent on his plate, is a military officer identified as General Bligh. His neighbour is old and haggard, her hair elaborately dressed. Next her and on the extreme r. two men carouse together, both wear stars; one is identified as the Duke of Bedford, the

<sup>1</sup> He is unlike the Shuckburgh of Gillray's *French Habits* (1798).



other (r.) as the Duke of Norfolk (neither had an order). Opposite, a man wearing a ribbon pours out wine for an elderly and ugly lady who receives the attention with a gesture of satisfaction. They are identified as Sir George and Lady Yonge. He is identical with the ass whose profile is shown on the extreme r. in No. 7318, who can hardly be Yonge who appears elsewhere in that print.

The supper was not magnificent: Weltje refused to provide it on the ground that for the proposed sum he could give sandwiches only. *Auckland Correspondence*, ii. 210-11. See also Sir G. Elliot, *Life and Letters*, i. 203. According to the *London Chronicle* the 'grandeur and elegance . . . surpassed our power of description'. The supper 'was fixed at 1000 guineas'.  $9\frac{1}{4} \times 20\frac{1}{4} + 20\frac{3}{4} + 20\frac{3}{4}$  in. (plates).

Grego, *Gillray*, pp. 101-2.

A print in the India Office (Room 305, 29 G. 18):

THE LONG-WINDED SPEECH,

or the oratorical organ harmonized with sublime and beautiful inflation.

[Dent.]

Pub<sup>d</sup> by W. Dent June 4<sup>th</sup> 1788

Sold by W. Dickie Strand & W. Moore Bond Street June 4<sup>th</sup> 1788

Engraving (coloured impression). Sheridan leans forward making a prolix speech indicated by ribbons which issue from his mouth; he is the mouth-piece of Burke at the instigation of Fox: Fox (r.) kneels applying to Sheridan's posteriors a bellows formed of the profile head of Burke. The ribbons are inscribed: *Jaghire Elephant Oude Bamboo Cages Begums Begums Begums Plundered Princesses Sacrificed Begums Filial duty wantonly destroyed Shackled Eunuchs Sustenance forbid Strangled Ministers Treaties violated Rebellion Nominal Cruelties confirmed Incontrovertible Evidence Natives Annihilated. Witnesses Biassed Defence Denied.*

Sheridan's much expected and famous speech on the charge against Hastings relating to the Begums of Oudh began on 3 June and continued on 6, 10, and 13 June. It was extravagantly praised by Burke, see Moore, *Life of Sheridan*, 1825, pp. 324-76. It disappointed Sir G. Elliot on the final day (as theatrical and rhetorical). Grenville, who heard both it and the earlier speech on the same subject in the House of Commons, thought it contemptible, the earlier one admirable. See Sir G. Elliot, *Life and Letters*, i. 206 ff.; Rogers, *Recollections*, 1859, p. 181; R. C. Rhodes, *Harlequin Sheridan*, 1933, pp. 109-11. The speech is ridiculed in R. Broom's *Letters of Simpkín the Second*, Letters IV, V, VI, 1789. See No. 7331. For Sheridan as Burke's mouthpiece cf. No. 7139.

$5\frac{3}{4} \times 3\frac{7}{8}$  in.

7331 MR S - - - - - N'S [SHERIDAN'S] SPEECH,  
OR, THE TRIUMPH OF GENIUS OVER INJUSTICE.

[Dent.]

Pub<sup>d</sup> by W Dent June 9<sup>th</sup> 1788 Sold by W. Dickie, opposite Exeter  
change Strand & W. Moore N<sup>o</sup> 48 New Bond Street

Engraving (coloured impression). Design in an irregular diamond-shaped lozenge set in a rectangle, in the corners of which are small subsidiary designs. Sheridan stands on Mount *Parnassus*, holding up a small Irish

harp above his head, his l. hand is clenched, his l. leg held up as if kicking: he has just hurled Hastings down the precipitous mountain. Hastings falls head downwards through clouds into space; his jewelled turban falls off, a book of *Oriental Tragedies* drops from his hand. Sheridan wears a laurel wreath, his head is irradiated; he says *Hence vile Author*. In the air by his head flies a tiny Pegasus, his tail inscribed *Conviction*; on his back stands Apollo blowing a trumpet to which is attached a banner inscribed *Soaring Speech*. The lower columns of a round temple, inscribed *Apollo's Court*, are visible on the summit of Parnassus. On its slopes, below Sheridan, are Burke and Fox blowing trumpets.

The four small designs in the corners of the print are numbered: 1., in the upper r. corner, is *Journeymen manufacturing the Defence*. Three asses wearing coats stand round a headless corpse inscribed *State necessity*. One, holding a heart, says *Humanity unbounded they dared to resist*. Another says *Assertions boldly justifying*. They are Law, Plumer, and Dallas, Hastings's counsel, see No. 7321. Behind (l.), Hastings sleeps in an armchair.

2., in the upper l. corner, is *Nabob making his Defence*. The scene resembles the House of Commons, not Westminster Hall. Hastings kneels before the Speaker, saying, *To this defence I'll stick*.

3., in the lower r. corner, is *Denying his Defence*. A demon emerges from swaddling clothes inscribed *Preface*. Burke (r.) stands ringing a bell; he says, *O yes, who owns this Bastard*. Thurlow (l.) stands with a hand on Hastings's shoulder, saying, *I'll swear its none of yours*. Hastings answers, *None but the Wrapper [the preface] mine*.

4., in the lower l. corner, is *Defence turned upon him pointedly*. Sheridan (l.) uses a pitchfork to attack Hastings, who has the face, tail, and hooves of a demon, and cries *Peccavi*.

After the title is etched, *With an illustration of a Nabob's Defence*.

For Sheridan's famous speech see *The Long-winded Speech* (above), also by Dent, taking a contrary view of the achievement. For the trial see No. 7269, &c.

8 $\frac{3}{4}$  × 7 $\frac{1}{8}$  in.

### 7332 LAW PROMOTION.

*Sketched by Pepper. [Dent.]*

*Pub<sup>d</sup> by W Dent June 16 1788*

*Sold by W. Dickie, opposite Exeter change, Strand & W Moore, N 48  
New Bond Street*

Engraving (coloured impression). Arden, wearing a judge's wig and gown, stands on a platform consisting of circular rolls (of bread). His head is turned in profile to the l., his r. arm is extended with a denunciatory gesture. Beside him (l.) a cross-hilted sword emerges from a cloud inscribed *Law*, the blade is inscribed *Justice*; a hand projects from the hilt, forming a signpost pointing in the same direction as Arden, and inscribed *To Westminster Hall*. Beneath the design is etched MASTER DICKY, *A Parody, To the tune of the little Ploughboy*.

*A flaxen headed Student,  
As simple as may be,  
And next a white wig Council  
I whistled for a fee;*



*But now a saucy Master,  
 I strut in golden lace,  
 And no more K—g's Attorney,  
 I screw my angry face,  
 For to the R—lls promoted,  
 A Chancery seat I fill,  
 Whilst clients coffers empty,  
 Our pockets for to fill;  
 - - - - . [12 ll. omitted]  
 I'll scold, confuse and vindicate,  
 With Speech confound the ear,  
 And when I'm tired on my legs,  
 Sit down a Woolsack Peer;  
 In court and civil honor,  
 So great a man I'll be,  
 You'll forget the little Lawyer,  
 That whistled for a fee.*

For Arden's promotion from Attorney-General to Master of the Rolls see No. 7334, &c.

Also an impression without the words *Sketched by Pepper* (these have been added in a contemporary hand).

$5\frac{1}{2} \times 5\frac{5}{8}$  in.

### 7333 THE RIVALS OR THE MAN & WOMAN OF THE PEOPLE IN CONJUNCTION.

[? J. Barrow.]

*Pub<sup>d</sup> June 19 1788 by W. Humphrey N<sup>o</sup> 227. Strand.*

Engraving. The Prince of Wales has fallen to the ground, a man stands over him, holding his head and threatening him with a drawn sword. Both carry shields on the l. arm. Fox (l.), with a fox's head, runs off, holding Mrs. Robinson (Perdita) seated across his shoulders. The Prince, worsted in a fight, says, *Stop Colonel, Charley has decided it.* The Colonel, perhaps Tarleton, looks up at a window (r.), where a man in a nightcap and wearing stag's horns leans out, saying, *Gent<sup>n</sup> don't disturb my Rest, you have got my Wife there, my Horns are well tipt & I'm contented.* The Colonel answers, *Go to Bed you old Ram.* A door beneath the window is inscribed *M<sup>r</sup> Robin[son]*. Fox says:

*He that fights and runs away  
 may live to fight another Day.*

Perdita says:

*But he that's in a battle Slain  
 Will never rise to fight again.*

In the foreground are the shield and sword dropped by Fox (centre), a fox running off with a bone (l.), and two dogs fighting (r.).

Perhaps a reissue of a print published c. 1782, when the rivalry of Fox, the Prince of Wales, and Colonel Tarleton for Perdita was a common topic in the newspapers, see No. 6117, &c. The liaison between the Prince and Mrs. Robinson ended before 1782, but cf. No. 6928, &c. For 'the Man and Woman of the People' see No. 6117.

$8\frac{3}{4} \times 13\frac{3}{16}$  in.

**7334 A BATTLE FOR THE ROLLS AND BUTTER.**

*London Published by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Street June 28<sup>th</sup> 1788*  
*At N<sup>o</sup> 50 Oxford Street may be seen the Largest collection of Caricatures and Humorous Drawings in Europe. Admittance one Shilling.*

Engraving (coloured impression). Thurlow (l.) and Pitt (r.), stripped to the waist, are engaged in pugilistic combat. Between them is a pile of circular rolls. A large bird of prey stands on Thurlow's head, a small bird on that of Pitt. The Chancellor says, *You shan't have the Rolls and Butter d—n me!* Pitt answers, *dem me who's afraid! I say I shall Old Gruff!* Pepper Arden, wearing a legal wig and gown, stands behind Pitt, offering him a lemon and saying, *Take a Suck.* Thurlow's backer (l.) also wears a legal wig and gown.

On 4 June 1788 Pitt appointed Arden, who was his personal friend, Master of the Rolls, in spite of the Chancellor, who disliked Arden and opposed 'every official impediment and delay that animosity could suggest . . .'. Wraxall, *Memoirs*, 1884, v. 167. See also Twiss, *Life of Lord Eldon*, i. 188-9. See Nos. 7332, 7359 (6), 7377, 7516, and cf. No. 8097, &c.

8½ × 10½ in.

**7335 THE FALL OF PHAETON.**

[Gillray.]

*Pub July 1<sup>st</sup> 1788 by S. W. Fores N 3 Piccadilly*

Engraving (coloured<sup>1</sup> and uncoloured impressions). The Prince of Wales falls headlong, but gracefully, from his high phaeton, and is about to land on Mrs. Fitzherbert, who lies face downwards on the ground, on hands and knees, her petticoats over her head, leaving her posteriors bare. The reins have broken, the horses, which are drawn with much spirit, are running away (r. to l.). In the background is a wall, over which appears the head of an interested military officer. A yokel seated on the wall lifts his hands in astonishment. After the title is etched:

*"Th' imaginary Bride with Beauty glōws,*

*"For Envy magnifies what e'er She shows. Ovid.*

For this accident see also Nos. 7336, 7337, 7365.

Grego, *Gillray*, p. 100. Reproduced, C. E. Jensen, *Karikatur-Album*, i. 151.

9½ × 13½ in.

**7336 GOING TO RIDE ST GEORGE.**

[Rowlandson.]

*London Pub<sup>d</sup> July. 9. 1788 by W<sup>m</sup> Holland, N<sup>o</sup> 50. Oxford Street*

Engraving. The Prince of Wales lies on the ground, having been thrown from the phaeton in which he was driving Mrs. Fitzherbert. She falls on top of him, head first, her legs waving in the air, her very stout contour much defined. The light carriage, which is poised on high springs, is falling over. The pair of horses plunge violently, their reins are broken. On the

<sup>1</sup> In 'Caricatures', iv. 67.



r. is the royal carriage followed by Life Guards. The King and Queen (who appears pleased) look in astonishment at the accident. Beneath the title is etched *A Pantomimic Scene lately Performed at Kensington before their M—s*

See No. 7335, &c.

Grego, *Rowlandson*, i. 226, 228.

8 $\frac{3}{8}$  × 13 in.

### 7337 THE PRINCES DISASTAR OR A FALL IN FITZ

*Published by James Aitken—little Russell Court Drury Lane*

Engraving (coloured impression). The Prince of Wales falls from an overturning phaeton or curricle. He is about to fall on the prostrate body of Mrs. Fitzherbert (l.), who lies on her back, her breasts exposed, in an attitude intended to be indecorous. She lies under a steep bank or rock beside a country road. The horse rears behind the Prince.

See No. 7335, &c.

9 $\frac{1}{2}$  × 13 $\frac{5}{8}$  in.

### 7338 THE FROLICK OR A NEW-MARKET, RACE

*Pub July 11 [or ? 31] 1788 by S W Fores N<sup>o</sup> 3 Piccadilly—vide Mo<sup>r</sup> Chro July 10 1788*

Engraving (coloured impression). The Duc d'Orléans (l.) chases the Prince of Wales with a whip. Both wear riding-dress with top-boots. Behind them is a pond from which emerge the legs of a man who is submerged from the waist. They are on a path leading to a pavilion (r.), the door of which is inscribed *The Coffee Room*. Men stand at the door watching the scene, others look from a balcony. Behind Orléans, on the extreme l., are the profile and arms of a Frenchman, who says, *ah ha de French Man make de English run*. Beneath the title is etched: *L'abbé frere du Duc d'Orleans etant a Newmarket dans un jardin près dun bassin fit la Gageure avec S.A.R.P.G. [Prince de Galles] de chatouiller un poisson avec le doigt jusqu'à cequ'il Selaissât prendre; la gageure ayaunt ete acceptée & l'Abbé S etant mis Sur Ses genoux it [sic] commençant a agacer le poisson, lors que S.A.R. lepoussa dans la bassin. Le Duc d'Orleans qui etait present poursuit it avec Son fouet S.A.R. qui Serifugia dans un Caffé, ou le Ducs de Queensbury & Grafton & Bedford les reccomoderent, tandis que le pauvre Abbé fut conduit ches lui pour changer d'habits.*

The account of this incident in the *Morning Chronicle* adds that the Prince escaped chastisement by getting into the coffee-room, and that the three dukes apologized, 'declaring his R.H. meant no harm and was rather in liquor'. See No. 7359 (7). Orléans had two illegitimate brothers: the Abbé de Saint-Far and the Abbé de Saint-Albin.

8 $\frac{3}{8}$  × 13 $\frac{5}{16}$  in.

### 7339 THE CANVAS, OR REPRESENTATIVE SHADE.

[Dent.]

*Pub<sup>d</sup> by J. Brown, Oxford Street. July 14 1788*

Engraving (coloured impression). A satire on the Westminster by-election. Pitt (l.) displays to the electors a large framed W.L. portrait of Lord Hood,

heavily shaded; Hood stands in profile to the l. holding his hat as if to receive alms. The frame is surmounted by a crown and the words *Lord Aye & No*; in the upper corners are inscribed *Pro* | *mises*; on its lower edge is an anchor inscribed *Professional Line*. Pitt stands on a hustings supporting the picture; below (l.) are men wearing blue and buff and shouting *No court Candidate—Hearty Jack and true Whigs for ever*. Behind him is a corner of the pediment of St. Paul's, Covent Garden. Attached to Pitt's coat is a large key, either the key of the back stairs, see No. 6564, &c., or perhaps of the Treasury, labelled *Spare not*, the words *Waste not* having been scored through. Beneath the title is etched:

*From the Original in the possession of Mr P——.  
Addressed to the Electors of the City of Westminster.*

*Electors if you know what's good,  
You'll re-elect my kind Lord H——d,  
A Tory Staunch, of bottom sound,  
One that would run each Whig aground,  
And who to please the Court, did try  
To keep out Fox, by Scrutiny,  
And hop'd the cong'ring day to see,  
When worthy small beer W——y [Wray] and he  
To Commons might together trot;  
But, alas! so it happen'd not  
For true Foxites, not ov'r civil,  
With their real votes play'd the Devil  
And noble H——d, Oh sad disgrace!  
Was forc'd with Fox to take his place.  
But in the House, as soon as seated,  
With commutation you are treated  
An Act, with which he did agree,  
That barters light for wholesome Tea,  
And, but late on Flag promotion,  
Of old service he'd no notion,  
Men with experience worn out  
Should be pass'd over without doubt,  
And surely he was in the right,  
For some may be too old to fight;  
Then railing at that is monstrous rude,  
Calling his wisdom ingratitude.  
Nay, with Shop-tax and each supply  
He most cheerfully did comply,  
In short, I him have found so true,  
(Would with all such I had to do)  
With Ayes and Noes did implicit come,  
With all the grace of Orator Mum;  
Except once he turn'd on his heel,  
And that for the Shop tax repeal,  
For which I rapt well each knuckle,  
Calling him solit'ry chuckle,  
And I, (least he should again offend,)  
His Substance to Admiralty send,  
And as Aye or No are easy said,  
Beg you'd contented vote for the Shade.*



Hood's appointment as a Lord of the Admiralty on the resignation of Howe caused a by-election in Westminster. On 14 July Fox took the chair at a meeting at which Lord John Townshend was proposed by Lord John Russell, who spoke at length against the re-election of Hood. Polling began on 14 July; for the first two days Townshend outstripped Hood, for the next three this was reversed, but '*The friends of the country* had a meeting; 15,000 *l.* were subscribed, and houses opened . . .', *Auckland Correspondence*, ii. 223. The total Whig costs were said to be £50,000. Oldfield, *Hist. of Boroughs*, 1792, ii. 258. On the sixth day Townshend began to recover his advantage. The poll closed on the fifteenth day with 6,392 votes for Townshend and 5,569 for Hood. See *London Chronicle*, 15 July; *Ann. Reg.*, 1788, p. 210. The decision to contest the election was against the wish of the chiefs of the party, and the result was unexpected. The expenses to both sides were so heavy that a compromise between the parties was arranged for the General Election of 1790, see No. 7638, &c. For the importance attached to this election by the Foxites see *Auckland Correspondence*, ii. 222-3, 224; Wraxall, *Memoirs*, 1884, v. 169.

Grenville heard of Townshend's candidature only on the evening of the 14th. Buckingham, *Courts and Cabinets*, i. 413. Cf. Laprade, 'Pitt and Westminster Elections', *Am. Hist. Rev.* xviii. 271-3. For election handbills, &c., see B.M. Add. MSS. 27,837, pp. 13-31.

For the election see Nos. 7340-54, 7356, p. 515; 7357, 7359-64, 7366-72. For the Scrutiny see No. 6553, &c.; for the Commutation Tax, No. 6634, &c.; for the Shop Tax, No. 6798, &c.; for naval promotions, No. 7126, &c.

$5\frac{5}{8} \times 5$  in. Pl.  $10\frac{1}{4} \times 5\frac{1}{8}$  in.

### 7340 THE ELECTION RACE BETWEEN JACK TRUE-WHIG AND SAM BLOCK

[Dent.]

*Pub<sup>d</sup> by J Brown, Oxford Street July [?] 18<sup>th</sup> 1788*

Engraving. Lord John Townshend (l.), seated on a fox (C. J. Fox), distances Lord Hood, seated on a goose, in a race *To St Stephens* (the words on a signpost on the extreme l.). On the r. the portico of St. Paul's, Covent Garden, is indicated, with the hustings and a shouting crowd, waving hats with election favours. Between and behind the two candidates runs (r. to l.) George Hanger holding up on a pole an enormous wig to which is attached a banner inscribed *This is the True Whig*; he says, *No court Cacklers—Jack for ever*, and brandishes his bludgeon (cf. No. 6924), which is inscribed *Club Law*. Both he and Townshend's fox trample on the prostrate bodies of geese; other dead geese lie on the ground. These represent the electors of Westminster, see No. 5843, &c. Behind Hanger walks a sailor brandishing a club inscribed *To preserve the Peace*; he shouts *The Navy & Hood*, and carries on a pole a smaller and more fashionable wig, with a banner inscribed *This is the True Whig*. Townshend's fox turns his head to lick his rider's hands; his enormous tail floats behind him, reaching the head of Hood's goose. Hood wears naval uniform; the reins which he holds are inscribed *Treasury*, indicating (correctly) that his candidature was (in part) financed by the Treasury. See No. 7339, &c.

$7\frac{3}{4} \times 10\frac{7}{8}$  in.

**7341 THE WESTMINSTER JANUS AND HIS OPPONENT.**

*Pub<sup>d</sup> by W. Holland, Printseller, N<sup>o</sup> 50, Oxford Street, July 18, 1788*  
*In Holland's Caricature Exhibition Rooms may be seen the largest*  
*Collection of Political and other humorous Prints and Drawings in*  
*Europe. Admittance, One shilling*

Engraving (coloured impression). Townshend stands on a platform addressing a seated audience of men and women indicated by five heads and shoulders on the extreme l. Behind him (r.) Hood stands stiffly, holding his hat, both hands resting on the head of his cane. He has two heads, one facing the audience, the other, in profile to the r., being that of Pitt. Labels issue from both mouths: Hood says, *Didn't I vote for a repeal of the Shop Tax, what could you expect more*; Pitt says, *Cajole 'em as you will with your rhetoric, you must carry two faces under a Hood while you and I are acquainted*. A woman in the audience says, *In the name of S<sup>t</sup> Patrick what do you call him yonder!* A fierce-looking man answers, *Call him—why call him a Candidate with two Heads and two Consciences; the first he exhibits for our amusement here, and the last secures him a pocket full of gold finches from the T—y.*

For the election see No. 7339, &c. Pitt and Rose are said to have canvassed in person. *Auckland Correspondence*, ii. 223. For the Shop Tax see No. 6798, &c. It was a leading subject of election propaganda: Hood had voted for its repeal, and is therefore accused of duplicity. The figure of Hood appears to be copied from No. 6510, reversed; he holds his hat instead of waving it.

7 $\frac{7}{8}$  × 9 $\frac{3}{8}$  in.

**7342 BUBBLES OF OPPOSITION.**

[Gillray.]

*Pub<sup>d</sup> July 19<sup>th</sup> 1788. by [name erased] Price 1s.<sup>1</sup>*

Aquatint (coloured and uncoloured impressions). Fox (T.Q.L.), very obese, stands (l.) blowing soap-bubbles from a long pipe, with an expression of calculating complacency; these contain heads of Lord John Townshend and other Foxites. He stands beside a tub of soap-suds (r.), inscribed *Coalition Washing Tub*, in which are two heads with closed eyes, one (l.) is North, the other is (?) Burke. It stands on a block of masonry inscribed *Portland Stone* (Portland being the nominal leader of the Coalition). Beside the tub are piles of guineas, some arranged on a paper inscribed *Devonshire Sope*. The head contained in the bubble which is leaving the bowl of the pipe is exploding; the smoke and flames are inscribed *Towns End* showing that he is Lord John Townshend. The largest bubble contains a head of the Prince of Wales and is inscribed *Ich dien*. Between this and Townshend's bubble are six others, containing the heads of Burke, the Duke of Portland, the Duke of Norfolk, Sheridan, Lord Stormont, and Hanger. In the upper l. corner is another bubble containing the head of (?) Windham, while a bubble, the lower part only of which is visible, contains a mouth and cheek resembling those of Lord Carlisle in caricature.

One of many satires on the Westminster by-election of 1788, see No.

<sup>1</sup> '6d' has been added in an old hand to the coloured impression, making 1s. 6d.



7339, &c. The Foxites raised an initial sum of £15,000 for the campaign, to which the Duke of Devonshire doubtless contributed; cf. No. 7368. 'The Prince of Wales took no part at first, but at last he did.' *Auckland Correspondence*, ii. 223. The first print in which Sheridan's face is blotched with drink.

$12\frac{11}{16} \times 8\frac{5}{16}$  in.

**7343 FALSTAFF & THE MERRY WIVES OF WESTMINSTER, CANVASSING FOR THEIR FAVORITE MEMBER L<sup>D</sup> T——D.**

J<sup>B</sup> [Boyne.]

*Published as the Act directs for J. Aitkin July 20 1788<sup>1</sup> N<sup>o</sup> 18 Little Russell C<sup>t</sup> next door but one to the Pit door of Drury Lane Theatre.*

Engraving. Fox, enormously stout, rides an ass which advances towards the spectator between two meretricious-looking ladies, their breasts uncovered, who lead the ass. Fox wears quasi-Elizabethan dress with a ruff, in his cap are three ostrich feathers, emblem of the Prince of Wales. The ass wears a coronet inscribed *Ich Dien*, with three feathers. Both ladies wear feathers and a fox's brush in their hats, as in 1784 (cf. No. 6530, &c.). Behind each is a man wearing a ducal coronet from which springs a long stag's antler; these are joined by a piece of drapery forming an arch above Fox's head. One lady (l.) is the Duchess of Portland, her bodice is inscribed *Port*; she holds out a wine-glass in one hand, a fan on which is a fox in the other. The other is the Duchess of Rutland: her bodice is inscribed *Rut*, a favour is attached to it inscribed *L<sup>d</sup> T<sup>d</sup> Mem. For my Borough*; in her r. hand is a wine-glass, in her l. a purse inscribed *Bribe*. The Duke behind her says *I am thy injured Husband's Ghost. Beware of the foul Deeds done in the Flesh while I was on earth.*<sup>2</sup>

One of many satires on the Westminster by-election of 1788 in which the whole strength of the Foxites, backed by the Prince of Wales, was engaged, see No. 7339, &c.

It was alleged in the *World* (21 July), the *Morning Post* (23 July), and in election hand-bills that Townshend had tried to seduce the Duchess of Rutland. W. T. Laprade, 'Pitt and Westminster Elections', *American Historical Review*, xviii. 272. For Fox as Falstaff cf. No. 6974, &c. See also No. 7345, either imitated from, or the basis of, this print.

Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, p. 448.

$12 \times 9\frac{3}{4}$  in.

**7344 MASON, THE DUKE'S CONFECTIONER, DISPOSING OF THE TRINKETS.**

[Gillray.]

*Pub<sup>d</sup> July 21<sup>st</sup> 1788. by H. Humphrey New Bond Street Price 5<sup>s</sup>*<sup>3</sup>

Aquatint (coloured and uncoloured impressions). A scene representing the hustings at the Westminster election. Fox (r.) stealthily enters a door leading to the side of the hustings, carrying on his shoulder a sack from

<sup>1</sup> The date has been inserted above the line.

<sup>2</sup> These words are written in ink, apparently having been engraved and erased from the paper.

<sup>3</sup> In other impressions this has been altered to *1<sup>s</sup>*, to which, on a coloured impression, '6d' has been added in ink.

holes in which guineas and a Garter jewel are issuing. On the l., on the hustings, Townshend stands between two supporters, resting an elbow on the shoulder of each: one (l.) is a chimney-sweep, waving his brush, his shovel is inscribed *Townsend*; the other is a butcher, waving his hat. Behind, the profile heads of Burke (l.) and Hanger (r.) face each other. A crowd is indicated at the back of the hustings, and a large banner inscribed *Noble Townsend* is conspicuous. In front of Townshend is a poll-clerk who offers a *Testament* to a Jew who stands outside the hustings about to take the 'bribery oath'. Over his shoulders hangs a pair of breeches, under his arm is a hat inscribed *Townsend*. On the door through which Fox enters is a placard: *Liberty & Property Secured*. Fox looks with a sly smile at Townshend and his supporters; from his pocket protrudes a document inscribed *Ways & Means*.

One of many satires on the Westminster by-election of 1788, see No. 7339, &c. 'Mason' may be an allusion to Captain Mason, the associate of the Colonel Blood who attempted to steal the crown and crown jewels from the Tower in 1671, see No. 7354. Cf. No. 7375.

$9\frac{3}{8} \times 13\frac{1}{8}$  in.

### 7345 FALSTAF & THE MERRY WIVES OF WESTMINSTER RETURNING FROM CANVASSING FOR L<sup>D</sup> T—

*Pub<sup>d</sup> by J Atkins 21<sup>st</sup> July 88 Russell Court*

Engraving. Fox as Falstaff, in quasi-Elizabethan dress, wearing wide-flapped boots, walks forward, followed by two meretricious-looking ladies, one on his r., one on his l. He is bearded and has stag's antlers, across which stretches a scroll inscribed *Doe Keeper to his Grace*. On the wide flap of his r. boot is faintly etched *Port[land]*.

One of many satires on the Westminster by-election of 1788, see No. 7339, &c. See No. 7343, which shows that the second lady (r.) is probably the Duchess of Rutland.

$7\frac{7}{8} \times 7\frac{1}{4}$  in.

### 7346 THE ARMS & TROPHIES, OF THE WESTMINSTER CANDIDATES.

*Pub<sup>d</sup> 22 July 1788 by J. Brown Duke Street.*

Engraving (coloured impression). Two escutcheons with trophies, one (l.) representing the achievements of Hood, the other the demerits of Townshend. On Hood's shield a British lion tramples a French flag; behind him an ensign flag flies from a staff. The crest is a baron's coronet and a laurel wreath inscribed *Merit*. The trophy is composed of flags, cannon, an anchor, oar, grappling-hook, and trident. On Townshend's shield is a chevron on which are three dice; above it are dice-boxes, below, some object resembling a shuttle placed horizontally. The crest is a noose of rope inscribed *Exit*. The trophy is composed of shirts, two bludgeons, marrow-bones and cleavers (inscribed *Coalition Music*, and indicating the support of the butchers of Westminster), and a wine-bottle (reversed).

One of many satires on the Westminster by-election of 1788, see No. 7339, &c. Hood's Irish peerage was a reward for his achievements in 1782, see No. 7351. Townshend was an intimate friend of Fox, and had been



the defendant in a suit of crim. con., see No. 7349, &c. For the wine-bottle see No. 7361. For a similar contrast between the candidates see Nos. 7347-50, 7361.  
 $9\frac{3}{4} \times 13\frac{7}{8}$  in. (pl.).

**7347 THE MINISTER PREACHING TO THE SEVEN DEVILS.**

[Dent.]

*Pub<sup>d</sup> by J Brown, Oxford Street July 23<sup>d</sup> 1788—Designed at Whitehall  
 Executed in the City Road—*

Engraving (coloured impression). The interior of the City Road chapel: Wesley in the pulpit (r.) preaches at Fox who stands (l.), a gigantic figure with his arms folded, his mouth wide open as if howling, his eyes staring. From each side of his head project three heads. Beside and below the pulpit Hood kneels, his hands folded, his eyes cast up; on the desk before him is an open book inscribed *Test Act Repeal*. On a bench beneath Hood sits Pitt as a pew-opener, holding a key (probably the key of the back-stairs, cf. No. 6564, &c.), and looking up sanctimoniously. Wesley holds an open book inscribed *Comparison between two Candidates*; he says: *The Wolf and the Lamb are not more opposite—One hath fought the good fight, and dwelleth in the Harbour of Grace, with a good conscience under a Hood—the other hath also conquered, but whom, my Brethren, why, Wives and Maidens—Oh ye Electors, take heed of your Daughters, for he delighteth to revel in the Port of iniquity. &c. &c.* On his pulpit is inscribed *Election Expedient a new thought*. The six heads surrounding that of Fox are (l. to r.) a lady (probably Mrs. Fawkenor) turning towards Townshend, who is next Burke. On the r. are Sheridan (?), the Duke of Norfolk, and Hanger.

One of many satires on the Westminster by-election of 1788, see No. 7339, &c.; for Wesley's sermon cf. No. 7348. Townshend had been the defendant in a suit of crim. con., see No. 7349, &c. The first allusion in the catalogue to the successive motions (1787, 1789, 1790) for the repeal of the Test and Corporation Acts. The point is obscure, as Fox spoke, 28 March 1787, for the motion, Pitt against it, while Hood apparently took no part in the debate. *Parl. Hist.* xxvi. 780 ff. See No. 7628, &c.

$7\frac{11}{16} \times 10\frac{11}{16}$  in.

**7348 OLD CANTWELL CANVASSING FOR LORD JANUS.**

[Rowlandson.] *Designed by Hypocrisy. Etched by Paddy Whack<sup>1</sup>*  
 [July 1788]

*Sold at the Caricature shops of London & Westminster*

Engraving. Wesley (l.) leans from a pulpit addressing a congregation who listen to him with expressions and gestures of horror and grief; they are plain, elderly, and plebeian. He holds out to them an open book on one page of which is a man with the appendages of the Devil, inscribed *Devil Towned*, on the other is a man with wings inscribed *Saint Hood*. He says: *Lord Hood is a Saint, my dear brethren, as immaculate as a new born babe; but as for Lord Townshend he'll be d—n'd to all eternity! I shudder when I tell ye he loves a pretty girl; the Opposition to a man are all fond of pretty girls! They go about like Lions in pursuit of your wives and daughters! Lord*

<sup>1</sup> See No. 7182.

*Hood's pious Committee will swear to it—Oh! well may ye groan, my dear Sisters of the Elect! I should not wonder if this Rampant Candidate was to enter this sanctified place this moment and ravish every one of ye! Beneath the pulpit sits the clerk who displays to the congregation an open book, pointing to the words *Blessed be they that hearken unto me*. In the pulpit behind Wesley are Hood, listening devoutly with his hands held out as if in surprised assent, and a sailor of dissolute appearance who tipsily flourishes a bludgeon with a satisfied grin. A large flag with a St. Andrew's cross leans against the pulpit and forms a background for Hood and Wesley.*

For the election see No. 7339, &c.; for Townshend's marriage see No. 7349, &c. This print and No. 7347 suggest that Wesley did refer to the election on Sunday 20 July, when he preached morning and evening to a crowded chapel on the text 'Ye have need that one teach you again which be the first principles of the oracles of God'. Wesley, *Journal*, ed. Curnock, vii. 419.

Grego, *Rowlandson*, i. 228.

$8\frac{7}{8} \times 13\frac{1}{16}$  in.

### 7349 HONEST JACK THE VOLUNTEER GOING INTO PORT WITH THE FAULKNER PRIVATEER.

[Dent.]

*Pub<sup>d</sup> by J. Brown. Oxford Street, July 24 1788*

Engraving (coloured impression). Townshend leads a meretricious-looking woman towards a bed (l.) seen through an open door. His arm is round her waist; he tramples on papers inscribed *Thou sh[alt] not covet thy neighbour's wife* and *Thou shalt n[ot] commit Adultery*. An open book on the floor (l.) is *Innocent Adulterer*; a paper (r.) is inscribed, *My Dear I shall not return till to morrow—Your Husband*. On the wall (r.) is a picture of *Lord Hood defeating the French*: two ships are in action, one flying the French flag is sinking. Beneath it is a placard: *The Electors are desired to Vote for Hearty Jack who in return will Poll for them the first opportunity*. On the wall behind Townshend (l.) is a wig with stag's antlers, inscribed, *Jack Horner's principals of Whiggism*; above it: *Crim. Con.*

One of many satires on the Westminster by-election of 1788, see No. 7339, &c. Townshend's attentions to Mrs. Fawkenor had led to a duel (1786), elopement, her divorce, and their marriage (10 Apr. 1787); see Nos. 7005, 7346, 7347, 7348, 7350. For Hood's part in the Battle of the Saints, see under No. 5991.

$5\frac{1}{4} \times 9\frac{3}{8}$  in.

### 7350 CONTRAST OF TWO CANDIDATES

*Pub by J Aitken N<sup>o</sup> 18 Little Russell Court Drury Lane*

Engraving (coloured impression). A design in two compartments:

[1] BATTLES OF VENUS (l.). Townshend, a foppish young man, lolls languidly on a settee, his r. arm round the neck of a courtesan. His l. arm is round the waist of another young woman (r.) who holds a glass of wine to his lips while she picks his pocket. The first woman wears a favour at her (uncovered) breast: *Townshend for ever*; her r. hand, holding a glass, rests on a small round table (l.) behind which stands Fox pouring wine into



a glass. The scene suggests a debauch: cards, dice, and a broken wine-bottle lie on the floor. See No. 7349, &c.

[2] BATTLES OF WAR (r.). Lord Hood stands, sabre in hand, on the deck of a man-of-war in action, indicated by a swirling ensign flag (r.) and clouds of smoke. He looks to the l., l. arm raised as if giving a command. A dead or wounded man (r.) lies at his feet.

One of many satires on the by-election for Westminster of 1788, see No. 7339, &c., and for a similar contrast between the candidates No. 7346, &c.  $8\frac{7}{8} \times 13\frac{1}{4}$  in.

### 7351 THE ELECTION CONTEST,

*Pub. as the Act. directs July 26. 1788 for J. Aitken N<sup>o</sup> 18 Little Russell Court Drury Lane.*

Engraving (coloured impression). Hood (l.), as the British Lion, attempts to enter *S<sup>t</sup> Stephen's Kennell* (r.), the door of which is defended by Opposition hounds. Fox, a large mastiff, snarls at the lion, under his legs crouches a timid-looking greyhound, his collar inscribed *Townse[nd]*. Behind Fox, and partly within the kennel, is another mastiff, Sheridan, his collar inscribed *Drury*. A dog with the head and spectacles of Burke stands on his hind legs behind Sheridan, snarling. On the r., and slightly apart from the others, a dog stands over two dishes of food, but turns round to snarl. His dishes are inscribed *Cinque Ports*, North being Lord Warden of the Cinque Ports and Governor of Dover Castle. These four have quasi-human faces. Another greyhound sniffs at Townshend. A small demon sits on the roof of the kennel, looking down at its defenders. The lion advances angrily towards the dogs, one paw rests on a shield with fleurs-de-lis; across his back is a saddle-cloth inscribed: *And had he but Comman'd that Day. Not one of all the Fleet coul'd run away*. Beside him is the Royal Standard to which is attached a pennant inscribed *12 & 19 of April*. The background is a free rendering of Westminster Hall.

Words have been added in ink to the title so that it reads 'Blue & Buff Squad or the Election Contest, with the Ass in a Lyons Skin'. (The lion has no semblance of ass.)

One of many satires on the Westminster by-election of 1788, see No. 7339, &c. The dates allude to the Battle of the Saints on 12 April 1782 (see No. 5991, &c.) and to the capture by Hood on 19 April of a frigate and sloop. He believed that except for Rodney's signal the rest of the French fleet would not have escaped. *Letters of Sir Samuel Hood*, Navy Records Society, pp. 129-30, &c. Townshend was a nominee of the Whig leaders, attempts to find another candidate having (it is said) failed. *Auckland Correspondence*, ii. 222.

$9\frac{3}{4} \times 14\frac{1}{8}$  in.

### 7352 THE BUTCHERS OF FREEDOM.

[Gillray.]

Price 1<sup>s</sup>

*Pub<sup>d</sup> July 1788, by H. Humphrey New Bond S<sup>t</sup>*

Aquatint. An election mob in which Townshend and his supporters, as butchers, are violently attacking the populace with cleavers and marrow-bones. They wear aprons with butchers' steels dangling from the waist. George Hanger (r.), his hat decorated with three ostrich feathers and the

coronet of the Prince of Wales, raises a cleaver in both hands and threatens two constables with staves who fall backwards, wounded or terrified. He is in violent action, one foot rests on the unconscious body of a sailor whose face is gashed and bleeding. In the sailor's hand is a flag with a ship and the words *Royal Navy*; on this Townshend, who uses his marrow-bone and cleaver as a musical instrument, not as weapons, is trampling. Behind Hanger, Fox, climbing above the crowd, is violently smashing the sign of *The King's Head* (a bust portrait of the King) which is over a door inscribed *Martin*. In the foreground a woman half-lying on the ground tries to protect her screaming infant from a cleaver and bone brandished by Sheridan. On the extreme l. Lord Derby attacks a kneeling sailor with a wooden leg. Behind Sheridan, Burke raises a cleaver in both hands, and behind him the Duke of Norfolk waves a flag inscribed *Townsend and Liberty*. Behind is a dense crowd brandishing cleavers and bones, while others attempt to escape. On the r. are houses inscribed *James Str[eet]*, the houses of Covent Garden are indicated on the l.

One of many satires on the Westminster by-election of 1788, see No. 7339, &c., at which the riots were said almost to equal those of 1784. The butchers and chairmen formed mobs for the Foxite candidate, while sailors supported Hood, see No. 7353, &c.

This affair is explained in a Whig hand-bill dated 19 July 1788 in which Timothy Martin of the King's Head, James Street, Covent Garden, refuses to continue to harbour sailors (engaged by Hood) on account of an affray caused by the sailors, who had sallied from his house and attempted to pull down the flag of the opposite party at Wood's Hotel. Martin had been admonished at Bow Street on account of the disturbance, and was there ordered to refuse to harbour the sailors. B.M. Add. MSS. 27,837, fol. 15. See also Laprade, 'William Pitt and Westminster Elections', *American Hist. Rev.* xviii. 271-2. For allegations of republicanism against Fox cf. No. 6830, &c.

$9\frac{1}{8} \times 13\frac{7}{16}$  in.

### 7353 THE BATTLE OF BOW-STREET.

[Gillray.]

*Pub<sup>d</sup> July* <sup>th</sup> 1788. by H. Humphrey New Bond Street

Aquatint. An election riot. In the foreground Sheridan (l.) stands over Sir Sampson Wright who kneels on the ground in abject alarm. Sheridan holds him by the collar and shakes his fist in his face; from his pocket protrudes a paper inscribed *Drury Lane*. On the r. is a party of Guards, one pierces with his bayonet Fox's posterior, drawing blood. Fox, the central figure, prances in pain and alarm, his hat falling off. Behind, Townshend (?) and Burke hold up their hands in shocked surprise. One of the Guards deliberately pierces with his bayonet the posterior of his own officer, a lean foppish man resembling the officer in No. 7174. The other Guards (r.) carrying muskets against their shoulders watch both outrages with amusement. Behind Sheridan and on the extreme l. is a man holding up a banner, inscribed *Valiant Townsend*, on which are a wine-bottle and glass and a dice-box and dice. In the background is a dense crowd represented by heads and by hats, two of which are being waved in the air. Beneath the design is etched:



*When Sampson as Justice—by Soldiers defended,  
Went to quell wicked Whigs who've mild peace oft offended,  
Bold Brindsley seiz'd on him, & swore he'd well shake him,  
Crying, Justice ne'er did, nor e'er should overtake him.*

*Bow, wow, wow*

*Sampson down on his knees like a Saint at devotion,  
Drops his Jaw-Bone,—while F—x seconds Brindleys mad motion  
The Guards do their duty—prick Charles—he beseeches  
And alarm'd, then let's fly—thro' his sad sattin Breeches,*

*Bow wow wow.*

One of many satires on the Westminster by-election, see No. 7339, &c. On 22 July, the fourth day of polling, there was a riot between a body of Townshend's supporters and a party of sailors, in which the sailors were eventually routed; one man was reported killed by a blow from a butcher's cleaver. According to the report in the *London Chronicle*, 24 July, Sir Sampson Wright procured a party of Guards from the Savoy who took up their station before the Shakespeare Tavern, the Whig head-quarters. Townshend, Fox, Sheridan, and others then forced their way to Bow Street, where Fox denounced Wright for calling out the military. Two soldiers are then reputed to have thrust at Fox with their bayonets, while Sheridan seized Wright. Two soldiers were committed for trial but bailed by their officers. For the election riots, see also Nos. 7352, 7362, 7367. Wright, the chief magistrate at Bow Street, was pilloried by Gillray in 1782, see Nos. 6120, 6121.

8 × 13½ in.

**7354** BLOOD & CO, SETTING FIRE TO THE TOWER, & STEALING THE CROWN.

[Gillray.]

*Pub<sup>d</sup> July 26<sup>th</sup> 1788. by H. Humphrey New Bond Street.*

Aquatint (coloured and uncoloured impressions). Fox, followed by Burke and Sheridan, hastily leaves a vaulted archway from which issue smoke and flames. George Hanger (l.) runs in front, holding a burning firebrand; behind him is the White Tower in flames. Fox carries the crown which he partly conceals under his voluminous coat. Burke, dressed as a Jesuit (cf. No. 6026), holds the sceptre; he looks with satisfaction at Sheridan, who takes his arm. Sheridan holds the orb; in his hat is an election favour inscribed *Townsend*. Hanger wears a cocked hat with an election favour, his military coat and tight breeches are in rags; under his arm is a sack labelled *Unmill'd Coin*. Torn bills pasted on the wall behind Fox's head are inscribed *the Westminster Election; for the Interest of Lord J. Towns<sup>d</sup>, and Leak's Pills*.

One of many satires on the Westminster by-election, see No. 7339, &c. Blood's attempt (1671) to steal the Crown jewels in the Tower seems also to have suggested No. 7344. Fox's supposed attempts to appropriate the prerogatives of the Crown are the subject of many satires, cf. No. 6380, &c.

9 × 13½ in.

**7354 A** A reduced version, coloured, imprint perhaps cut off, in 'Caricatures', v. 14.

5¼ × 7½ in.

**7355 THE HAPPY COUPLE, OR A VISIT TO CHELTENHAM.***Etch'd by JB**Publish'd as the Act directs, July 26, 1788, by E. Rich, No. 55, Fleet-Street.*

Engraving. Heading to a set of verses printed in two columns, entitled *The Royal Ramble; or, a Visit to Cheltenham Spa*. George III and Queen Charlotte riding (r. to l.) on a sorry-looking horse like a farmer and his wife. By the road-side is a milestone *To Cheltenham*. In the background is Windsor Castle.

The verses are loyal in intention, and describe the crowd which flocked to Cheltenham to see the King and Queen. Verse IV:

Instead of Guards and grand Parade,  
Which should attend a King, Sir,  
When all had many Hours staid,  
They found there was no such thing, Sir:  
They gap'd and star'd at such a Shew,  
And this Report was rife, Sir—  
'Twas not the King, they all did know,  
But Farmer George and Wife, Sir.

For the visit to Cheltenham, see No. 7358, &c. The design appears to have been copied (with alterations) from No. 6918.

6½ × 4¾ in. Broadside, 13 × 7¼ in.

**7356 HARRY JENKINS, THE MASCULINE & FEMININE BELLOWS MENDER,***[Gillray.]**Price 1s**Pub'd July 29<sup>th</sup> 1788 by H. Humphrey N<sup>o</sup> 51 New Bond Street.*

Engraving. A ragged, dwarfish man, a pair of bellows under his arm, his apron full of guineas, is led to the poll by the Duchess of Devonshire (r.) and is pushed forward by a florid over-dressed woman (l.) whose breast is exposed. Jenkins has a large head with a hairy chin and a feminine figure; the Duchess puts a hand under his chin and turns to look at the crowd on the hustings, who wildly cheer his approach, except for two seated poll-clerks who appear surprised. After the title is etched: *having declared his intention not to remain Neuter in the Westminster Contest, is canvassed by the Duchess of D——e & coax'd by Mother Windsor, & absolutely poll'd for Lord John, on Monday July 28<sup>th</sup>, altho' he never had any Habitation except a Cow-house, a Privy, a Pig Sty or a Watch House*. Both women have elaborate head-dresses of feathers, &c., with a fillet inscribed *Townsend*. Mother Windsor has a damaged nose and a patched face; from her pocket protrudes a paper inscribed *List of Mrs Windsor'[s] Nuns*. She is followed (l.) by three of these 'nuns' (cf. No. 5177, &c.), who are pretty young women (cf. No. 6547). On the hustings behind a wooden barricade Townshend raises his hat and holds out his hand towards Jenkins. Burke looks over his shoulder and Sheridan (on the extreme r.) stands beside him in profile to the l., clasping his hands in satisfaction. The most prominent of those on the hustings is Fox, behind the Duchess, who waves his hat, rais-



ing both arms. Two poll-clerks, holding pens, sit in front of Townshend and Fox.

One of many satires on the Westminster by-election, see No. 7339, &c. For the supposed bribery and impersonation which took place see Nos. 7363, 7366. July 28th was the ninth day on which Townshend outstripped Hood, see No. 7357.

$8\frac{1}{4} \times 13\frac{3}{8}$  in.

Photograph<sup>1</sup> of a water-colour by Dighton, in the possession of Mr. Ralph Edwards,

[WESTMINSTER ELECTION 1788.]

*Dighton Del*

The humours of Covent Garden realistically depicted. Lord John Townshend, handsome and fashionable, with two ladies, stands in the centre foreground with a (?) Pomeranian dog. He holds his hat in his hand, and looks at the spectator, as does the nearer of the ladies (? Duchess of Devonshire). Other foreground figures (l. to r.): a barber carrying two wig-boxes (behind whom a constable with his staff seizes a man), a dwarfish boy howling at a broken pitcher; Wilkes ogles a pretty girl selling a sheaf of ballads headed by a fox, while a boy picks his pocket. A man (r.) sells cherries from the panniers on the back of an ass, weighing them in a pair of scales, to dwarfish street-boys. On the extreme r. a fat woman with a sheaf of ballads bawls her wares. Behind her is the well-characterized profile of a handsome barrister who resembles Erskine. Behind these foreground figures the Piazza is densely crowded. On the r. is the portico of Covent Garden Church with the hustings, which are almost concealed by a high and ornate phaeton driven (r. to l.) by the Prince of Wales, a lady seated beside him, the heads of the horses just visible above the crowd. Favours inscribed *Lord Townshend* are worn, with an occasional fox-tail. On the palings by the hustings a poster headed *Lord Hood* is pasted over one headed [*Townshend*]. A man raised above the mob holds up a stuffed fox on a high pole (as in No. 5699). Hats are raised, cheering the Prince, and also in the distance, near the hustings, where are two large banners: *Lord Townshend* and *Townshend* . . . ever. A coach in back view proceeds towards the hustings. A cat and papers fly into the air. In the distance spectators stand on a raised platform above the heads of the crowd. Bludgeons or staves raised above the sea of heads indicate either a gang of sailors, butchers, or chairmen, or a posse of constables. The background is formed by the houses on the south of the piazza. See No. 7339, &c.

Reproduced, *Apollo*, xiv (Aug. 1931), p. 98.

### 7357 EFFECTS OF THE NINTH DAY'S EXPRESS FROM COVENT GARDEN, JUST ARRIVED AT CHELTENHAM.

[Rowlandson.]

Engraving (coloured impression). The King, Queen, and Princesses standing by the pump at Cheltenham, receive with horror a post-boy (l.) who holds out a placard inscribed *Ninth Days Poll Majority for Lord John Townshend* 218. A bewildered yokel stands under the pump, letting the

<sup>1</sup> Presented by Mr. Edwards.

contents of his water-jug pour over the King's foot. The King staggers backwards and is supported by a man whose dismayed face is in shadow. The Queen, horror-struck, stares at the messenger; two princesses clasp their hands in dismay. The post-boy wears spurred jack-boots and carries a postilion's whip. Behind him (l.) is a signpost on which stands a raven; one arm points to *London*, the other *To Cheltenham*: the pump is under shady trees. A church and houses are indicated in the background.

One of many satires on the Westminster by-election, see No. 7339, &c. The ninth day was 28 July, when Townshend polled 643 to Hood's 382. *Ann. Reg.*, 1788, p. 210. For the King's visit to Cheltenham to drink the waters see No. 7358, &c.

Grego, *Rowlandson*, i. 228.

$8\frac{9}{16} \times 12\frac{3}{4}$  in.

### 7358 A SCENE AT CHELTENHAM.

*Pub July 28 1788 by S W Fores N° 3 Piccadilly.*

Engraving (coloured impression). George III stands in profile to the l. under the Cheltenham pump, receiving in his mouth the copious stream which is produced by two men (l.) who stand on a bench, pumping vigorously; they have taken off their coats and say *Zoons a will suke en Dry*. The King's hands are crossed on his breast, his hat lies at his feet. The Queen pulls his coat-tails to induce him to stop drinking. Two princesses stand behind her (r.) holding glasses; one says to the other: *My Papa will leave none for us*. Two yokels in smock-frocks stand gaping on the extreme r.; they say *Laird Laird*. On the summit of the pump is a cartouche inscribed *Cheltenham* and surmounted by a crown.

For the King's visit to Cheltenham see Mme D'Arblay, *Diary* (July-August) and Nos. 7355, 7357, 7374. Sir George Baker had recommended the waters, and it was said over-doses had conduced to his insanity. Cf. No. 7372.

$8\frac{11}{16} \times 13\frac{5}{16}$  in.

### 7359 FASHIONABLE FOLLIES LES FOLIES Á LA MODE

*Pub July 29<sup>1</sup> 1788 by S W Fores N° 3 Piccadilly*

Engraving (coloured impression). A series of isolated figures and groups arranged in two strips, a line separating the upper from the lower. Probably an imitation of No. 7301.

[1] *Walking Le Marcheur*. A man walks in profile to the r., his hands held as if in a walking-race. Identified as Captain Barclay.

[2] *Sparring L'escrime*. Two men boxing; they wear gloves and jackets. Identified as Humphries (l.) and Mendoza (r.), see No. 7425.

[3] *Trotting Le Troteur*. A fashionably dressed man trots in profile to the r.; he pulls on the curb, the snaffle lies on the animal's neck. A surcingle passes twice over his saddle. An imitation of Bunbury's 'Gambado', see Nos. 7231-42. He is identified as the Duke of Bedford.

[4] *Stone Eating Le mangeur de pierres*. A man stands full-face, holding a large stone which he gnaws; a pile of similar stones is beside him. He

\* Apparently altered from 19.



is dressed to represent a (stage) savage. The performances of a 'Stone Eater' were much advertised in the press and in hand-bills in 1788. Cf. No. 7287.

[5] *The Barber at Court. Le Peruquier à la Cour.* A barber (r.) kneels at the feet of a lady who walks away from him (l.) with a distressed expression. A comb is thrust in his hair, his curling-tongs protrude from his pocket.

[6] *Malice la Malice.* Thurlow, seated by a small table on which he rests his l. arm, cuts his throat with a razor. On the table is a paper: *Appointment of S<sup>r</sup> Pepper Arden*. Thurlow's opposition to Arden's appointment as Master of the Rolls was notorious, see No. 7334, &c.

[7] *Correction à la Francoise.* The Prince of Wales, saying *Grace Grace*, kneels humbly at the feet of the Duc d'Orléans who stands above him (l.) flourishing a whip. A lean man in quasi-clerical dress, the brother of Orléans, prances on the r., saying, *Je suis Mouillé jusqu'aux os*. Both Frenchmen wear ear-rings, but Orléans, like the Prince, wears top-boots. See No. 7338.

[8] *Canvassing Les quêteuses de voix.* A man dressed as (?) a stable-boy stands between two ladies who both wear hats with the ostrich feathers of the Prince of Wales and election favours inscribed *Townsend*. One (l.), probably the Duchess of Devonshire, takes both his hands; the other, who resembles Lady Archer, offers him a purse, placing her hand on his shoulder. See No. 7360.

[9] *Gambling Les Joueurs.* Three gamblers sit at a rectangular table on which are piles of guineas. The Prince of Wales (l.) has just made a throw; a man seated opposite him may be Admiral Pigot; both hold purses. Between them and behind the table sits the Duke of York. See No. 7301 (5).

[10] *A free Election La liberté de L'élection.* George III falls to the ground, his head bleeding, Fox stands over him with a bludgeon. Behind them Lord John Townshend puts Pitt to flight, holding up a bludgeon; Pitt's head is also bleeding. Fox says, *Jack now I am King you shall be Prime Minister*. Townshend says, *Yes your Majesty shall allways find me a faithfull Minister*. For the riots at the Westminster by-election see No. 7353, &c.

[11] *Dispatching Il se brule la Cerveille.* George Hanger stands in profile to the r., firing a pistol into his mouth; from his pocket issues a paper inscribed *Debts of Hon<sup>r</sup>*. His bludgeon (cf. No. 6926) lies on the ground.

[12] *Comedy La Comédie.* A stout lady stands in profile to the r. holding a smiling mask, and making a theatrical gesture with her r. hand. She resembles Mrs. Hobart, who took a prominent part in the Richmond House theatricals, see No. 7215, &c.

[13] *Cat Eating Le Mangeur de chats.* A lean man stands in profile to the l. biting a cat.

[14] *Diamond finding Trouaille de Diamant.* Queen Charlotte (r.) stoops to pick up a diamond which lies on the ground. The King stands opposite her, his r. hand extended, saying, *put it in your Pocket*. One of many satires on the supposed bribery of the Queen by Warren Hastings, see No. 6978, &c.

The design is on two plates, but the prints are clipped and the two sections have been pasted together. 1-4 and 8-10 and the English title are on the first plate (l.).

12 $\frac{7}{8}$  × 19 in.; 12 $\frac{7}{8}$  × 18 $\frac{7}{8}$  in.

**7360 THE MISCARRIAGE OR HIS GRACE STOPPING THE SUPPLIES.**

[Dent.]

*Pub<sup>d</sup> by J Brown Oxford Street July 30<sup>th</sup> 1788*

Engraving. The Duke of Devonshire (l.) pulls on a pair of breeches, looking towards the Duchess and saying, *I'll not be drained of my last Farthing, therefore, my Lady, henceforth I will wear the Breeches*. The Duchess, her mouth wide open as if shrieking, falls back into the arms of Fox (l.) who supports her. From under her petticoats fall streams of guineas and money-bags inscribed *For tardy Voters*. She and Fox wear in their hats favours inscribed respectively *Townshend* and *Townsend*. On the wall are two pictures: one (l.) of the Duke of Devonshire with a whip driving a horse into a stable; the frame is inscribed *Cavendo tutus* (the Cavendish motto). The other, with the same title in reversed characters, of Fox and the Duchess carrying between them on a pole an enormous bunch of grapes.

One of many satires on the Westminster by-election, see No. 7339, &c. The part taken by the Duchess was acknowledged by the flag inscribed 'Sacred to Female Patriotism' carried on the chairing of the member (4 Aug.) as in 1784 (see Nos. 6590, 6600).

7 $\frac{15}{16}$  × 8 $\frac{5}{8}$  in.**7361 JOHN BULL, IN A QUANDARY.**

[Gillray.]

*Pub<sup>d</sup> July 31<sup>st</sup> 1788 by H. Humphrey New Bond St*

Engraving (coloured and uncoloured impressions). John Bull, a stout, plainly dressed citizen, stands full-face, his hands in his coat-pockets, between Townshend (l.) and Hood (r.), who face each other in profile. Townshend stands outside the door of *Brooks's*, he holds out to John Bull an open book: *Prosecution for Crim Con*. In his r. hand he holds strings attached to the wrists of three young women who kneel behind him. From his pocket protrudes a bottle labelled *Butlers Wine*. Under his foot is the broken staff of *Liberty*. Hood, in naval uniform, stands boldly, holding the hilt of his sword and chains attached to the wrists of three French sailors who kneel behind him. Under his foot is a French flag. Behind this group is the sea with battle-ships in action. After the title is etched: "*Which way shall I turn me, how shall I decide?*"

One of many satires on the Westminster by-election, see No. 7339, &c. Hood's achievements at the Battle of the Saints are contrasted with Townshend's success with women, as in No. 7346, &c. 'Butler's wine' (see No. 7371) indicates Townshend's prosecution of his butler for stealing wine. For this he was attacked with allegations that the butler had only taken the wine for his sick wife, and defended by Addington: Townshend might have prosecuted for the theft of a bank-note, a capital felony. See election handbills, &c. in B.M. Add. MSS. 27837, ff. 20, 21; *London Chronicle*, 26 July 1788.

9 $\frac{1}{8}$  × 13 $\frac{1}{8}$  in.



**7362** OPPOSITION MUSIC OR FREEDOM OF ELECTION.

[c. July 1788]

Engraving. Burke (centre) and Fox (r.) raise above their heads cleavers and marrow-bones with which they appear about to smite a woman and child who have fallen to the ground. A man stoops, stretching out his hands in an attempt to protect them. George Hanger (l.) stands holding up his cleaver in both hands, leaving no doubt that his intention is to strike. The attitude of Burke and Fox, though threatening, may indicate a vigorous performance of the traditional election music of the butchers.

One of many satires on the Westminster by-election, see No. 7339, &c. For the election riots see No. 7352, &c.

8½ × 10 in.

**7363** SIX VOTERS MADE OUT OF ONE, IN FAVOUR OF LORD JOHN TOWNSHEND

[c. July 1788]

Engraving (coloured impression). A row of six heads, full-face; all represent the same man, differently dressed and sometimes disguised. They are (l. to r.) *W<sup>m</sup> Williamson* N<sup>o</sup> 39 *Swallow Str<sup>t</sup>*, wearing a hat with a fox's brush. *Zacharia Dikway* N<sup>o</sup> 57 *Swallow Str<sup>t</sup>*, wearing a patch over one eye. *J<sup>n</sup> Patterson* N<sup>o</sup> 3 *Eagle Str<sup>t</sup>*, more fashionably dressed than the others. *Jos<sup>h</sup> Newman* N<sup>o</sup> 57 *Swallow Str<sup>t</sup>*, wearing a parson's wig and bands. *Gabriel Smith* N<sup>o</sup> 57 *Swallow Str<sup>t</sup>*, wearing a cap. *Gabriel Smith* N<sup>o</sup> 57 *Swallow Str<sup>t</sup>*, wearing the beard of a Jew. All, except the parson (who has no hat), have election favours in their hats.

One of many satires on the Westminster by-election, see No. 7339, &c. There were many allegations of impersonation. A press-cutting from the *World*, 31 March 1790, pasted on the print begins: 'To be disposed of, a great bargain!—All the curious and valuable Wardrobe, in which various voters masqueraded at the last Election for Lord John Townshend'. See No. 7366, &c., and cf. No. 6536.

3 × 11¾ in.

**7364** STATE OF THE POLL WITH THE CANDIDATES DURING THE ELECTION!

*London Pub<sup>d</sup> by W<sup>m</sup> Holland, Printseller, N<sup>o</sup> 50 Oxford Street July 1788*

*In Holland's Caricature Exhibition Rooms may be seen the largest Collection of Political and other Humorous Prints ever exhibited in Europe admittance one shilling. Of whom may be had the Prince's Bow; English Slavery; and Meeting an Old Friend with a New Face.*

Engraving (coloured impression). A row of six heads of Lord Hood directed to the r., above a similar row of six heads in profile to the r. of Lord John Townshend. Under the heads of both is written (l. to r.) *1<sup>st</sup> Day* *3<sup>d</sup> Day*, *5 Day*, *7<sup>th</sup> Day*, *9<sup>th</sup> Day*, *12<sup>th</sup> Day*. Hood starts on the first day with a nose like a proboscis which gradually dwindles to one from which the tip is missing. Townshend starts with his own handsome profile, but on the third day has a nose like a proboscis which grows progressively and grotesquely longer.

One of many satires on the Westminster by-election, see No. 7339, &c. For the actual state of the poll on these days see *Ann. Reg.*, 1788, p. 210. The 12th day was 31 July; the poll was closed on 4 Aug.

$8\frac{5}{16} \times 12\frac{1}{8}$  in.

### 7365 THE CARELESS DRIVER.

[1 Aug. 1788]

Engraving. *Rambler's Magazine*, vi. 243. The Prince of Wales has fallen from his overturned phaeton, the tilted body of which is on the l. A lady, 'his Cyprian Queen', falls on the top of him, her legs much exposed. On the r. is the back of the stage-coach which has overturned the phaeton; a man looks out of the boot or basket at the disaster. Cf. No. 7335, &c.

$6\frac{1}{8} \times 3\frac{13}{16}$  in.

B.M.L., P.C.

### 7366 CASTING UP THE POLL AND DECLARING THE MAJORITY, BY M<sup>r</sup> REYNARD,

[Dent.]

*Pub<sup>d</sup> by W Dent Aug<sup>t</sup> 4<sup>th</sup> 1788<sup>1</sup>*

*Pub<sup>d</sup> by J Brown Aug 4<sup>th</sup> 1788 Oxford Street London.*

Engraving (coloured impression). Fox, a colossus, stands taking from his mouth a small demon; others fall to the ground and dance at his feet. There are seven in all, two have the brush of a fox. One of these, who capers on the l., balances on his head an upright staff supporting a picture of a fox running: on its back a group of houses dominated by the Abbey and inscribed *Westminster*. The frame is inscribed *Preserving the Rights of the City*. Beneath it is an election favour inscribed *Towns end*. The staff is inscribed *Freedom of Election* and transfixes a cap of Liberty, reversed, and inscribed *Jews—Marrow bones & Cleavers, Weavers, Bludgeon Men, Chairmen, Lodgers, Nonentities, Proxies, Dead men, Widows &c.* After the title is etched: *Canvasser, Representative, Dictator and Returning Officer, alias, The Man and Master of the People.*

One of many satires on the Westminster by-election, see No. 7339, &c. The poll was declared on 4 Aug. Ministerialists believed that bribery and impersonation had been freely used in support of Townshend. Buckingham, *Courts and Cabinets of George III*, i. 417-18. See Nos. 7356, 7363, 7368, 7370. For weavers, cf. No. 6575, &c.

$9\frac{1}{4} \times 7$  in.

### 7367 THE SAILORS POLED.

*['August 4<sup>th</sup> 1788. Published as the Act directs by R<sup>d</sup> Ford. Price 2/6']<sup>2</sup>*

Engraving (coloured impression). An election riot in Covent Garden. On the r. is (?) a raised stand for spectators; behind and on the l. are the Piazzas. A band of sailors has been routed by men with bludgeons wearing blue and buff. Three wounded sailors lie in the foreground (l.). The bludgeon men are led by two fashionably dressed men; one, who holds

<sup>1</sup> This imprint is etched inconspicuously in the shadow of Fox's foot; both are in the same hand.

<sup>2</sup> Written in a contemporary hand. Richard Ford was one of the Westminster magistrates, cf. No. 7835.



his hat, resembles Hanger, the other Townshend. Behind them is a negro (cf. No. 7369) followed by a crowd with bludgeons.

One of many satires on the Westminster by-election, see No. 7339, &c. For election riots see No. 7353, &c.

$10\frac{3}{4} \times 15\frac{5}{8}$  in.

### 7368 BLUE AND BUFF.

[Dent.]

Pub<sup>d</sup> by J Brown, Oxford Street Aug<sup>t</sup> 12<sup>th</sup> 1788

Engraving. A band of toppers seated at a table hails the entrance of the Prince of Wales (l.), who carries a dozen wine-bottles in a wicker tray, saying, *Wine is the Liquor of Life—Here my brave Boys—Fill every Glass*. His tray is inscribed *Patron . . (?) of Polite Art*. All wear coats and breeches without shirts, &c. Above an open door on the extreme l. are the Prince's feathers and motto *Ich dien*. The Prince's guests are singing a catch: Sheridan lifts a glass, saying, *It's Wine*; Burke, his hand on his breast, sings *That inspires us*; Fox (larger than the others) sings *and fires us*; Hanger, pouring a bottle at random, sings *with courage*; and Lord John Townshend on the extreme r., his arm on Fox's shoulder, sings *love & joy*. Above the heads of Fox and Townshend is an escutcheon on which are dice, a dice-box, cleaver, and marrow-bones; the supporters are two bludgeons. On the wall (l.) is a picture: *Plan for extending the Freedom of Election*; three notice-boards on poles represent the notices on the hustings which indicated the places where the electors of the different Westminster parishes were to vote. Under *St Ann's & Duke's place* (the latter a liberty in the City inhabited by Jews) the Duchess of Devonshire shaves a Jew, while a bearded Jew waits his turn; this is *Devonshire Soap*. Under *St James's & Switzerland* Fox, hat in hand, smilingly takes the hand of a foreigner; this is *Naturalization*. Under *St John's & the Mint* (St. John's a poor Westminster parish; the Mint a disreputable district in Southwark) two men (one probably Sheridan) put a coat on an almost naked man; this is *Drury Wardrobe*.

One of many satires on the Westminster by-election, see No. 7339, &c. For allegations of impersonation, &c., on behalf of Townshend, see No. 7366, &c.; for 'Devonshire Soap', No. 7342.

$6\frac{3}{8} \times 10\frac{5}{8}$  in.

### 7369 ELECTION-TROOPS, BRINGING IN THEIR ACCOUNTS, TO THE PAY-TABLE.

J<sup>s</sup> Gillray inv<sup>t</sup> et fec<sup>t</sup> Price 1s 6.

Pub<sup>d</sup> Aug<sup>t</sup> 14<sup>th</sup> 1788 by H. Humphrey, New Bond Street.

Engraving (coloured and uncoloured impressions). The 'Election-Troops', headed by Major Topham, advance towards the barred gate of the *Treasury*, behind which stands Pitt, holding a large key. He says, *I know nothing of you my Friends, Lord H—d pays all the expences himself—Hush! Hush! go to the back-Door in Great George Street under the Rose!* Topham holds out to Pitt a paper inscribed *For Puffs & Squibs and for abusing opposition*, in his r. hand is a newspaper, *The World* (see No. 7210, &c.). Behind him is a dwarfish and ragged newsboy holding his horn, on his cap is the word

*Star* above a star. Under his arm is a copy of *The Star* newspaper, in his r. hand a paper inscribed *For changing Sides; for hiring of Ballad Singers & Grub Street Writers*. . . . Next him is a publican holding a paper inscribed *For Eating & Drink[ing] for Jack Ass Boys*. Behind these, three of the Foot Guards march together, each holding a paper inscribed *For the attack in Bow Street* (see No. 7352); one holds a bayonet dripping with blood. Across the front of their caps is the word *Hood*. A ragged and dwarfish cobbler holding a pair of shoes holds out a paper inscribed *For Voting 3 times*; he walks next two ballad-singers, one, fat, ragged, and pregnant, holds in her r. hand a paper inscribed *For Singing Ballads at 5 Shill p<sup>r</sup> Day* . . ., in her l. hand is a sheaf of broadsides inscribed *A begging we will go — A new Song*. The woman next her holds a similar account; her hat is inscribed *Hood*. On the extreme l. is a sailor with a bludgeon who holds out a paper: *For kicking up a Riot*. Next him is a burly and grinning negro (cf. No. 7367). Between these two and the cobbler a bearded Jew holds up in both hands a paper inscribed *For Perjury & procuring Jew Voters*. Behind are the heads of the rest of the crowd; most wear election favours in their hats with the word *Hood*.

One of many satires on the Westminster by-election, see No. 7339, &c. For Topham as ministerial journalist cf. Nos. 7371, 7477. 'Under the Rose' is an allusion to George Rose (successor to Robinson), the Treasury Secretary, whose duty it was to manage the election business of the Government. Hood's expenses were raised by a levy on the great officers of state and leading Ministerial peers, the balance being made up by the Treasury. *Proceedings in an Action for Debt by C. J. Fox against J. Horne Tooke*, 1792. This is confirmed by Buckingham, *Courts and Cabinets of George III*, ii. 16. See also Laprade, 'William Pitt and Westminster Elections', *American Hist. Rev.* xviii. 270.

Another impression from which the price has been removed.

Grego, *Gillray*, pp. 100-1 (copy). Wright and Evans, No. 37. Re-issued, *G.W.G.*, 1830.

$9\frac{3}{16} \times 13\frac{7}{16}$  in.

### 7370 FLIGHT TO SWITZERLAND WITH HIS WOMAN AND FAITHFUL BLACK.

[Dent.]

*Pub<sup>d</sup> by W Dent Aug<sup>t</sup> 15<sup>th</sup> 1788 Sold by W Moore, N<sup>o</sup> 48, New Bond Street & W. Dickie, opposite Exeter change Strand Aug<sup>t</sup> 15. 1788.*

Engraving (coloured impression). Fox, seated on the back of the Devil, flies (l. to r.) across the Channel; behind him sits Mrs. Armstead clasping his shoulders; both smile with cunning satisfaction. Behind the couple floats a bushy fox's brush. From Fox's coat-pocket protrude two dice-boxes containing dice and a label: *Subscription*. From the water (l.) emerges the head of Lord John Townshend, saying, *My dear Friend, don't leave me in the Lurch, I can scarce keep chin above Water, and if they bear down upon me I shall certainly Sink*. The water surrounding him is littered with torn scrolls inscribed *Perjury, Bribery, Subornation, Corruption, Expences, Violence* (cf. Nos. 7352, 7366, &c.). A ship in full sail approaches, flying a pennant inscribed *Petition*. On the coast (r.) are three adjacent scenes placed diagonally, l. to r.: [1] inscribed *Landed*, is headed *Refreshing*



with right Geneva [gin]. Mrs. Armstead drinks from a bottle; the Devil stands beside her with a glass, one hand on her shoulder. [2] The next scene is *Settling the Election expences*: Fox stands at a gaming-table, throwing dice with three men of French appearance. [3] On the extreme r. Fox leads Mrs. Armstead through a doorway with the inscription *Neat Lodgings*; a bunch of grapes (a tavern sign) hangs over it, indicating a brothel. On the house, and above Mrs. Armstead, is a placard: *To be let and entered immediately*. This is called *Going with a convenient Friend to a convenient House*. The two adjacent scenes are bracketed as *Ways and Means*. (Cf. No. 7902.)

After the election, see No. 7339, &c., Fox went with Mrs. Armstead to Switzerland. Gibbon wrote (4 Oct.): 'The man of the people escaped from the bloody tumult of the Westminster Election to the lakes and mountains of Switzerland, . . . the wit and beauty of his Companion are not sufficient to excuse the scandalous impropriety of shewing her to all Europe. . . .' *Letters*, 1896, ii. 179-80. Cf. No. 7379, a similar print on Fox's return.

8½ × 15½ in.

### 7371 CHARONS BOAT:—OR—TOPHAM'S TRIP, WITH HOOD TO HELL.

[Gillray.]

Pub<sup>d</sup> Aug<sup>t</sup> 22<sup>d</sup> 1788 by J (? Gillray . . . Temple Bar)<sup>1</sup>

Engraving. Lord Hood (r.) is seated in the stern of a boat facing Topham (l.) who stands in the bows propelling the boat with a pole. Behind Hood is a grinning demon with wide-spread webbed wings who steers, manipulating the rudder with a pitchfork. Hood holds up his hands in terror; a serpent, inscribed *Worm of Conscience*, is twined round his arm and gnaws his breast. On the shore (l.) which the boat approaches stands Cerberus, with three human heads. One has a pen behind his ear, his collar inscribed *Frost* (secretary of Hood's committee), another has a medical implement attached to his collar showing that he is Churchill, an apothecary, the third has clerical bands showing that he is Horne Tooke, all of whom took an active part in the Westminster by-election on the side of Hood. Demons surround the boat on all sides, some in the air (in the smoke and flames which ascend from Hell), others swim menacingly towards Hood. A demon standing on clouds urinates a stream which forms *The Evening Star*, and is surrounded by a star resembling that appearing on the heading of *The Star and Evening Advertiser*. Three demons fly towards Hood holding in their talons papers inscribed *Bills* and *Tradesmens Bills*. Papers fall or float beside the boat inscribed [1] *Murder! Murder! Macnamara*, [2] *Tookes list of the Kill'd and Wounded*, [3] *Massacre of Shipmen*, [4] *Idesons Bad Votes*, [5] *Blue & Buff Assassins*. In the foreground a demon dances, holding a gridiron and frying-pan. A little imp seated by the water reads *The Bottle of Wine & Butler* (see No. 7361). On the farther shore (r.) a band of horned imps plays on marrow-bones and cleavers.

One of many satires on the Westminster by-election, see No. 7339, &c. J. W. Ideson (the active vestry-clerk of St. James's parish) published a list of 'bad votes' polled for Townshend. Tooke published a letter

<sup>1</sup> The words in brackets have been almost obliterated with a pen.

stating that several persons had died in St. Bartholomew's Hospital of wounds received in riots. The City coroner announced that he had held no inquests on such persons. *London Chronicle*, 7 and 16 Aug. 1788. Tooke also published a leaflet addressed to Fox as 'the Butcher of the People' saying that Macnamara (one of Hood's agents) was attacked first in advertisements and then by ruffians. B.M. Add. MSS. 27837, fo. 27; cf. No. 7477. Hood is being punished for election lies and violence, and is represented as fearing arrest for debt now that he is no longer a M.P.

The heads of Hood and of Cerberus have been altered with heavy pen-strokes, probably by Gillray. Hood's nose has been grotesquely enlarged, and a cocked hat and pigtail have been added. A star with the word 'East' has been added to Topham's breeches, implying that he owns or edits the *Star* (the first evening newspaper). This might be inferred from the statement in the first number (3 May 1788), that it was 'undertaken by several gentlemen of property and character, who having large commerce with the World, are unavoidably engaged in giving and receiving intelligence through the medium of the public prints'. Cf. No. 7537. For Topham as a ministerial journalist see No. 7369; for his breeches, cf. No. 7330. For Frost (1750-1842) see *State Trials*, xxii. 471 ff., and *D.N.B.*

### 7372 CONSTITUTIONAL CLUB.

[Dent.]

*Pub<sup>d</sup> by J. Brown. Oxford Street Aug<sup>t</sup> 26. 1788.*

Engraving. Five men stand round a table carving a fox which fills a large dish. Pitt enters from the r., carrying a large sauce-boat inscribed *Mint Sauce Constitutional Restorative* and filled to overflowing with coins. He wears a cook's apron and knife and says, *What pleasure we find in pursuing the Fox*. Hood, the carver who stands at the animal's tail, turns to Pitt flourishing his knife and shouting *Huzza*. His knife is inscribed *Stern*, perhaps a gibe for his (supposed) action in the Battle of the Saints (cf. No. 5998). A stout man next him says *The Traitor is seized on—*, the third concludes, *and dies*. Both give twisted smiles. The knife of the former is engraved *Mac*, of the latter *Bel*, showing that they are John Macnamara who proposed Hood as candidate, and Lord Belgrave who seconded. Two other carvers are partly visible on the extreme l., both saying *Huzza*, their knives are inscribed *Grah*— [Marquis of Graham] and *Ba*—*m* [Viscount Bayham, M.P. for Bath, a member of the Constitutional Club, cf. No. 7623]. On the extreme r. behind Pitt the King enters through a door carrying a huge jug of *Cheltenham Water*. *Constitutional Preservative*, see No. 7358. He says *Hollo Boys, Huzza*. Above the door is a crown. Above the carvers is an escutcheon with clasped hands and the motto *Love & Honor*. The supporters are dexter a sceptre and sinister a key, see No. 6564, &c.; the crest is an anchor. Over the heads of Hood and Pitt is a picture: *Plan for Limiting the Freedom of Election*. Two men hold a bull (John Bull) by a rope, the foremost being Hood, while Pitt raises an axe to strike the animal. Above the axe is written *Club*, above the bull, *Constitution*.

One of many satires on the Westminster by-election, see No. 7339, &c. The Constitutional Club (cf. No. 7506) was formed to counteract the influence of the Whig Club, and appears to have been founded (or revived) at the time of the Westminster Election of 1788. It adopted a uniform in



opposition to the blue and buff of the Whigs. Buckingham, *Courts and Cabinets of George III*, i. 418; *Letters and Corr. of J. B. Burges*, 1885, p. 126. It is not to be confused with the Constitutional Society, see No. 6246.

$7\frac{1}{8} \times 10\frac{3}{4}$  in.

### 7373 THE YORK JIG,

*Ralph Juvenal Esq<sup>r</sup> Fec<sup>t</sup>*

[? James Hook.]

*Pub<sup>d</sup> Sep 9. 1788 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). The Duke of York (r.) dances a jig or hornpipe with a housemaid wearing a mob-cap and apron, who holds up a broom. The mistress of the house sits on a settee against the wall, watch them with gestures of rage and indignation. Two men, blowing wind-instruments, watch from a musicians' gallery (l.), on which is inscribed *Horns! Horns! Horns!* Under the gallery persons are indicated turning their backs on the dancers. After the title is etched: *Hic est, cujus amans hospita capta dolo est*. Beneath are the verses:

*See See the fair one by her Guest betray'd,  
By York deserted—rivall'd by her Maid  
T—r—n—l, lovely Bride, no longer mourn  
His love, since Spider Brushers serve his Turn,  
The Cook maid next will strike this loving Man  
With Kissing Crusts, & Meat sops in the Pan.*

For the Duke of York's attachment to Lady Tyrconnel see Wraxall, *Memoirs*, 1884, v. 201. She married Lord Tyrconnel in 1780 as his second wife. See also Nos. 7530, 7633, 7741.

$11\frac{1}{2} \times 9\frac{3}{8}$  in.

### 7374 THE FAIR QUAKER OF CHELTENHAM.

Engraving (coloured and uncoloured impressions). George III, plainly dressed and wearing a broad-brimmed hat, stands in profile to the r., addressing a pretty young woman seated on a stile. They are under a large tree on whose trunk is fixed a sign pointing *To Cheltenham Spa*. A path from the stile leads to the village of Cheltenham in the background. Behind the tree Queen Charlotte watches the conversation. On a hill (l.) is a pavilion on wheels. Beneath the design is etched:

*Did you know the Lad that Courts you  
He not long need sue in Vain  
Prince of Songs of Dance of Sports:  
You Scarce will meet his like again.*

*Midas*

The legend of George III's attachment (c. 1753) to a 'fair quaker', Hannah Lightfoot, is traced by W. B. Boulton from a newspaper paragraph in 1776 to its final discrediting in 1866. *In the Days of the Georges*, 1909, pp. 87-138. Cf. Wraxall, *Memoirs*, 1884, i. 305. For the King's visit to Cheltenham see No. 7358, &c. The print may relate to some eccentricity of the King at Cheltenham: during his insanity he showed great interest in Quakers. *Diaries of R. F. Greville*, 1930, p. 213.

$8\frac{3}{8} \times 13\frac{3}{8}$  in.

**7375** [A CANTERBURY TALE.]

[*Pub<sup>d</sup> Nov<sup>r</sup> 5<sup>th</sup> 1788. by S W Fores N<sup>o</sup> 3 Piccadilly*]

Engraving (coloured impression). The original title and imprint have been cut off and replaced by the above title in ink, on a strip of paper pasted to the print. Fox, Hanger, and the Prince of Wales stand in a boat against a high stone wall, over which looks Burke, handing down to them a bag of plunder, saying, *Damme Charly dont leave me in the Lurch*. Fox stands in the bows, pushing off with a boat-hook, saying, *Self preservation is the First Law in Nature*. Hanger says, *Push of Push of Charly*. The Prince, behind, identified by his star, says, *Push of*. Behind Burke is the corner of a Gothic building.

The (?) suppressed title would perhaps have been explanatory: the bankrupt Foxites appear to have been robbing Lambeth Palace, see under No. 7630, and cf. Nos. 6468, &c., 7344. The altered state shows the transformation in their prospects made by the King's illness.

7 $\frac{7}{16}$  × 9 $\frac{5}{8}$  in.

**7375 A** A CANTERBURY TALE.

*Pub, Nov<sup>r</sup> 5<sup>th</sup> 1788. by S. W. Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). An altered version of No. 7375. Fox wears a mitre; the bag which Burke hands to Fox is inscribed *Robes*: he says, *Here take the Robes my Lord*. Fox stretches out a hand for the bag, saying, *I should make an Excellent Bishop*. Hanger says *An Arch—one*. The star has been erased from the Prince's coat, and the characterization being poor he cannot be identified; he says, *By the Grace of God Arch—Bishop Charles*.

Evidently an anticipation of the effects of the King's insanity: his conduct at the levée of 24 Oct. gave rise to comment, and rumours were current during the last week of the month. The King's condition was announced to the Ministers on 6 Nov. Wraxall, *Memoirs*, 1884, v. 188–9. For the Regency crisis see No. 7377, &c.

**7376** LE DEFECIT

[? I. Cruikshank.]

*Pub by S W Fores N<sup>o</sup> 3 Piccadilly Nov. 12, 1788.*

Engraving (coloured and partly coloured impressions). Louis XVI (r.) stands, knock-kneed, pointing out to Necker a pile of empty treasure-chests; he says, *M<sup>r</sup> N——r Il n'y sonts [sic] plus*. Necker shrugs despairingly, saying, *J'en ai cependant laisses*. Many chests are ranged round the room, all inscribed *Vuide*. Two men leave a door on the l. with large sacks on their shoulders. One (l.), Calonne, says, *Je lestiens*, coins fall from his pocket with a label, *requete au roi*. The other, who follows him, wearing a long robe, says, *J'ai le reste*. He is Loménie de Brienne, Cardinal and Archbishop of Sens. Over the door is inscribed *Faux fuyans*.

A satire on the financial crisis on the eve of the French Revolution, and on the two ex-Ministers of Finance. A decree of 16 Aug. 1788 announced that a large proportion of the public liabilities would be paid in paper; the long-standing deficit thus became insolvency. On 26 Aug. Necker was appointed Minister of Finance with the title of Secretary of State. *Camb. Mod. Hist.* viii. 115.



The persons are identified in a contemporary French hand on an impression without imprint in the Broadley Collection, vol. iv (Westminster Public Library). Calonne was dismissed on 17 Apr. 1787 and succeeded by Loménie de Brienne who (virtually dismissed) resigned 25 Aug. 1788, loaded with favours. Their names are associated in many French satires of 1788-9. Perhaps intended for circulation in France. Similar in character to No. 7553.

De Vinck, No. 1399.

$8\frac{3}{4} \times 13\frac{1}{8}$  in.

### 7377 DEAD. POSITIVELY DEAD

[? Kingsbury.]

*Pub Nov 16 1788 by S W Fores N 3 Piccadilly*

Engraving. A satire on the secret negotiations between Thurlow and the Prince of Wales during the King's insanity. Thurlow stands defiantly, putting on (turning) his coat, and saying, *This side will do as well as the Other*. Beside him (l.) is the Prince of Wales, a handkerchief to his face as if weeping, while he tramples on a paper: *Prayer for Restorat<sup>n</sup> his Maj[esty's] Health*. Words are etched on both side of his head: *Make Haste*, addressed to Sheridan (l.), who hastens from the door, carrying on his shoulders a trunk inscribed *Despatches for C. F—x*, and (r.) *We must keep up Appearances*. On the r. Mrs. Fitzherbert is enthroned under a canopy on a circular dais; a lady (l.), wearing the Prince's feathers in her hair, puts on her head a crown, saying, *Hail beautiful Queen*. Another lady (r.) holds the orb. These are inscribed respectively *Gloc* and *Gum* and are identified by Miss Banks as Mrs. Dawkins and Miss Pigott.

One of many satires on the crisis resulting from the King's illness, especially interesting in showing how early the negotiations of Thurlow with the Prince were suspected, as a result of his interviews with Sheridan and the Prince of Wales; see letters of 30 Nov. 1788, Buckingham, *Courts and Cabinets of George III*, ii. 23 ff.; Stanhope, *Life of Pitt*, i. 312 ff. (See also No. 7398.) Wraxall writes: 'Political prints . . . represented him stripping off his coat and turning it inside out, . . . with an appropriate observation that "one side would do as well as the other".' *Memoirs*, 1884, v. 224. On 9 Nov. the King was thought to be dying. An express was sent to Fox at Bologna and he reached England on 24 Nov. See No. 7379, &c. For the Regency crisis see also Nos. 7375, 7378-98, 7474-526, 7528, 7538, 7649, and cf. Nos. 7531, &c., 7554, 7557. For Thurlow and Pitt cf. Nos. 7334, &c., 8097, &c.

$9\frac{1}{8} \times 13\frac{1}{2}$  in.

**7377 A** An earlier state, coloured, differing only by the absence of the inscriptions *Gloc* and *Gum*.

### 7378 FILIAL PIETY!

[Rowlandson.]

*Pub<sup>d</sup> Nov<sup>r</sup> 25. 1788. by S. W. Fores N<sup>o</sup> 3 Piccadilly.*

Engraving, slightly aquatinted and resembling a pen-drawing. The Prince of Wales in a drunken frolic enters the King's bedroom, followed by

Hanger and Sheridan. The King (r.) lies under a tent-shaped canopy with curtains; he turns his head from his son, looking down with an expression of misery; his r. arm is outstretched as if to ward off the intruders. By his bedside, between the Prince and the King, sits an elderly bishop, exclaiming in horror; in his hand is a paper inscribed *A Prayer Restoration of Health Amen*. The Prince has overturned a circular table, a Communion cup lies on the ground. He reels drunkenly with folded arms, saying, "Damme, come along, I'll see if the Old Fellow's — or not" —. Hanger and Sheridan are dancing with glee. Hanger, wearing his hat, holds a bottle in both hands; Sheridan waves his hat. On the wall is a picture of *The Prodigal Son*, partly obscured by the label issuing from the Prince's mouth.

One of many satires on the Regency crisis, see No. 7377, &c., in which, however, the Prince is usually treated with respect, cf. the implication of No. 7380.

Grego, *Rowlandson*, i. 229.

$8\frac{7}{8} \times 12\frac{7}{8}$  in.

### 7379 CHARLEY'S RETURN FROM OVER THE WATER.

[Dent.]

Pub<sup>d</sup> by W. Dent Nov 26<sup>th</sup> 1788 Sold by W Moore. Oxford Street of whom may be had the Flight to Switzerland

Engraving. Fox steps from a boat, and is greeted vociferously by his supporters. One foot is on land, the other in the boat, in which stands Mrs. Armstead, whose hand Fox holds, about to lead her to shore. In his r. hand are his hat and a netted bag within which are cards and dice-boxes. Mrs. Armstead, who is flamboyantly dressed and wears a large hat trimmed with feathers and a fox's brush, holds under her l. arm a cask inscribed *Geneva* [gin], cf. No. 7370. The boat is the *Prince of Wales Cutter*, of *Pickled Herring Stairs*; it is propelled by a grinning Devil, who uses the end of his pitchfork as a punt-pole, and is dressed in a sailor's striped trousers. Two small demons stand on the shore blowing trumpets; to one is attached a banner inscribed *Morning Herald*. A band of Fox's supporters kneels to receive him; their leader is Hall the apothecary, a pen thrust through the side-curl of his wig; he holds out to Fox his apothecary's mortar which contains the crown and a sceptre; it is inscribed *Regen[t]* *Man Midwife*. Behind him kneels Burke, his raised hands clasped; he is dressed as a Jesuit (cf. No. 6026) but has a bald head. Less prominent are Sheridan, between Burke and Hall, Lord John Townshend (?) behind Burke, and George Hanger, whose eye and nose only are visible. A label floats above their heads: *O Blessed Return! hadst thou been lost it would have been all Dicky with us*. Behind them and in the background is the plebeian mob, densely packed and waving hats, one man has a marrow-bone and cleaver. A ballad-singer bawls *A new Song Landing of the Revolution Pair*. Beneath the title is etched:

Over the water, over the lee,  
And over the water went Charley,  
Charley loves his Box and Dice,  
And Charley loves good Brandy,  
And Charley loves his pretty Wench  
As sweet as sugar Candy.



*Over the Water, over the lee,  
And over the water with Charley,  
Ar——d tuckt her Petticoats up,  
For she loves Gin and Brandy,  
And Ar——d loves her Charley Boy  
As sweet as sugar Candy.*

*Over the water, over the lee,  
And over the water to Charley,  
Charley loves Rare News, as well  
As she loves Gin and Brandy,  
So Charley returns to his P——  
As sweet as sugar Candy.*

One of many satires on the Regency crisis, see No. 7377, &c. Fox returned from Bologna (after nine days' travelling) on 24 Nov.; he left Mrs. Armstead at Lyons in order to travel more rapidly. Wraxall, *Memoirs*, 1884, v. 202. See also No. 7380, &c.; for his departure with Mrs. Armstead see No. 7370. 'Revolution' at this date connotes the revolution of 1688-9 and therefore Whig principles, cf. No. 7489.

7 $\frac{3}{8}$  × 13 $\frac{1}{2}$  in.

### 7380 KING HENRY IV<sup>TH</sup> THE LAST SCENE.

[Gillray.]

*Pub. Nov<sup>r</sup> 29. 1788. by S. W. Fores N. 3 Piccadilly Shortly will be published. A series of Plate from K. Henry IV.*

Engraving (coloured impression). Fox as Falstaff, enormously fat, with a pleased smile, stands declaiming: *The Laws of England are at my commandment. Happy are they which have been my friends; & woe to my Lord Chanc<sup>r</sup>.* On the r. stands Hanger as Pistol, in a swaggering attitude, legs astride, l. hand on his bludgeon (cf. No. 6924), r. on his hip. He is in Elizabethan dress, but wears an enormous cocked hat and a large sabre. He says:

*Sir John, thy under lambkin now is King  
Harry the fifth's the man. I speak the truth  
When Pistol lies, do thus; and fig me, like  
The bragging Spaniard.*

On the l., clasping his hands ecstatically, stands Sheridan as Bardolph, his face bloated with drink. He says, *O joyful day!—I would not take a Knight-hood for my fortune.* Between and behind Sheridan and Fox stands *Shallow* (Duke of Norfolk), rather disconsolate, saying, *Sir John, I hope you'll pay me back my Thousand Pounds.* In the background is the colonnade of Carlton House, and (l.) the back of Fox's travelling-carriage, inscribed, *From Bologna.* Beneath the design is etched:

*"To ride day & night; not to deliberate, not to remember, not to have  
"patience to shift me, but to stand stained with travel, & sweating with desire  
"to see him; thinking of nothing else; putting all affairs else in oblivion; as  
"if there were nothing else to be done, but to see him"—*

One of many satires on the Regency crisis, see No. 7377, &c. For Fox's hurried return from Bologna see Nos. 7377, 7379, 7381. For Fox

as Falstaff see No. 6974, &c. The alteration of 'my lord chief justice' to 'my Lord Chancellor' indicates Fox's opposition to the negotiations with Thurlow (cf. No. 7377), see Moore, *Life of Sheridan*, 1825, pp. 407-10.

In the debate of 19 Dec. Martin compared Fox's mention of a change of administration to the scene in *Henry IV*, 'where Falstaff reckoned upon what would be done for him and his associates when the Prince should come to the crown . . .'. *Parl. Hist.* xxvii. 793. Wraxall, *Memoirs*, 1884, p. 231.

Gillray wrote in March 1789 to Fores asking for payment for this plate (£2 2s.) and Nos. 7381, 7422. Broadley, *Napoleon in Caricature*, 1911, i. 36-7.

9½ × 16¼ in.

### 7381 BOLOGNA-SAUSAGES, OR OPPOSITION FLUX'D.

[Gillray.]

*Pub<sup>d</sup> Dec<sup>r</sup> 12<sup>th</sup> 1788. by S. W. Fores. N<sup>o</sup> 3. Piccadilly.*

Engraving (coloured impression). Fox runs hurriedly from the House of Commons through an arched doorway; he excretes as he runs, saying, *I never said he had a right to the Regency I didn't indeed! indeed I didn't!* In a porter's chair (r.) sits an elderly man (Cornwall, the Speaker), his hands raised, saying with a shocked expression, *Lord! Lord! What will this House come to?* On the l. stands Weltje, very stiff and tall, his hands raised, saying, *No right to de Regency? den by Got! we shall loose all de Sausages!* He wears a looped-up apron; sauce-ladles are thrust through his apron-string. Through the archway appear, obliquely, the Opposition benches; they are crowded with members (also excreting) whose faces and gestures express consternation. In front sit North, with his eyes bandaged, indicating his blindness, Sheridan, and Burke. Facing them, the profile of Pitt is seen through the doorway, saying, "*The Prince of Wales has no more right to a "succession to the Regency, than any other Subject\*, and whoever asserts the "contrary, speaks little less than Treason!—I repeat, than Treason!"*"

\* *without the Consent of Parliament.*

A satire on the famous debate of 10 Dec. when Pitt is reputed to have said of Fox 'I'll unwhig the gentleman'. Pitt said to assert a right in the Prince to the Regency 'independent of the decision of the two Houses of Parliament was little less than treason to the constitution of the country'. Fox said if the two houses arrogated a power to which they had no right 'they acted contrary to the spirit of the constitution and would be guilty of treason'. Burke asked, 'Where was the freedom of debate . . . if the rights of the Prince of Wales could not be spoken of in that House, without their being liable to be charged with treason by one of the Prince's competitors' (see No. 7382, &c.). Pitt then appealed to the Whig doctrine of the Revolution. *Parl. Hist.* xxvii. 706-7, 709, 713, 714-16; Wraxall, *Memoirs*, 1884, v. 209 ff.; Rose, *Pitt and National Revival*, pp. 415 ff., and No. 7382, &c. Fox had returned post-haste from Bologna, see No. 7380, &c., 7382, 7390, 7391, 7476, and his journey had brought on dysentery. For the Regency crisis see No. 7377, &c.

Gillray wrote to Fores in March 1789 asking for payment (£2 2s.) for this plate, see Nos. 7380, 7422.

9¾ × 13 in.



## 7382 THE COMPETITORS.

[Dent.]

*Pub<sup>d</sup> by W. Dent Dec. 12 1788 Sold by W. Moore Oxford S<sup>t</sup>.*

Engraving, slightly aquatinted. The Prince of Wales and Pitt compete for the crown which lies on the ground (r.). Both lean towards it, but the sturdy Prince has seized Pitt (who is grotesquely thin) round the waist, and is about to trip him up. The Prince's r. foot treads on a bag from which a squalling cat labelled [*Ki*]ng William Fourth [Pitt] is escaping. Pitt's l. foot is on the Prince of Wales's feathers which have the motto *I command* in place of 'Ich dien'. A scroll floats from Pitt inscribed *TReason, TReason, TReason*. At the back of the Prince's head and facing Pitt is part of the profile of Fox, almost concealed; from it floats a similar scroll: *Reason, Reason, Reason*. (Cf. No. 7391.) The Prince says, *My Right—No Scare-crow shall Master me*.

For the Regency crisis see No. 7377, &c. A satire on the debate of 10 Dec., when Burke had charged Pitt with being 'one of the Prince's competitors' and charges of treason had been exchanged between Pitt and Fox, see No. 7381. For this debate and for Pitt as 'William IV' cf. *Auckland Correspondence*, ii. 252, 280. Cf. also Nos. 7383, 7384, 7386, 7392, &c., 7475, 7478, 7479, 7494, 7495, 7502, 7503, 7504.

7 $\frac{1}{4}$  × 10 $\frac{1}{4}$  in.

## 7383 THE PROSPECT BEFORE US.

[Rowlandson.]

*Pub<sup>d</sup> Dec<sup>r</sup> 20. 1788 (According to Act of Parliament) by Tom Brown Spa Fields Chelsea*

Engraving (coloured and uncoloured impressions). Mrs. Schwellenberg, followed by the Queen, who is held in leading-strings by Pitt, advances towards the *House of Lords* (l.) from the *Treasury* whose barred gate is on the extreme r. Mrs. Schwellenberg, very gross and ugly, holds the bag of the Great Seal in place of a muff; a large mace rests against her shoulder. She turns to the Queen, saying, *Take care to secure the* [word erased] *jewels—I have hitherto been confin'd to the wardrobe but now mean to preside at the council and with Billy's assistance the name of Schwellenbig shall be trumpeted to the remotest corner of Rag Fair!* The Queen, walking in profile, says, *I know nothing of the matter I follow Billy's advice*. Half a royal crown is suspended over her head, the other half being above that of Pitt. She tramples upon the Prince of Wales's feathers and coronet, which are inscribed *My Sons Right*. In her hand is a paper inscribed *Taxes 1789 By Bllys* [sic] *Desire—Petticoats* [cf. No. 8054]—*Blue and Buff Cloth—Devonshire Brown Silk—Portland Ston[e]—Fox Muffs* (indicating the proscription of the Opposition). Pitt walks behind the Queen holding a piece of drapery (leading-strings) attached to her shoulder. He says, *Behind this petticoat battery with the assistance of uncle Toby* [Richmond, cf. No. 6921], *I shall beat down the legal fortifications of this Isle, and secure the Treasury at the next general Election*. In his l. hand is a paper inscribed *I think myself as much entitled to be Regent as the Prince of Wales*. Spectators stand in front of the Treasury door. The most prominent is Hastings, wearing a jewelled turban with European dress; he lifts up his arm, exclaiming, *My*

*Diamonds will now befriend me. Huzza.* (Cf. No. 6966, &c.) A man wearing blue and buff says, *he never meddled with a Petticoat before.*

One of many satires on the Regency crisis, see No. 7377, &c. Pitt was accused of aiming at the Crown, that is, of intending to establish a Regency Council headed by himself. For Pitt as the Prince's competitor, see No. 7382, &c. Sir G. Elliot wrote, 29 Dec., 'She [the Queen] is playing the devil, and has been all this time at the bottom of the cavils and intrigues against the Prince.' *Life and Letters*, i. 252. See No. 7510, &c.

$8\frac{13}{16} \times 12\frac{5}{8}$  in.

**7384 THE Q.A. [QUEEN'S ASS] LOADED WITH THE SPOILS OF INDIA AND BRITAIN.** [c. Dec. 1788]<sup>1</sup>

[Rowlandson.]

Engraving (coloured and uncoloured impressions). Pitt rides (r. to l.) a zebra; he sits on the animal's hind quarters, flourishing a whip; before him are two panniers filled with jewels, one inscribed *Rights and Wrongs*. From the zebra's neck hangs a large jewel inscribed *Bulse*. He says, *I have thrown off the Mask. I can blind the people no longer and must now carry every thing by my bought Majority.* The zebra (the Queen) is led by Dundas (l.)<sup>2</sup> and urged on by Richmond (r.), who prods it with a goad. It says, *What are Childrens rights to Ambition—I will rule in spite of them if I can conceal things at Q.* [Kew.] In front of Dundas (l.) is a signpost: *To Tower Hill by B—m [Buckingham] house.* Dundas turns his head to shout at Pitt: *So many Scotchmen have left their heads behind in this d—d tower for treason I begin to tremble as much as thief in the rear for my own.* Richmond, noted for his unflinching support of Pitt, says, *Skulking in the rear out of sight suits best my character.* Behind him (r.) is a cannon.

One of many satires on the Regency crisis, cf. No. 7383, where also the Queen is accused of trampling on the rights of the Prince of Wales, and No. 7510, &c. On 30 Dec. Pitt's proposals for a Regency were submitted to the Prince: the care of the King and the control of his household to be vested in the Queen. Rose, *Pitt and National Revival*, p. 420. For the bulse see No. 6966, &c. A zebra belonging to the Queen (c. 1762) was known as the Queen's Ass, see Nos. 3870, &c., 7488. For Richmond, cf. No. 7389.

$8\frac{3}{4} \times 12\frac{5}{8}$  in.

**7385 THE POLITICAL HYDRA.**

[Rowlandson.]

*Pub<sup>d</sup> Dec<sup>r</sup> 26. 1788 by S. Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). Six heads, full-face, of Fox, arranged in a row, all with eyes closed or looking down.

[1] *Out of Place In Character*, with tousled hair and ill-shaved face.

[2] *In Place Out of Character*, with powdered hair and well-shaved face.

Cf. Wraxall, *Memoirs*, 1884, ii. 269–74.

[3] *As he might have been.* The cap of *Liberty* is just above his head.

<sup>1</sup> Miss Banks has written 'nearly about Dec<sup>r</sup> 20 1788'.

<sup>2</sup> Identified by Miss Banks as Thurlow: the resemblance to either is inconclusive, though pointing to Thurlow, but the inscription indicates Dundas.



[4] *As he would have been.* A ducal coronet is just above his (powdered) head.

[5] *As he should have been.* Blood drips from his decapitated head on which is a cap.

[6] *As he will be.* The Prince of Wales's coronet and feathers are just above his powdered hair on which is the word *Regent*.

One of many satires on the Regency crisis, see No. 7377, &c. This plate was reissued with the date 16 Apr. 1806.

Grego, *Rowlandson*, i. 231, ii. 58.

6 $\frac{1}{8}$  × 13 $\frac{1}{8}$  in.

## 7386 THE TIMES.

[Dec. 1788]

[Rowlandson.]

Engraving. In the centre of the design is the Coronation Chair (in Westminster Abbey, as in No. 7485), raised on four steps. Britannia on the r. of the Chair takes the hand of the Prince of Wales, who is on the l., to lead him up to it; each rests a foot on the lowest step, inscribed *Voice of the People*. The other steps are *Public Safety*, *Patriotism*, *Virtue*. Britannia points with her l. hand at Pitt and three maniacal and screaming Furies on the r. whom she is putting to flight. She says: *I have been long deceiv'd by Hypocrisy but have at last discovered an Intention of sacrificing the rights of my people to satisfy a private ambition*. Pitt, fleeing terror-struck, turns his head to say: *A long farewell to all my greatness*. From his pocket protrude papers inscribed *Shop Tax* (see No. 6798, &c.) and *Commutation* (see No. 6634, &c.). The Furies are half-naked hags with writhing serpents for hair; one, whose belt is inscribed *Falshood*, holds in one hand serpents, in the other a flaming torch inscribed *Rebellion*; *Envy* tears her hair, shrieking. The British lion, beside Pitt, looks from behind Britannia's shield at his mistress, roaring angrily. The Prince is being ushered to the throne by *Liberty* and *Justice*, who are pretty young women carrying their accustomed symbols. Commerce reclines on the extreme l., leaning on a bale inscribed *Commerce*, and looking admiringly up at her two companions. The Lord Mayor, followed by other citizens, advances from the l., carrying the mace; the arms of the City decorate his gown. He says: *Whilst we mourn the occasion we must feel ourselves happy in reflecting that we are blessed by a Prince whose wisdom will protect our liberties, whose Virtues will afford stability to Empire*. The background is a wall with Gothic mouldings and windows. A crown is suspended above the Chair.

One of many satires on the Regency crisis, see No. 7377, &c. There was a party in the City strongly opposed to the address to Pitt moved by Dornford, see No. 7388. The Mayor was William Gill. For Pitt as the Prince's competitor, see No. 7382, &c. See No. 7387, a parody of this print.

Grego, *Rowlandson*, i. 110.

11 $\frac{1}{16}$  × 16 $\frac{5}{8}$  in.

## 7387 A TOUCH ON THE TIMES.

[? Rowlandson.]

*Pub. Decr 29. 1788. by S. Fores N<sup>o</sup> 3 Piccadilly—*

Engraving (coloured and uncoloured impressions). A parody of No. 7386. The Prince and Britannia stand on each side of the Coronation Chair as

in No. 7386. Its Gothic carvings are altered to satyrs' heads. On the back of the Chair is a small money-bag inscribed *Virtue*. The Prince and Britannia stand as before, but the foot which she places on the step inscribed *The Voice of the People* is a cloven hoof. The next step, *Publick Safety*, is badly cracked; the other steps are blank. No words come from Britannia's mouth; the Prince says, *I woud do the best to please my People*. Liberty and Justice are transformed into Sheridan and Fox. Sheridan, wearing ragged clothes, holds the cap of *Liberty* on a broom; he puts one hand on the Prince's shoulder while he steals a handkerchief from his coat-pocket. Fox, in place of Justice's sword, holds a bludgeon in the head of which is an eye which drips blood (in the coloured version); he holds up an evenly-balanced pair of scales, formed of two dice-boxes. His eyebandage is pushed up on his forehead and he says, *I have the Voice of the People in my Eye*. *Commerce* is transformed from a comely young woman into a drunken hag who holds up a glass of *gin*. The Mayor says, *We have not been taxed this twelvemonth*. Pitt, instead of being the colleague of the Furies, attacks them: in his l. hand he holds up a large conical extinguisher with which he is about to put out the torch of *Rebellion*. He says, *I could soon extinguish these Puppet Shew Vapours if properly supported*. The Fury holds up two torches, one of *Rebellion*, the other *Puppet Shew*. He puts his l. foot on the prostrate head of *Envy*, who is holding up a fire-brand. The third fury (Falsehood) has disappeared. The British Lion looks from behind Britannia's shield snarling ferociously in defence of Pitt.

Grego, Rowlandson, i. 231-2.

$9\frac{3}{8} \times 13\frac{7}{8}$  in.

**7388** KING PITT A CUT PURSE OF THE EMPIRE AND THE RULE THAT FROM A SHELF THE PRECIOUS DIADEM STOLE, AND PUT IT IN HIS POCKET. *Hamlet*.

*Michael Angelo deleniavit Marc Antonio fecit*  
Decr 29<sup>th</sup> 1788. Publishd by M<sup>r</sup> Bradshaw Coventry Street, Miss  
Humphrey Bond Street N<sup>o</sup> 51.

Engraving, slightly aquatinted. Either the original or a copy of No. 7389. The Prince of Wales lies on his back, much foreshortened, his head towards the spectator, arms outstretched, his feathers and coronet by his l. hand. On his body stand the Duke of Grafton (l.) and the Duke of Richmond (r.); the former's r. foot is on the Prince's l. hand, his l. foot on his chest. Richmond's l. foot is on the Prince's r. hand, his r. foot on his chest; he stoops to look at the Prince, resting his hands on his knees. Lord Sydney, partly concealed by the legs of the two dukes, sits on the Prince, his head turned in *profil perdu*. Pitt stands with his r. foot on Grafton's shoulder, his l. on that of Richmond, reaching up to a shelf on which is the crown on a cushion. In his r. hand is a document inscribed *Jo. Durnford's address*. Between Pitt's legs and above Sydney's head is a baron's coronet. Below this hangs a tailor's goose. Beneath the design is etched:

*Still inimical to their Country, see  
Two Chips of Charles's block supporting me  
And Sy—y, well sirnam'd y<sup>e</sup> Taylor's Goose,  
As Hot and Heavy as that Thing in use,  
Shall lend his Weight of Breech & length of Chin  
The Heir Apparent crush & poke me, in.*



One of many satires on the Regency crisis, see No. 7377, &c. It would appear to relate to a debate in the Lords. On 23 Dec. the Duke of Richmond urged the necessity of limitations on the authority of the Regent. *Parl. Hist.* xxvii. 870 ff. The Duke of Grafton did not speak until 16 Feb., *ibid.*, p. 1273, but had by 9 Dec. 'declared himself explicitly'. Buckingham, *Courts and Cabinets of George III*, ii. 41. For the allusion to the descent of Grafton and Richmond from Charles II cf. No. 7507. Josiah Dornford, a Common Councillor, moved on 18 Dec. that the thanks of the Court be given to Pitt and the M.P.s who had supported the right of Parliament to supply the defect in the exercise of the executive power. *London Chronicle*, 19 Dec. 1788. See No. 7393. Accusations that Pitt aimed at sovereign power had been made before the Regency question, see No. 7124. See also No. 7392, &c., by the same artist.

15½ × 12½ in.

7389 PRINCE PITT.

[c. Dec. 1788]

Engraving. Either a copy or the original of No. 7388, which it closely resembles except that Sydney, the coronet, and the tailor's goose are absent and inscriptions have been added. The Prince says: *I appeal to the People of England to defend their own Rights and those of the House of Brunswick against this Banditti of Plunderers.* Richmond says: *Tho' a Bastard of the Stuart Race, I have only 17,000£ per Ann: from the Poor, for my duty on Coals—make it 20,000 Prince Pitt, and I am yours for ever.* (An allusion to the 'Richmond shilling', see No. 7393.) Grafton says: *I am as good a bastard as R——d, & yet I have only 6 or 7000£ a year upon the Excise on Wine & spiritous liquors—But Prince Pitt has promis'd me an additional Tax on Malt.* Pitt says: *The Prince of Wales has no more right to the Regency than I have.* The paper in his hand is inscribed, not 'Dornford's Address', but *Shop Tax Window Tax Candles Tax Horse Tax Hat Tax Westminster Scrutiny Irish Propositions Fortification Schemes Degradation of Naval Officers Excise Laws &c. &c. &c. &c.* In the upper l. corner of the design is engraved: *A cut purse of the Empire and the rule that from a shelf the precious diadem stole, and put it in his pocket.* Hamlet. Beneath the design is engraved:

*See here Prince George! our Sovereign's darling Son,  
Old England's Hope, & Heir to Britains Throne:  
Tro'd under Foot the Royal Victim lies;  
The while Prince Pitt above him dares to rise.  
Our rightful Prince, the Heir Apparent down,  
This new Pretender hopes to filch the Crown.  
Two base-born Dukes of the curs'd Stuart Breed  
Bend their vile necks to help him to the Deed  
'Tis G——n's Duke upon the left you see;  
The most renown'd for greatest Treachery.  
But he who shews his bald pate on the right  
Is R——ds Duke who never yet would fight.  
May God eternally confuse their scheme;  
And make them vanish like an empty Dream!  
Rouse Britons, rouse!— hands, hearts in chorus join  
To guard our Laws and save the Brunswick Line  
Huzza! my Boys!—our courage never fails  
God save the King! God bless the Prince of Wales!!!*

One of many satires on the Regency crisis. For the very unpopular Shop Tax see No. 6798, &c., and for other taxes No. 6914, &c.; for the Westminster Scrutiny No. 6553, &c.; for the Irish Propositions No. 6785, &c.; for fortification schemes No. 6921, &c. (over which an expected duel between Richmond and Shelburne did not materialize, see No. 7148); for naval officers see No. 7126, &c. For allegations of cowardice against the Lennox family cf. No. 7533, &c. For 'Prince Pitt' cf. No. 7382, &c.

Attributed to Gillray by Grego (*Gillray*, p. 106).

15 $\frac{1}{8}$  × 10 $\frac{1}{8}$  in.

**7390 THE WONDERFUL WORD EATER, LATELY ARRIVED FROM ABROAD.**

[Dent.]

*Pub by W Dent Decr 29 1788 Sold by W. Moore N<sup>o</sup> 308 Oxford Street*

Engraving (coloured impression). Fox, directed to the l., stands eating a long scroll which he holds in both hands; it rests on the ground and its lower end is cut off by the l. margin. It is inscribed: *The Influence of the Crown has increased, is increasing and ought to be diminished*—[Dunning's famous resolution, cf. No. 5659] *The Rights of the People—Omni[po]tence*. Fox has an enormous brush, which curls above his shoulder, inscribed: *The Power of the People has increased, is increasing and ought to be diminished—The Rights of the Crown Hered[itary]*. He tramples under his r. foot a paper inscribed *Rights of Parliament*; under the l. are the cap and staff of Liberty and the sword of Justice lying on the *Bill of Rights* and *Magna Charta*. Beneath the title is etched:

*Who wonderfully outdoes all the wonderous Fire Eaters, Stone Eaters, Toad Eaters, &c &c that ever exhibited, engaging to crack, Scronch, swallow and digest as many of the largest and hardest Words in the English language as will reach round Westminster, with as much facility as Demosthenes swallo'd pebbles.*

*This most extraordinary Character is now eagerly eating, in St. Stephen's Chapel, for the Amusement of some of the Royal Family, several of the Nobility & Gentry, a great quantity of Popular Words he fabricated a few years ago, & making others which he may be expected to devour in a short time.*

Like No. 7391, a parody of the advertisements of the 'Stone Eater' (one of which is pasted on the back of the print), cf. No. 7287, &c. One of many satires on the Regency crisis, see No. 7377, &c. It is directed against Fox's assertions in the debate of 10 Dec., see No. 7381, &c. Cf. No. 6207 (1783), an earlier attack on Fox for inconsistency.

9 $\frac{7}{8}$  × 5 $\frac{9}{16}$  in. (pl.).

**7391 THE WORD EATER,**

[Rowlandson.]

*Pub<sup>d</sup> Dec. 30<sup>th</sup> 1788, by S. Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). Fox stands in the House of Commons, making a speech; in his r. hand he holds out a paper: *Speech on the Rights of the P—*; in his l. is an *Explanation of that Speech*.



He faces the table on which are piled large folios: *Statutes at Large, Magna Charta, Principles of the Constitution, Rights of the People*. He says, *all these I'll devour next*. Behind him on the ground are two open books: *Jus Divinum of Kings* and *Principles of Toryism &c.* The benches behind him are packed with intent listeners, some dismayed, some admiring. North, a bandage over his eyes, sits on the extreme r., next him is Burke. The end of the gallery (l.) is visible; listeners hang over to watch Fox. Beneath the title is etched:

ADVERTISEMENT EXTRAORDINARY. *This is to inform the Public that this extraordinary Phenomenon is just arrived from the Continent [cf. No. 7380] & exhibits every day during the Sittings of the House of Commons before a select Company, to give a Compleat detail of his Wonderfull Talents would far exceed the bounds of an Advertisement as indeed they surpass the Powers of Description—He eats single words & evacuates them so as to have a contrary meaning—for Example of the Word Treason he can make Reason or of Reason he can make Treason [cf. No. 7382], he can also eat whole sentences & will again produce them either with a Double Different or Contradictory meaning, and is equally capable of Performing in the same Operation on the largest Volumes & Libraries. He purposes in the course of a few months to exhibit in Public for the benifit and amusement of the Electors of Westminster when he will convince his friends of his great Abilities in this New Art & will provide himself with weighty Arguments for his Enemies.*

See No. 7390, a similar parody on the advertisements of the Stone Eater. For Fox's inconsistency see No. 7381, &c.

Grego, Rowlandson, i. 232-3.

8 × 12½ in.

### 7392 UPRIGHT BILLY ALIAS ORATOR HUMBUG.

*London Published Dec<sup>r</sup> 30<sup>th</sup>: 1788. by H. Humphry. Bond Street.*

Engraving with roulette (coloured and uncoloured impressions). Pitt stands in profile to the r. on the edge of a platform addressing men who stand below on the extreme r., handing up to him addresses from various towns. Behind him on the platform is a deputation from the City Committee which raised money for a gift to Pitt on his expected retirement. Pitt stands stiffly erect, his l. hand on his breast, his r. behind his back to take secretly a money-bag labelled 50,000 which is about to be put into it. He says: *My Friends and Countrymen I would have You Consider what obligations you are under to me and Address me I charge you. Have not I superseded Those gallant Sailors who fought your Battles on the Glorious twelfth of April? Have not I distroyed your Rights by the Westminster Scrutiny; Have not I indulged you with a Shop Tax? Have not I tax'd the Light of Heaven, and Struggled for the Sovereignty with your Rightfull Prince? and after all, I scorn to accept Reward. But address me, I charge you, address me, Extoll my disinterestedness, my Soberness, my Chastety; and make yourselves immortal by imitating in all things my most Loyal City of London.* Behind Pitt stands Bishop Pretymán, wearing a tall mitre; he takes Watson by the arm, directing him to place his money-bag in Pitt's avid fingers. Watson advances, *chapeau-bras* and holding a tasselled cane, his wooden leg extended. He asks: *Pray my Lord do you think I may venture.* Pretymán answers: *O M<sup>r</sup> Alderman don't be affraid of your other Leg, put out the Purse and he'll snap at it.—My Pupil is only lying a little to the Country*

*Gentlemen, and then he'll condescend to see you down stairs.* Among the 'country gentlemen' four hold out papers, three inscribed *Address*, to two of which (in the coloured impression) have been added in ink 'Cambridge' and 'Edinburgh'. One of them holds out his hat as if asking for money, implying that the addresses were procured by the Treasury.

Behind Watson, the head of the deputation, stands Wilkes in court dress; he pushes Watson forward and holds in his r. hand strings attached to Watson's nose and to the noses of a group of stupid-looking aldermen in furred gowns who stand on the extreme l., carrying on a pole a placard inscribed *City Committee*. He says to Watson, *I have led my Rascals where they are pepperd,<sup>1</sup> but they'll fill a Pitt as well as better Men. Make a Leg Brother Alderman.* Beneath the design is etched:

*Fee Fa Fum  
I smell the Cash of the City—Mum!*

One of many satires on the Regency crisis, see No. 7377, &c. For the subscription to Pitt cf. No. 7474. The Opposition thesis that Pitt was aiming at supreme power was belied by the fact that he was preparing to return to the Bar. The subscription raised for him among bankers and leading citizens was at first fixed at £50,000, but within forty-eight hours the amount was doubled. Subscription-lists and notices of the many addresses of thanks to Pitt for his attitude to the Regency appeared in the newspapers (see No. 7480, &c.). The gift was refused by Pitt. Stanhope, *Life of Pitt*, 1879, i. 332. Similar in character to Nos. 7388, 7389, 7393, 7481, 7485 by the same artist. For Pitt as the Prince's competitor see also No. 7382, &c.; for other allegations against Pitt, No. 7389; for the twelfth of April, No. 5991; for naval promotions, No. 7126, &c. For the City Address, see No. 7393.

12 $\frac{5}{8}$  × 19 $\frac{3}{4}$  in.

**7393** DEITIES OF THE DAY. OR, THE GODS IN THEIR ALTITUDES. A FARCE NOW PERFORMING. [c. Dec. 1788]

Aquatint. Pitt and his supporters are the gods supported on clouds and on a platform held up by pulleys just above the level of a stage which is indicated by a fiddler seated full-face in the centre foreground. The violinist, fiddle in one hand, bow in the other, says: *Gentlemen you see my Deities are now actually in the Clouds, Jupiter has knock'd, down Apollo.—But Gentlemen the Scene will presently change and you shall see him Shine with redoubled Splendour upon Earth.* The pulleys are held by two men ('Assistants'), one on each side, whose hands only are visible.

In the centre of the platform are two chairs or thrones; the seat of one, probably that of the Prince of Wales ('Apollo') (l.) is inscribed *Vacant*; from the other Pitt, as Jupiter, wearing a crown, has just risen; he turns in profile to the r. holding out a sheaf of thunderbolts. Behind his chair stands 'Ganymede', holding out on a tray a bottle inscribed *Nantz* and a wine-glass; he says to Pitt, *Brandy wont save you.* He is George Rose, Secretary to the Treasury. Three men stand (r.) on Pitt's l.; they are 'Mercury' (Dundas), with wings bound to his head by a fillet; he stands in profile to the l. holding out a trap from which hangs the body of a rat; in his l. hand is a tartan plaid. 'Cupid' (Sydney), who turns his head towards Pitt, has wings and a quiver of arrows. Next is Wilkes, old and toothless

<sup>1</sup> Cant term for infected with venereal disease. Grose, *Dict. Vulgar Tongue*, 1796.



and wearing his hat, in his l. hand he holds a mask. He turns his back on his companions and bends forward to address the unseen man below who supports the platform, saying, *Pull away Old Wine Brewer mind the Seventh Commandment. Here we go up up up, and here we go down, go down.* In a label issuing from the concealed brewer (Josiah Dornford) are the words *Hold your jaw Mr Alderman we're both on a side now.*

On the l. are three other supporters of Pitt: 'Neptune' (Hood) stands in profile to the r., his large nose exaggerated; in his l. hand he holds a trident, his hat is in his r. hand. From his pocket protrudes a paper inscribed *12 April | ki[l]d o | [woun]ded o | —n. o.* This is an allusion to the Battle of the Saints, 12 Apr. 1782, see No. 5991, &c. Behind him stands 'Mars' (the Duke of Richmond) in military uniform holding a long spear. On his l. arm is a shield, round the rim of which are the words *Cash Coals Candles Cartridge*, alluding to the Duke's office of Master of the Ordnance, to his inherited grant of a duty on coals (the 'Richmond shilling',<sup>1</sup> see No. 5650), and to his reputed parsimony. In front of Richmond is 'Hercules', seated full-face, his hands folded on the end of an enormous club. He is Thurlow, in Chancellor's wig and gown. Near his head (l.) are the hands of one of the supporters of the stage holding a paper inscribed *Heads of my next speech—marriage The Pope Hell and The Devil.* Thurlow is saying *Damn your [st]upid head Mr Rigma Rolle you will let us down by God.*

A scroll in the lower l. corner of the design represents a play-bill: below the title (*ut supra*) is inscribed:

<i>Jupiter</i>	—	<i>Mr Pett</i> [cf. No. 7481]
<i>Mercury</i>	—	<i>Mr Scotmam</i>
<i>Cupid</i>	—	<i>Master Sydney</i>
<i>Hercules</i>	—	<i>Mr Thurlow</i>
<i>Mars</i>	—	<i>Mr Richman</i>
<i>Neptune</i>	—	<i>Mr Hooe</i>
<i>Ganymede</i>	—	<i>Mr Rows</i>
	⊗	
<i>Momus</i>	—	<i>Mr A. Squintun</i>
<i>Assistants</i>	—	<i>Mr Rigmorolle</i>
		⊗
		<i>Mr Jo. Donefort</i>
<i>Any money taken</i>		<i>none returnd</i>

'Mr Rigmorolle' is Rolle, M.P. for Devon, the hero of the *Rolliad*; the allusion is clearly to his speeches on the suspected marriage of the Prince of Wales and Mrs. Fitzherbert during the debates on the debts of the Prince of Wales, 27 and 30 Apr. 1787, see Wraxall, *Memoirs*, 1884, iv. 451-5. 'Donefort' is Josiah Dornford, a Common Councillor who moved an address to Pitt, see Nos. 7388, 7392, 8266. For Thurlow's oaths cf. No. 7320, &c. Beneath the design is engraved:

*Pitt in the Chair of our State Lord May'r  
With a Nod Peers by God  
Keeps in Awe.  
If he wink Bishops shrink  
If he speak Commons squeak  
Poor England's but his Taw* [cf. No. 7497].

<sup>1</sup> Cf. Peter Pindar, *A Pair of Lyric Epistles to Lord Macartney and his Staff*:  
Charles, to support a bastard and a wh—,  
Impos'd a tax on coals that starv'd the poor.

*Cock of the School, he bears despotic rule*

*His word tho' absurd*

*must be Law.*

*Even Fate tho' so great, must not prate, his bald pate*

*Pitt would cuff, he's so bluff*

✂ ✂

*For a Straw.*

*Da Capo.*

One of many satires on the Regency crisis, see No. 7377, &c. Similar in manner to No. 7392, &c., by the same artist, in all of which Pitt is accused of aiming at supreme power.

18 $\frac{1}{8}$  × 21 $\frac{1}{8}$  in.

### 7394 BLUE AND BUF LOYALTY.

[Rowlandson.]

*Pub Decr 31. 1788 by S. Fores N. 3 Piccadilly.*

Engraving (coloured impression). H.L. portraits of Dr. Willis and Sheridan in close proximity, repeated twice, the doctor being on the extreme l. and r., the two Sheridans in the middle. One couple (l.) is inscribed *Sunday*, the other (r.) *Saturday*. The doctor in both cases answers a question in a label which projects into the design from an unseen inquirer: *Doctor, how is your Patient to Day*. On the l. he answers with a contented expression: *Better thank God*; his neighbour angrily shouts *Damnation*. On the r. he has an expression of melancholy anxiety, the head of his cane held to his lip; he answers: *Rather worse—Sir—*. Sheridan, with a satisfied and cunning smile, says, *Ha—ha—rare news*.

Dr. Willis was called in on 5 Dec.; the anger of the Opposition at his favourable reports and hopeful attitude was unconcealed. Cf. Buckingham, *Courts and Cabinets of George III*, ii. 36, and Nos. 7490, 7496, 7514. For the Regency crisis see No. 7377, &c.

Grego, *Rowlandson*, i. 233.

7 $\frac{5}{16}$  × 12 $\frac{7}{8}$  in.

### 7395 [FOX AGAINST FOX!!!]

[1788]

[Attributed to John Bewick.]

Woodcut. No title. Frontispiece from *Fox against Fox!!! or Political Blossoms of the Right Hon. Charles James Fox . . . To which are added the Speeches of Mr Pitt and Mr Fox . . .* [10 Dec. 1788]. George III, wearing a crown, is seated in an armchair in profile to the r., looking down, unconscious of his companions: Pitt, who stands behind him saying *Little short of Treason to the Constitution* (cf. No. 7382), and the Prince of Wales (r.), who stands behind a fox on its hind legs which he appears to support. The fox (Fox) snarls viciously at the King and stands on the roofs of two miniature buildings, one inscribed *Lords*, the other *Commons*, on which he urinates.

The pamphlet (B.M.L., T. 1120/3, published by Stockdale) quotes from speeches by Fox against the influence of the Crown in 1780, 1781, 1782, 1783, 1784 (in attacks on North and Pitt), 'Shewing how easily a Staunch Whig may become a Professed Tory'. For the speeches of 10 Dec. see No. 7381, &c. See also No. 7396.

5 $\frac{7}{16}$  × 3 $\frac{5}{8}$  in.



## 7396 THE REVOLUTION PILLAR 1788

[Attributed to John Bewick.]

Woodcut. Pl. to *Fox against Fox*, p. 68, see No. 7395. An impression bordered by lines, which are absent on p. 68, suggesting that it was issued separately: the impression is worn almost to obliteration. A fox hangs from a gibbet, a label issuing from his mouth inscribed *Prosecute the Printers*. Beneath the design is engraved *Runymede*.

The proposal to erect a pillar at Runnymede to commemorate the centenary of the landing of William III on 5 Nov. 1688 was made at a dinner of the Whig Club at the Crown and Anchor, by Sheridan, Fox being absent. £1,200 or £1,300 was subscribed and Fitzpatrick was appointed treasurer, but the momentary enthusiasm evaporated and the pillar was not erected. Wraxall, *Memoirs*, 1884, v. 190-1. Fox's subscription is mentioned as inconsistent with his attitude to the Regency in a letter of 11 Dec. Buckingham, *Courts and Cabinets of George III*, ii. 50 (see No. 7381, &c.). Cf. *Gynomachia* [1789], p. 36:

"Those Whigs who kept holy the last Revolution,  
 "Who mind not their own, but the State's constitution  
 "Who at fam'd *Runnymede* would a pillar erect;  
 "To tell what tyrannical Kings may expect.

See also Nos. 7489, 7858.

$3\frac{7}{8} \times 2\frac{15}{16}$  in.

## 7397 INVOCATION.

[Dec. 1788]<sup>1</sup>

[Dent.]

*Sold by W. Moore Oxford Street*

Engraving, slightly aquatinted (coloured impression). Fox stands in the foreground, in profile to the r., holding out his arms to a full moon (not irradiated) in the upper r. corner of the design. A paper inscribed *Arrangements New Ministry* hangs from his pocket; he tramples on a paper inscribed *Delic[ac]y*. In the background North, Sheridan, and Burke kneel towards the rising sun of the Regency, inscribed *Sole Rege*, which appears above a hillock, emitting rays. North and Fox raise their clasped hands, Burke, dressed as a Jesuit (cf. No. 6026) but without his biretta, prostrates himself.

One of many satires on the Regency crisis, see No. 7377, &c. For the proposed Regency Ministry cf. Nos. 7508, 7509.

$6\frac{1}{8} \times 8\frac{1}{2}$  in.

## 7398 THE SEALS IN COMMISHION OR THE DOWNFALL OF LORD THRUMB

[? Dec. 1788 or Jan. 1789]

[? James Hook.]

*London Published by J Aicken Bear Street Leicester Square*

Engraving (coloured impression). Thurlow (r.) walks away from Fox (l.) who kicks him and seizes the bag of the Great Seal, which is slung across the Chancellor's shoulder, saying, *I will have the Seals Dam-me*. Thurlow,

<sup>1</sup> So dated by Miss Banks.

looking round angrily, says, *Damne if you Shall*. The bag is decorated, not with the Royal arms, but with a fox and a bear fighting. Thurlow wears his Chancellor's robes.

For Thurlow's intrigues with the Opposition, see No. 7377. His speech of 15 Dec. 1788 seemed to show that he had decided to abandon the Prince. Fox was opposed to his being Chancellor under the Regency (the party having obligations to Loughborough), see No. 7380. On 27 Dec. Elliot wrote: 'The day before yesterday there was a formal explanation with the Chancellor, which terminated in a decided separation between him and our party, to the great joy of Fox, and of every one of us except the Prince himself. . . .' *Life and Letters of Sir G. Elliot*, i. 249. See also Wraxall, *Memoirs*, 1884, v. pp. 221-2. The case against Thurlow is discussed in G. T. Kenyon's *Life of Lord Kenyon*, 1873, pp. 178-218.

8 $\frac{3}{8}$  × 13 $\frac{1}{8}$  in.

**7399** [PETER'S PENSION.] [1788]

[Rowlandson.]

Engraving. Frontispiece from Peter Pindar's [Wolcot's] *Peter's Pension*, 1788. The King (r.), standing in profile to the l., holds out to Peter a rolled document inscribed *Pension*. Peter, a thin elderly man, turns away, holding out both hands to ward off the gift. From his pocket projects a paper inscribed *Odes*. Both wear bag-wigs, and old-fashioned dress with flapped waistcoats; the King wears a sword. Beneath the design is engraved:

*Ah! let me Sire refuse it—I implore—*

*I ought not to be rich whilst You are poor.*

*Pension*

The verses are an insolent attack on the King for parsimony, man-traps on his farms (see No. 6947), the bulse (see No. 6966, &c.). The date of publication appears to disprove John Taylor's assertion that negotiations for a pension arose out of Wolcot's attitude to the French Revolution. *Records of My Life*, 1832, ii. 231 ff.

Grego, *Rowlandson*, i. 207 (reproduction).

6 $\frac{1}{8}$  × 9 $\frac{1}{4}$  in.

**7400** [CHESS-PLAYERS.] [? c. 1788]

Engraving. Title perhaps cut off. Two men (H.L.) seated on each side of a chess-board. Their profile heads are enclosed in rhomboids resembling the diamond of a pack of cards, giving the profiles projecting noses with receding foreheads and chins. The defeated player (l.) clenches his fist and raises a bare leg above the chess-board, kicking his shoe into the air. His opponent holds a cane which may indicate a doctor.

Perhaps a design for the two of diamonds in a pack of transformation cards, the earliest examples of which date from the first decade of the nineteenth century. Possibly an allusion to some incident during the King's insanity.

3 $\frac{1}{4}$  × 5 in.



1788

PERSONAL AND SOCIAL SATIRES

7401-7413

Series of *Tête-à-tête* Portraits

**7401** N° XXXV. THE MORTIFIED SPINSTER.

N° XXXVI. THE DISAPPOINTED SECRETARY.

*London, Publish'd by A. Hamilton Junr Fleet Street, Jan<sup>y</sup>; 1; 1788.*

Engraving. *Town and Country Magazine*, xix. 537. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of 'Hilario', of noble family, who divorced his wife, and of the daughter of a city tradesman, whom he plotted to seduce. She was informed of the plot and tried (unsuccessfully) to obtain an offer of marriage.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7402** N° XXXVII THE REPUDIATED MATRON.

N° XXXVIII THE REVEREND OXONIAN.

*London, Published by A. Hamilton Junr Fleet Street, Jan<sup>y</sup> 21; 1788.*

Engraving. *Town and Country Magazine*, xix. 585. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a parson who became tutor to the son of an Englishman living in France, where he acted as 'spy to the husband and gallant to the wife'. The parson returned to England; the husband discovered his wife's intrigue, endangered her life by thrashing her and was preparing to imprison her in a convent when she fled to her lover. She now lives by letting lodgings.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7403** N° I THE CANDID WIFE

N° II HIS CALEDONIAN GRACE.

*London, Publish'd by A. Hamilton Junr Fleet Street 1 Feb<sup>y</sup>; 1788.*

Engraving. *Town and Country Magazine*, xx. 25. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of the Duke of Hamilton and of Lady Eglinton. The liaison was revealed to Lord Eglinton by anonymous letters and confessed by his wife who now lives with her mother; a divorce is pending in Scotland.

Ovals,  $3\frac{3}{8} \times 2\frac{3}{8}$  in.

B.M.L., P.P. 5442 b.

**7404** THE MILITARY BISHOP<sup>1</sup>

THE CONVENIENT WIFE

[1 March 1788]

Engraving. *Town and Country Magazine*, xx. 55. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of

<sup>1</sup> The plate is missing from the B.M. copy of the *Town and Country Magazine*, and the title and dimensions are supplied from the *Hibernian Magazine*, 1788, p. 124. B.M.L., P.P. 6154 k.

an amour of the Duke of York (also Bishop of Osnaburgh) with the wife of Mr. — [? Van Diest]. The latter threatened exposure unless he was given promotion.

Mr. W. Roberts in *Chambers' Journal*, x. 167-9 (1920), associates this liaison with two children, Frederick and Louisa Van Diest, whose portraits by Hoppner are in the National Gallery. They were reputed to be children of the Duke of York. Cf. No. 7633.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

## 7405 No VII THE DIVORCED MATRON.

### No VIII THE MARTINET.

*London. Publish'd by A. Hamilton Junr Fleet Street, April 1; 1788.*

Engraving. *Town and Country Magazine*, xx. 103. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Eglantine, Lady Wallace, who divorced her husband (for cruelty) by Scots law, and her liaison with a fortune-hunting soldier at Bath who refused to marry her. 'She has commenced author and in taking up the pen, has laid down delicacy.'

$3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

## 7406 No X MRS A—RCH—R.

### No XI. LORD PROMISE.

*London, Publish'd by A. Hamilton Junr Fleet Street, 1 May 1788.*

Engraving. *Town and Country Magazine*, xx. 151. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Miss Holland, now Mrs. Archer, known as Sheldon (the names given in full), who was tricked by a procuress and induced to visit a brothel. After resisting the Marquis of Granby (d. 1770), she eloped, was duped and afterwards accepted offers of money and devotion from an elderly peer, who deserted her, as he had done many others, never keeping his promises. The portrait suggests Lord Sandwich (as in No. 7421).

Ovals,  $3\frac{3}{8} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

## 7407 No XIII. THE EXPORTED WANTON

### No XIV. THE DASTARDLY MARINER.

*London, Publish'd by A. Hamilton Junr Fleet Street June 2; 1788.*

Engraving. *Town and Country Magazine*, xx. 199. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of the captain of an East Indiaman who took his mistress, Catharine, with him to India, where, white women being few, her favours commanded a high price and proved a source of income to the captain. On returning to England the captain married Matilda, but concealed the marriage and forced her to live wretchedly in lodgings, his mistress being the profligate Catharine.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.



**7408** N<sup>o</sup> XVI. A DAUGHTER OF PLEASURE.

N<sup>o</sup> XVII A SON OF THE MUSES.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street 1 July 1788.*

Engraving. *Town and Country Magazine*, xx. 247. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Arthur Murphy and his liaison with Laura, the wife of a peer who has squandered his property; she lives in voluntary separation on her own fortune.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7409** N<sup>o</sup> XIX. THE ST GILES'S BEAUTY.

N<sup>o</sup> XX THE UNSUCCESSFUL LOVER.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street 1 Aug<sup>t</sup> 1788*

Engraving. *Town and Country Magazine*, xx. 295. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a beggar-child who attracted the notice of a celebrated procuress in King's Place. Her present lover, having been rejected by the numerous ladies to whom he has proposed marriage, has removed her to a private lodging and has educated her.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7410** N<sup>o</sup> XXII. THE JUVENILE BRUNETTE.

N<sup>o</sup> XXIII. The CONSTITUTIONAL PRESIDENT.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street, 1 Sep<sup>t</sup> 1788.*

Engraving. *Town and Country Magazine*, xx. 343. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a young nobleman who has entered public life by supporting Lord Hood in the Westminster Election, and of his amour with Nancy, apprentice to a pastry-cook. Lord Belgrave (b. 1767) proposed Hood on the hustings, 18 July. *Lond. Chron.*, 19 July 1788.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7411** N<sup>o</sup> XXV. THE OBSCURE BEAUTY.

N<sup>o</sup> XXVI. THE DAPPER PEER.

*London. Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street, Oct<sup>r</sup> 1<sup>st</sup>; 1788.*

Engraving. *Town and Country Magazine*, xx. 397. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of an Irishman, the son of a baronet, created a peer to secure his parliamentary interest, who has had great success with women. She is the daughter of a regimental farrier and was the mistress of the Duke of Leinster until seduced by the Dapper Peer.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7412** N<sup>o</sup> XXVIII THE FAIR AMERICAN.

N<sup>o</sup> XXIX OLD NAUTICUS.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street Nov<sup>r</sup> 1; 1788.*

Engraving. *Town and Country Magazine*, xx. 439. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of

a titled naval officer in high command in America (? Lord Howe) who seduced a widow under promise of marriage. He brought her to England, where she has become unfaithful to him.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7413** N<sup>o</sup> XXXI. THE REPTILE.

N<sup>o</sup> XXXII. THE INSECT.

*London Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street, Dec<sup>r</sup> 1; 1788.*

Engraving. *Town and Country Magazine*, xx. 487. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. 'The Insect' is a fashionably dressed man resembling No. 6718. He was by birth a Jew, intends to become an attorney, 'always dresses in a style of monstrous extravagance'. He once appeared, for a charity, on the Margate stage, and has good musical abilities. 'The Reptile', Judith, the daughter of a dealer in old clothes, is his feminine counterpart. He is Furtado, see No. 6718.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7414** THE FIRST INTERVIEW IN 1786

*Kay fecit 1788*

Engraving, slightly aquatinted. George Smith (l.) stands in profile to the r. holding his hat, gazing fixedly at Deacon Brodie (r.), who stands almost full-face looking to the front. Smith's clothes are out at elbows. Brodie is well dressed, wearing a cocked hat, a seal hangs from his fob, he holds a tasselled cane. Beside him are (l.) a spurred game-cock and a dog, whose fierce-looking head appears on the extreme r.

The trial of William Brodie on 5 March 1788 for breaking into the Edinburgh Excise Office created a sensation from his respectable position as a Deacon and Councillor of the city, cf. the play of R. L. Stevenson and W. E. Henley, *Deacon Brodie or the Double Life*. His career of crime is supposed to have begun with a meeting with George Smith and two others, who formed a gang of burglars.

In 1788 Kay etched a portrait of Brodie, fashionably dressed, standing in a prison cell. On a table are cards, dice, and skeleton keys. He is reputed to have used loaded dice. See Kay, No. CV.

'Collection', No. 106. Kay, No. CVI.

$6\frac{1}{2} \times 4\frac{1}{2}$  in.

**7415** [EXCHANGE OF HEADS]

*K fecit 1788*

Engraving. Two men face each other in profile; between and behind them is the stout, dishevelled back view of Roger Hog, see No. 6847. On the l. the very corpulent body of William Macpherson, W.S., has the head of the emaciated Hugo Arnot, whose thin body (r.) has the thick-necked head of Macpherson. All wear hats.

'Collection', No. 40. Kay, No. LXVI.

$4 \times 3$  in.



## 7416 THE FIVE ALL'S

I. Kay. del. sculp. 1788

Engraving. A design in five compartments, each occupied by a figure in profile to the r. Above each is an inscription. On the extreme l. is a parson preaching from a pulpit; the head of the precentor appears in his desk beneath. Inscribed: *I pray for all*. Next an advocate in his gown, his r. hand raised: *I plead for all*. Next a corpulent well-dressed man, holding up a sickle in his r. hand: *I maintain all*. Next is a still more corpulent military officer with a drawn sword: *I fight for all*. Next is the Devil, prancing among flames, his talons extended: *I take all*.

The characters are: Dr. Andrew Hunter of the Tron Church, with John Campbell (unrecognizable), the precentor, see No. 5894, below him; Henry Erskine, Dean of the Faculty of Advocates 1785-96; James Rocheid of Inverleith, a distinguished agriculturist and absurdly self-important laird; Quartermaster Taylor, one of the defenders of Gibraltar.

This was a traditional subject and was found on inn signboards, usually as the Four Alls (a king, a priest, a soldier, and a farmer), sometimes with the addition of a lawyer as the Five Alls. In Holland the king was omitted and the lawyer added (as in Kay's design). Larwood and Hotten, *Hist. of Signboards*, 1867, pp. 451-2. A French popular print of the 16th century, *Les quatre vérités du siècle d'à présent*, is a similar satire, with a magistrate (in place of a king), saying, 'Je vous mange tout'. A. Blum, *L'Étampe satirique au XVI<sup>e</sup> siècle*, p. 315. See also Grand-Carteret, *Les Mœurs et la Caricature en France* [1888], p. 18, where many reprints and adaptations (to c. 1830) are described as a satire on lawyers. Rowlandson etched a satire, *The Sign of the Four Alls*, 1810.

'Collection', No. 101. Kay, No. 187.

$4\frac{1}{4} \times 7\frac{3}{16}$  in.

7417 FRONTISPIECE FOR THE 2<sup>D</sup> EDITION OF D J . . . . N'S LETTERS

J S f [Sayers.]

Pub by Tho<sup>s</sup> Cornell 7<sup>th</sup> April 1788

Engraving. Mrs. Piozzi (l.), seated in her study writing, turns in alarm at the entry of Johnson's ghost, dressed in a shroud. He frowns at her, holding out a purse and pointing to pictures on the wall of Boswell and Sir John Hawkins. An open book in which Mrs. Piozzi was writing is inscribed

D J . . . Letters  
Dear Lady

implying that she has concocted the letters. The wall before her (l.) is covered with bookshelves in front of which hangs a T.Q.L. portrait of Thrale obscured by a violin beside which is an open book: . . . *ua væmisera nimium vicina Cremonae* (implying that her marriage to Piozzi the musician is a slight to her first husband). The wall at right angles to the bookshelves is covered with pictures. In the centre is an oval H.L. portrait of Hawkins holding open a book inscribed *The Life of myself* [word illegible] then in the *Commission of the Peace*. His face is a blank on which is the word *Myself*. On the l. is a T.Q.L. portrait of Boswell, pointing to a

picture below of Boswell and Johnson scaling a mountain (on their Scottish tour). On the r. is a H.L. profile portrait of Courtenay with a pen looking towards a bust of *Priscian*; in the background is *Parnassus* on which Pegasus is stumbling. Beneath the title is etched:

*Madam! my Debt to Nature paid  
I thought the Grave with hallow'd Shade  
Would now protect my Name  
Yet there in vain I seek Repose  
My Friends each little fault disclose  
And murder Johnsons Fame  
First, B . . . ll with officious Care  
Shew'd me as Man would shew a Bear  
And call'd himself my Friend,  
Sir John with Nonsense strew'd my hearse  
And Co . . . y pester'd me with Verse  
You torture without End,  
When Streatham spread its friendly Board  
I opened Learnings valued hoard  
And as I feasted prosed  
Good things I said good things I eat  
I gave you knowledge for your Meat  
And thought the Account was closed  
If Obligations still I owed  
You sold each item to the Croud  
I suffered by the Sale.  
For God's sake Madam, let me rest  
Nor longer vex your quondam Guest  
I'll pay you for your Ale.*

Mrs. Piozzi published *Letters to and from the late Samuel Johnson, LL.D.* in 1788, making, according to Boswell, £500. For Boswell's *Tour*, see Nos. 7028-52 (the *Life* was not published till 1791); for Courtenay's verses, No. 7052. Hawkins's rambling and somewhat egoistic *Life* was published in 1787.

In *An Asylum for Fugitive Pieces*, ii. 71, where the last twelve lines of verse are printed, the plate is described as 'an admirable rebuke to the venal pen of Madame Piozzi', and 'the production of a well-known and ingenious Satyrist'. For Johnson's ghost cf. No. 8281.

$7\frac{3}{8} \times 6\frac{7}{16}$  in.

## 7418 THE LUMINOUS HISTORIAN.

[Attributed to (Rev.) James Douglas.]

*London; Publish'd by W<sup>m</sup> Holland Printseller N<sup>o</sup> 50, Oxford Street,  
August the 12<sup>th</sup> 1788.*

Engraving (coloured impression). A bust portrait in profile to the r. of Gibbon, much caricatured. His small features are recessed between a bulging forehead and projecting chin. The neck is very heavy. The hair is arranged in a high toupet and a bag which rests on very round shoulders.

The three last volumes of the *Decline and Fall* were published 27 Apr. 1788, Gibbon's fifty-first birthday. Sheridan referred in his speech of 13 June 1788 (see No. 7331, &c.) to 'the luminous pages of Gibbon'; this



compliment Gibbon heard, but asked Dudley Long to repeat it exactly; Long answered 'he said something about your *Voluminous* pages'. *Life and Letters of Sir G. Elliot*, i. 219. Rogers (*Table Talk*, p. 66) tells a different version. On another impression (not in B.M.) 'Vo' has been prefixed in pen to 'Luminous'. Colman's verses on Gibbon and Lady Elizabeth Foster are called *The Luminous Historian* (1816). This caricature gave great offence to Gibbon, whose profile 'needed no exaggeration'. Angelo, *Reminiscences*, 1904, i. 332. Other caricatures of Gibbon are in the Print Room: a pen drawing by Lady D. Beauclerc, and pencil sketches by J. Walpole.

$4\frac{1}{2} \times 4\frac{1}{8}$  in.

**7419** "THOU ART WEIGHED IN THE BALANCES, AND ART FOUND WANTING." *Daniel. Chapter 5 Verse 27.*

[June 1788<sup>1</sup>]

[? J. Baldrey.]

*Pub<sup>d</sup> by Critical Reviewers.*

Engraving (coloured impression). Watson, Bishop of Llandaff (l.), and Gibbon (r.) sit on the opposite scales of a balance, with their respective works, Gibbon outweighing Watson. Watson, wearing a mitre and lawn sleeves, sits on a pile of six volumes inscribed *Theological Trac[ts]*, saying, *Boy—Put in the Chymical Essays*. A ragged boy kneels below the scale holding up to the bishop a pamphlet inscribed *An Apology for Christianity In a Le[tter]*. Beside him is a pile of five books, one inscribed *Chymical Essays* by . . . Gibbon sits complacently on volumes 1 to 3 of *Gibbons Roman history*. Volumes 4–6 are piled up beside him.

In 1776 Watson published his *Apology for Christianity in a series of Letters to . . . Gibbon . . .*, as an antidote to Gibbon's fifteenth chapter. He edited *A Collection of Theological Tracts*, 6 vols., 1785. For his *Chemical Essays*, 5 vols., 1781–7, see No. 7148. Volumes 4–6 of the *Decline and Fall* were published on 27 April 1788, cf. No. 7148. They are not mentioned in the *Critical Review* for 1788.

Reproduced, *Social England*, ed. Traill, 1904, v. 613.

$9\frac{1}{2} \times 11\frac{1}{8}$  in.

**7420** A LYCEUM ODDITY OR STOP HIM WHO CAN!

*C.W fecit*

*Dublin, Publish'd Oct' 1. 1788*

Engraving. An actor stands directed to the r., head turned in profile to the r., holding out a grotesque (? tragic) mask. His own expression is that of a comedian. He is fashionably dressed, *chapeau-bras*. with bag-wig, high coat-collar, and sparrow-tail coat.

A caricature of Dibdin, see No. 7953. The Lyceum was the name of the exhibition rooms of the Incorporated Society of Artists, built in 1765 (burned down 1830) and used for exhibitions and concerts; Dibdin gave his *Oddities* there, 1788–9. C. Dibdin, *Professional Life of Mr Dibdin*, 1803, iii. 3, 9.

$9\frac{1}{2} \times 5\frac{5}{8}$  in. (clipped).

<sup>1</sup> So dated by Miss Banks.

**7421 A. SANDWICH.**

[? Kingsbury.]

*Pub<sup>d</sup> Jan<sup>y</sup> 1 1788. by S W Fores Satirist N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). Lord Sandwich walks in profile to the r. between two ladies. One (l.), her head in profile, puts her hand on Sandwich's r. arm; the other turns full-face.

The original water-colour is reproduced, Angelo, *Reminiscences*, 1904, i. 332. The ladies are identified by Angelo as 'the celebrated Miss Gordon' and Miss Ray. The latter, however, died in 1779 (cf. No. 5540).

Rubens, No. 3 (reproduction), the ladies being identified as the Abrams, see No. 7421 A.

12½ × 7½ in.

**7421 A A. SANDWICH.***Pub. Feb<sup>y</sup> 8. 1788. by S W Fores Satirist N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). The same plate as No. 7421, altered. The two ladies have been re-drawn and are shorter, smaller, differently dressed, and of more coquettish appearance. The one on the r. appears to be dragging Sandwich forward; his profile remains impassive. They are identified by Miss Banks as 'Miss Abram's'. There were three sisters, vocalists: Harriet, Theodora, and Eliza Abrams. Grove, *Musical Dict.*

12½ × 9½ in.

**7422 A PIG IN A POKE. WHIST, WHIST.**

[Gillray.]

*Pub<sup>d</sup> Dec<sup>r</sup> 10<sup>th</sup> 1788. by S.W. Fores, N<sup>o</sup> 3 Piccadilly.*

Engraving. Four men, their feet cut off by the lower margin, play whist at a rectangular table; each has one card in his hand and is about to play the last trick, the tricks piled on the table show that each side has six tricks. Sir Joseph Mawbey (l.) looks at his partner (r.), a very stout man wearing a legal wig, both hold court cards (diamonds). The man seated on the farther side of the table looks sideways at Mawbey, saying, *O—h! you've brought your Pigs to a fine Market!* His partner, in back view, is a very thin man whose hair extends grotesquely on each side of his head; he holds the five of diamonds. From Mawbey's pocket projects a document, *Surrey Commission*, and a book, *Burn Justice* (Burn's well-known *Justice of the Peace and Parish Officer*, used by all acting J.P.s, not an exhortation to incendiarism as Evans supposes). Above his head is a picture of a pig feeding from a trough.

This is said by Evans to relate to a quarrel between Mawbey and his steward, whom he arrested for a balance of £30 alleged to be due; the steward brought an action and received £150 damages. Mawbey's partner is identified by E. Hawkins as Mr. Stevenson. Mawbey, a Southwark distiller, bred great quantities of hogs, and is seldom mentioned without some allusion to this.

In March 1759 Gillray wrote to Fores asking payment (£1 11s. 6d.) for this print as well as for Nos. 7380, 7381. Broadley, *Napoleon in Caricature*, 1911, pp. 26-7.

Grego, *Gillray*, p. 106. Wright and Evans, No. 38.

8½ × 12½ in.



**7423 MOSES GORDON OR THE WANDERING JEW.***Pub Jan 5 1788 by A Davis Birmingham*

Engraving (coloured impression). Gordon stands in profile to the l.; a bag under his l. arm, rabbit-skins in his r. hand indicate a street-dealer in old clothes. He wears an overcoat over a plain dark suit, a round hat; his hair falls lankly down his back, and he has a beard. Behind is a high wall with windows near the top, above which appear roofs and a dome. Under the title is etched: *In the Dress he now wears in Newgate.*

Gordon lived in the house of a Jew in Birmingham after his conviction for two libels (see No. 7209, &c.), and before his sentence (28 Jan. 1788) to five years' imprisonment. See No. 7424.

Rubens, No. 136. Reproduced, E. N. Adler, *Jews in London*, 1930.

$7\frac{3}{4} \times 6\frac{5}{16}$  in.

**7424 MOSES CHUSING HIS COOK**

[Ramberg.]

*Published Feb 11, 1788, by T. Harmar Engraver, N° 164 Piccadilly.*

Engraving. Lord George Gordon dines in Newgate surrounded by obsequious Jews. He sits in profile to the r. before a small circular table; a Jew holding a plate offers him food in a spoon. Another Jew wearing a hat and old-fashioned laced waistcoat stands (r.) holding a dish. Four others hasten towards the table from the r. A Jew wearing a gaberdine and skull-cap with a goat-like beard stands behind his chair; another wearing a hat and a voluminous gown stands full face on Gordon's l., holding up his arms in rapture at the distinguished convict. Through a stone archway (l.) an English cook advances, carrying a sucking-pig on a dish. A grotesque-looking Jew is about to kick him; another, holding his nose, hastens after him, his arm raised threateningly. In the foreground (l.) a spaniel gnaws a bone. Massive stone masonry and a barred window high up in the wall indicate Newgate. Gordon's lank hair falls on his shoulders and he has a beard, but he and the English cook are not caricatured. The Jews are of grotesque and exaggerated Jewish type, all with beards.

For Gordon's conversion to Judaism and imprisonment see No. 7423. In Newgate he conformed in all respects to the Jewish religion, had six or eight persons to dinner daily and gave a ball once a fortnight. *D.N.B.* See *Trans. Jewish Hist. Soc.* vii. 268.

Rubens, No. 137.

Reissued by Fores, 1 Apr. 1803.

$10\frac{7}{8} \times 13\frac{13}{16}$  in.

**7425 THE TRIUMPH**

[Ramberg.]

*Published Jan 17, 1788 by T. Harmar, N° 164 Piccadilly*

Engraving. A fantastic representation of Humphries after his fight with Mendoza at Odiham on 9 Jan. 1788. Distinguished amateurs chair (l. to r.) Humphries who sits with his hands on his hips looking down with a scowl at Mendoza (l.), who reclines, very sick. The two foremost supporters of Humphries' chair are the Prince of Wales waving his hat, and a stout butcher who puts his r. arm round the Prince's waist. Behind them (l.)

is a man in a furred civic gown (? Alderman Newnham) and a cheering (?) sailor, of grotesque appearance. On the l. is a group of Jews: one, with the appearance of a rabbi, supports Mendoza, pointing over his shoulder to Lord George Gordon, who stands behind, reading from the *Talmud*. Another kneels beside Mendoza, tending his wounds. All four have beards. In front of the procession (r.) marches George Hanger, turning his head to watch the Prince. In his r. hand is his shillelagh, in his l. he supports a large banner on which is a picture of Humphries sparring, in a crouching attitude, with the inscription: *Long live Humphries the Victorious, who in a bloody fight overcame the 12 Tribes of Israel Hallelu. Halle.* On a mound behind Hanger, Major Topham stands facing the procession blowing a trumpet from which issue the words *The Hero of the World!* In his l. hand is a newspaper headed *Fashionable Advertiser*, with the imprint *J. Bell & Co.* (see No. 7211). A woman stands on the extreme r. gazing admiringly at Humphries, while behind Topham a cheering crowd receding in perspective watches the procession. Beneath the design is engraved: *Lo he was sorely bruised & much dismayed for he had been dealt heavily with; then came certain of his Tribe & minister'd unto him, among the rest a Man named G: Moses [Gordon] lately a Convert to their faith. And many of the chief Men of the Land assembled on this Occasion, & the Magistrates of the City; so that there was a great Multitude, yea verily a mixed Multitude, & they rent the Air with shouts & Acclamations*

There are several prints of this famous fight, one by Gillray, 18 Jan. 1788, is entitled *Foul Play, or Humphreys and Johnson a Match for Mendoza*, in which the intervention of Johnson, Humphries's second, is represented as saving Humphries. (In Print Room.) See Rubens, Nos. 189, 191, 192, 192 A, 193. The Prince and Hanger exult at the discomfiture of the Jews as representing money-lenders. *The Odiad* . . ., 1788, describes the scene after the battle much as in this print: Mendoza tended by his 'chap-fall'n brethren':

The gaping Throng their Christian Champion view;  
On their broad brawny Backs the Victor raise.  
Amidst the Thunder of a Mob's Huzzas.

This was the occasion of Humphries's famous message to his patron: 'Sir, I have done the Jew and am in good health.' See Miles, *Pugilistica*, 1880, i. 86-8. Cf. No. 7269.

Rubens, No. 190 (reproduction).  
12 $\frac{5}{8}$  × 18 $\frac{3}{8}$  in.

#### **7426 BOXING MADE EASY OR HUMPHREYS GIVING A LESSON TO A LOVER OF THE POLITE ARTS.**

*Printed for J<sup>n</sup> Smith, N<sup>o</sup> 35, Cheapside, Feb. 16. 1788.*

Engraving. The burly Humphries (r.), wearing boxing-gloves, faces a thin foppish man who spars without gloves. A satire on the popularity of pugilism, see No. 7425 and index.

7 $\frac{3}{8}$  × 6 $\frac{1}{2}$  in.

#### **7427 THE FIGHTING TAYLORS.**

*Pub. April 17 1788 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). Two tailors, stripped to the waist, fight each other with shears. One (l.) has just cut off the nose of his very



emaciated opponent, but his own ear falls to the ground. One second (l.) holds a cucumber in each hand in place of a lemon. The other (r.) holds a cabbage, while on the extreme r. a lean tailor holds a tape-measure. On the floor are cucumbers, cabbages, garments, and a tailor's goose.

A satire on the favourite subject of tailors. Cabbage was the term for pieces of stuff which tailors were reputed to pilfer, while they were said to subsist upon cucumbers in the summer. Grose, *Dict. Vulg. Tongue*. Cf. Nos. 5399, 5805, 8035.

$7\frac{1}{8} \times 10\frac{1}{8}$  in.

#### 7428 THE HAPPY ESCAPE—OR ARCH—RUNAWAY'S.

[? Kingsbury.] *Archer Exec<sup>d</sup>*.

*Pub March 19 1788. by S W. Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). One of a set of three, see Nos. 7429, 7430. Lady Archer (l.) drives (l. to r.) her very high gig, as in No. 6114, but her daughters take the place of four horses. Three daughters, however, have broken their reins and run from their mother in single file. The remaining daughter holds up her hands imploringly. Lady Archer, an angry harridan, slashes her whip at the runaways. On the side of the gig is an *A* in an escutcheon surmounted by three crossed arrows and a baron's coronet. On the extreme r. is a signpost, one arm of which points *To Longsl* . . . The other, in the direction which the daughters are taking, *To Bruton St.* All the ladies wear the broad-brimmed hats with high circular crowns which had just become fashionable. Lady Archer wears a driving-dress with a triple cape and a large shirt-frill.

For the escape of the Miss Archers from slavery to their mother see No. 7301, &c. Miss Banks has identified the daughter still in bondage as Harriet,<sup>1</sup> while the foremost runaway (in back view) is Maria, the next Anne, and the last Miss (Sarah) Archer.

Storer writes, 2 May 1788, to Eden: 'A pleasant caricature of Lady Archer is lately come out . . .'; he describes this print, adding, 'The fourth, however, has now left Lady Archer's house, and is gone to set up for herself.' *Auckland Correspondence*, ii. 207-8.

**7428** A Another impression in which *To Bruton Street* is in reversed (looking-glass) characters.

$9\frac{7}{8} \times 16\frac{5}{8}$  in.

#### 7429 THE VAIN PURSUIT

[? Kingsbury.] *Archer Exec<sup>d</sup>*

*Pub March 30 1788 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A sequel to No. 7428. Lady Archer, dressed as in No. 7428, rides on the back of one of her daughters who proceeds (r. to l.), lashed by her mother, her hands on the ground, looking round angrily. They are on a country road: a signpost points straight on through a pool of water *To Disipation*, and (l.) *To Plymouth*. On this road, behind a hedge, are the three fugitive daughters in single file; the foremost

<sup>1</sup> Not in Burke's *Extinct Peerage*; m. 1790 Edward Bolton Clive. *Journal of Lady Holland*, 1908, ii. 10.

says, *Just & steady to our purpose*. Immediately behind Lady Archer is a lady, who closely resembles her, but is very stout, sitting on a lean greyhound whose collar is inscribed *West*; under her r. arm is a small poodle. Behind and on the extreme l. is Lady Archer's phaeton, without horses.

Lady Archer is followed by her sister, Miss West. On 20 May 1788 the eldest Miss Archer married the Earl of Plymouth, see No. 7301. Lady Archer, who belonged to the Carlton House set, had a reputation for dissipation, soon to be increased by her faro-table.

$9\frac{9}{16} \times 16\frac{3}{8}$  in.

**7429** A Another impression in which a second *s* has been inserted with a caret in *Disipation*, and Miss West's profile has been modified: the nose is straight instead of Roman, and her neck is less thick.

**7430** SO! SO! THE RACE WAS FOR A HUSBAND.

[? Kingsbury.]

*Pub May 1 1788 by S W Fores Saterist N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A sequel to Nos. 7428, 7429. Lord Plymouth and Miss Archer walk arm in arm along a path towards a country church on the extreme l. In the porch are the vicar and his clerk. Plymouth says:

*See the Vicar waits to join  
Plymouth to Archer all Divine*

She says:

*Let us now to Church repair  
Hymens bonds I had rather bear  
Than a Mothers surly care*

Her two sisters walk immediately behind them, hand in hand. On the extreme r. Lady Archer, dressed as in No. 7428, &c., walks off in profile to the r., saying:

*You may go if you will  
For I shall have my fill  
Of Mirth & of Pleasure  
Without End or Measure  
So take your own way*

In the middle distance the fourth daughter runs away, her back to her mother. Plymouth is very fat, as in No. 5761.

$9\frac{3}{8} \times 16\frac{3}{8}$  in.

**7431** [SIR JOSEPH BANKS AT DINNER.]

[1788]

Engraving. Frontispiece to *Peter's Prophecy . . . or, an important Epistle to Sir J. Banks, on the approaching election of a president of the Royal Society*. Five ugly and elderly members of the Royal Society are seated in arm-chairs at a rectangular dinner-table. A footman (r.) is about to place on the table a dish containing an alligator. The head of a strange horned beast is the chief dish on the table; there is also a frog on a plate. Banks (l.) gnaws a serpent which he holds in both hands. The two walls of the room are closely covered with stuffed specimens and butterflies,



insects, &c., in cases. The former include a sow, a goose, three owls, a deformed human skeleton. Two dogs gnaw bones.

The verses are a lengthy attack on Banks for (*inter alia*) ejecting philosophy (in the persons of Horsley, Maseres, and others) from the Society in the petty interests of natural history; he is said to have secured the chair by abusing and jostling Pringle (see No. 5426) out of it; and is threatened with the loss of the presidency at the forthcoming annual election on 30 November.

The secession of Horsley and others took place in 1784 after which Banks's ascendancy was never questioned. The room is probably in Banks's house in Soho Square, where his collections were accessible to scientists of all nations. See *D.N.B.*

6 $\frac{3}{8}$  × 8 $\frac{1}{2}$  in.

B.M.L. 642. I. 10/7.

**7432 MR ROSEWARNE, MEMBER FOR TRURO PULLING PETER BY THE NOSE.** [1788]

Engraving. Frontispiece to *An Epistle from Pindar to his pretended cousin Peter* . . . (see No. 7433). The verses, though attributed to Wolcot in the B.M.L. Catalogue, are a vicious attack upon him, and were perhaps written by 'Paul Pindar', who attacked his 'kinsman' Peter, in *The Fleiad*, 1787.<sup>1</sup> The author was evidently acquainted with Wolcot's life at Truro. A scene in the market-place, Truro. A gentleman in riding-dress (l.) holds the nose of an apothecary, while he kicks him and raises his cane to strike. The apothecary is dressed as a doctor and holds a cane, a medicine-phial projects from his pocket. Behind him (r.) is his house with the sign of a pestle and mortar over the open door within which are jars ranged on shelves. In the background (l.) is a colonnaded market building with a belfry. Market women with baskets and men watch the encounter. Beneath the design is engraved:

*For when a Man is past his sense,  
There's no Way to reduce him thence,  
But twinging him by th' Ears or Nose  
Or laying on of heavy Blows;*

*Hudibras*

Henry Rosewarne, M.P. for Truro (d. 1783), is said in the text to have so treated Peter Pindar for 'some scurrilous jests, and illiberal attacks on his character'. *Op. cit.*, p. 19. Wolcot had a house on the Green, Truro, where he practised as a doctor from c. 1773 to 1779, when he quarrelled with the Corporation. *D.N.B.*

8 × 6 $\frac{1}{4}$  in.

B.M.L. 642. I. 10/4.

**7433 PETER ADMIRING HIMSELF WHILE PLAYING ON THE FIDDLE.** [1788]

Engraving. Illustration to *An Epistle from Pindar* . . . (see No. 7432), p. 22. Peter Pindar (John Wolcot) plays a fiddle, stooping to look at his reflection in a mirror which stands (r.) on a small table. His ragged stockings show his feet; one slipper is off and is being nibbled by a rat. The room is poverty-stricken, the plaster having fallen from the wall in patches. It contains a half-tester trundle bed, table, and two chairs, on one of which

<sup>1</sup> The *Epistle* is similar in format to Pindar's works and has been bound with them. The publisher, however, is Bew, who published similar attacks on Wolcot. Most of Pindar's genuine works were published by Kearsley.

sits a cat, on the other (l.) is an open music-book: *Black Joke*. On the bed is a book: *The Whole Duty of Man*. On the wall is a print of a bear playing a flute and a boar playing a fiddle, while an owl sits on a perch behind them. Beneath the design is engraved:

*Now, Sir, I'm very fond of fidling—  
And on a Sunday, from all scruple free,  
I scrape the old Black Joke, and Chere-Amie.*

*Peters Pension*

This is a misquotation from *Peter's Pension*:

I've asked my conscience, that came straight from Heaven  
Whether I stood a chance to be forgiv'n  
If on a Sunday . . . [*ut supra*]  
I scrap'd . . .

The text attacks Wolcot (*inter alia*) for his vanity and his abuse of the King; his writing is attributed to his poverty:

How without fire thou sat'st the winter night,  
And when thou walkedst had no foot to stocking.

7 $\frac{7}{8}$  × 6 $\frac{1}{4}$  in.

B.M.L. 642. l. 10/4.

**7434 JUDAS RETURNING TO EAST HADON AT 3 O'CLOCK  
ON SATURDAY MORNING . . .** [c. 1788]

Engraving. Frontispiece from *The Northamptonshire Female Dreamer*. . . . By *Sally Sly*. ('Birmingham: Printed for Butlyn, and Garill. . . .') A stout, plainly-dressed man rides (l. to r.) at full speed along a road indicated by a milestone: *LXXIV Miles from London*, and a signpost: *To East Hadon*. From his pocket hangs a paper: *Sam Collis's Will Nov 12*. The title continues: & *to cover his Villiany, dated the Will 8 days before it was either Made or Executed. Look at his pockett. & See Page y<sup>e</sup> 5 of Sally Sly's Dream*.

The pamphlet is reprinted in *Tracts relating to Northamptonshire*, 2nd s., 1881, where the print is reproduced. It relates a conspiracy between 'Judas', a rich farmer of Ravingthorpe, and Collis's wife to defraud Collis's nephew and heir by a 'pretended will'. The supposed dream is in the 28th year of George III.

3 $\frac{1}{2}$  × 6 $\frac{3}{16}$  in.

**7435 GRIM-ALL-DAY AT BREAKFAST.**

*Pub: May 15 1788, by I Berry Oxford Street.*

Mezzotint. A middle-aged man sits beside a small table on which are tea-things, toasting a muffin at a fire (r.) on which is a large kettle. A young woman (l.) leans her elbow on the other side of the table. She wears a loose morning-gown; stays, a tankard, plate, and knife lie on the ground beside her. A dog barks at an angry cat in an armchair (r.). On the chimney-piece are a lantern, bottle, glass, &c. A large folding screen stretches across the room and forms a background to the figures; on it hangs a pair of top-boots.

Identified with Grimaldi the actor, but the father of Joseph Grimaldi (1779-1837) died 23 Mar. 1788, aged 75. Possibly William Grimaldi (1751-1830), the miniature-painter.

Burney, 'Theatrical Portraits', iv, No. 81.

7 $\frac{1}{4}$  × 8 $\frac{3}{4}$  in.



**7436 LADY . CRAVEINGS . TEA . POT.**[? 1788]<sup>1</sup>

Photograph of an engraving. A globular tea-pot has the head of a man turned in profile to the l., wearing a feathered cocked hat. The handle is the man's l. arm placed akimbo. The body of the pot is chased, part of the decoration being the facings of a military coat, a ribbon and star. A sword hangs from it.

A satire on the liaison between Lady Craven and the Margrave of Anspach, see No. 7569.

Photograph,  $3\frac{1}{4} \times 2\frac{7}{8}$  in.

**7437 THE INSIDE OF THE LADY'S GARDEN AT VAUXHALL.**

[? Kingsbury.]

*Pub May 14 1788 by S W Fores N<sup>o</sup> 3 Piccadilly.*

Engraving. The interior of a ladies' cloak-room. Against the wall on two sides of the room is a bench forming a latrine on which four fashionably dressed ladies are seated. On the r. a woman in profile to the r., resembling Lady Archer, applies paint to her cheeks before a mirror lit by two candles. A young woman seated beside her on the extreme r. ties up her garter; this is inscribed *on things (?) eternal*. She wears a large nosegay. All wear hats except one, whose hair is ornamented with feathers, &c. On the ground are a glove, a nosegay, and papers inscribed *D<sup>r</sup> Leak* [maker of much-advertised pills], &c. The room is lit by single candles in sconces.

For Lady Archer and her daughters, see Nos. 7428-30, &c.

$9\frac{1}{2} \times 16\frac{3}{8}$  in.

**7438 A CONVENIENCE.**

[Kingsbury.]

*Pub<sup>d</sup> March 6 1788 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A lady stands in profile to the l. removing her gloves; her head is turned to the spectator. Against the wall of the room, which appears from the carpet and an oval mirror in a carved frame to be a drawing-room, stands a commode, which if the lid were closed would resemble an ordinary chair. She wears the projections at bust and waist which were the subjects of caricature c. 1786-7 (cf. Nos. 6874, 7099, &c.). Her hat, poised sideways, has a steeple crown.

$9\frac{1}{2} \times 6\frac{9}{16}$  in.

**7439 THE PRINCES BOW.**

*Designed by F. G. Byron Esq<sup>r</sup>*

*London; Published by William Holland, Printseller, at Garrick's Richard, N: 50, Oxford Street, near Berner's Street, March 17<sup>th</sup> 1788.*

*Holland's Caricature Rooms are now open, presenting a general Exhibition of all the distinguished Caricatures that have been published the last Ten Years, with many original Paintings and Drawings of high celebrity. Admittance, one Shilling.*

<sup>1</sup> E. Hawkins (MS. index) gives 1 June 1778, perhaps a slip for 1788.

Engraving. A strip design of figures, generally in pairs, in the manner made popular by Bunbury's *Long Minuet* (No. 7229). All attempt to imitate the bow of the Prince of Wales; the words spoken are etched above the head of the speaker.

A tall thin man bows, facing a short fat one who says, *What do you think of mine, Sir.* The former answers, *It won't do upon my honor.*

An isolated middle-aged man stoops, his l. hand on his back, his r. leg raised, his face contorted with pain, saying, *Oh, damn the Lumbago!*

A tall thin man, whose dress imitates that of the Prince of Wales, bows, hat in hand, saying, *Monstrous like the Prince, the very bow dem me.* His stout and ungainly *vis-à-vis*, dressed in the fashion of c. 1760, is a doctor with medicine-phials projecting from his coat-pocket; he bends low, saying, *Curse it, I've burst the waistband of my breeches.*

A man wearing a sword bows, holding his hat in both hands; he says to his *vis-à-vis*, a young Irish volunteer in regimentals, *Good God, Sir, you should take off your hat when you make a bow!* The other (the first figure on the second sheet) answers, *Arrah let a Volunteer alone, my dear, did you ever know a man fire before he presented!*

A stiff, thin man, resembling No. 6718 (Furtado), says to a man who bows from the waist, his body almost horizontal, his long pigtail queue projecting stiffly, *You bow too low, Sir.* The other answers, *And you seem to be spitted, Mr Jew.*

A Frenchman, *chapeau-bras* and wearing a bag-wig, capers like a dancing-master, saying, *Ha! Ha! by gar poor John Bull's back will ache at this amusement.* His foppishly dressed *vis-à-vis* stiffly imitates his attitude, saying, *These tight stays will be the death of me.*

A plainly dressed man bends towards a boy who bows awkwardly, saying, *Vary weel, Sawny, vary like the Prince's bow!*

A stout and ugly bishop (the first figure on the third sheet) with an ill-fitting wig, bowing obsequiously, his hands on his breast, faces a thin stiff man who looks at him through an eye-glass, saying, *It may do for a poor Curate presenting a Petition!* The bishop answers, *Better than yours you Pulpit Prig.*

Burke and Fox, both *chapeau-bras*, bow facing each other: Burke says, *Garrick's bow at the Shrine of Shakespeare was nothing to it.* Fox answers, *This is to a certainty something like it.*

Thurlow, in Chancellor's wig and gown, bows, saying, *He take precedence of me! d——n his bow!* (cf. No. 7320). He faces George Hanger, wearing regimentals, who bows, hat in hand, saying, *It would kick up the heels of chastity in Maid, Wife, or Widow.*

Mary Frampton notes (*Journal*, p. 16) that the Prince's bow to the throne at the opening of Hastings's trial 'was universally admired'. Cf. No. 7309.

Advertised in the 'Catalogue' appended to *Jordan's Elixir of Life* as 'The Prince's Bow: exhibiting twenty Public Characters, imitating the Prince of Wales's Bow before the Throne, at Westminster Hall. . . . Price 7s. 6d. or 13s. 6d.'

$8\frac{7}{16} \times 75\frac{3}{4}$  in. (On three sheets.)

**7439 A** A reduced copy, the figures arranged in two rows, is in the *Hibernian Magazine*, 1788, p. 393 (folding pl.).

$7\frac{1}{2} \times 17\frac{3}{4}$  in. (pl.). B.M.L., P.P. 6154 ka.



**7440 THE SCHOOL FOR SCANDAL.***T. Rowlandson. inv<sup>t</sup>**V. M. Picot derexit.**Pub<sup>d</sup> Aug<sup>t</sup> 1 1788 by V M Picot N 6, Greek Street Soho.*

Stipple. A strip design deriving directly from No. 7230. The figures, all women, who relate a story of an elopement, are numbered, and the words spoken are engraved above their heads. Two elderly harridans, the first wearing a calash hood and holding a fan, address each other: 1 says *Off! positively off!* 2 replies *I'm thunderstruck!* 3, a pretty young girl, leans eagerly towards the old women, saying, *Poor Creature how I pity her!* 4, a stout elderly woman in riding-dress, exclaims; *and with a low bred fellow!* 5, young and good-looking, answers, *Did you expect any thing else?* 6, a stout lady holding a large muff, exclaims *A footman too!* 7, a plainly dressed elderly woman, answers *Even so.* 8, a stout woman wearing an overcoat, takes 9, who is lean and ugly, by the wrist, saying, *Mind! tis a Secret.* The other answers *Not a Syllable.* 10, an elderly woman, says to two pretty young women (11 and 12), *Poor as we are my Daughter would not have done so.* 11 responds, clasping her hands, *I? God forbid!* 12 adds *Oh 'tis fashionable life!* 13, a little girl, leans eagerly towards this group, saying, *She vow'd she'd go.* 14, a charming lady, leans towards 15, a stout elderly woman, saying, *So fine a Girl! & with so good a fortune!* Her distress appears genuine; her companion answers with an expression of sly satisfaction, *I say nothing.* The last couple, 16 and 17, are of the type of Mother Windsor (cf. No. 6547, &c.): one says, *An ill made Scoundrel too!* the other answers, *He's good enough for her!*

The design is on five plates; the portions have been pasted together, obscuring the plate marks. Titles of plays were much used as titles for caricatures, cf. No. 6924, &c.

8½ × 70 in.

**7440 A** A reduced copy, the figures arranged in two rows, is in the *Hibernian Magazine*, 1788, p. 561 (folding pl.).

8¾ × 20½ in.

B.M.L., P.P. 6154 ka.

**7441 A COTILLION.***W. H. Kingsbury Esq<sup>r</sup> Del<sup>t</sup>. Fecit.**Pub June the 1 1788 by S W Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). One of the strip designs made popular by Bunbury, and deriving directly from his *Long Minuet*, No. 7229. Ten couples, of all ages, dance facing each other, in two cases taking hands. The print consists of four plates, pasted together, the plate-marks obliterated. The coloured impression has no signature. For the cotillion see also Nos. 4599, 8211.

Reproduced in part, G. Vuillier, *History of Dancing*, 1898, ii. 427.

8½ × 82 in.

**7442 LIBERALITY AND DESIRE.**

[Rowlandson.]

*Pub<sup>d</sup> Nov<sup>r</sup> 29. 1788 by W<sup>m</sup> Rowlandson. N<sup>o</sup> 49*

Engraving in the manner of a pen-drawing, slightly aquatinted (coloured and uncoloured impressions). An ugly and elderly naval officer (1.) puts

his l. arm round the shoulder of a pretty young woman, who puts her l. hand on his l. hand, taking with her r. hand the purse which he offers. He has a wooden leg and a patch over his r. eye; under his r. arm is a stick. A companion print to No. 7443.

Apparently the print described by Grego as *Luxury and Desire*, 28 Nov. 1788. Rowlandson, i. 237.

11 $\frac{5}{8}$  × 7 $\frac{15}{16}$  in. With border, 13 $\frac{3}{4}$  × 10 $\frac{1}{8}$  in.

'Caricatures', ix. 3.

### 7443 LUST AND AVARICE.

[Rowlandson.]

*Pub Nov<sup>r</sup> 29 1788 by W<sup>m</sup> Rowlandson N<sup>o</sup> 49 Broad Street Bloomsbury.*

Engraving (coloured impression). A courtesan, wearing a hat and cloak and plainly dressed, puts her l. arm round the shoulders of an elderly man (r.), brazenly holding out her hand for money. The man, who is lean and ugly, and dressed in an old-fashioned manner with a tie-wig, leers at her as he gropes in his breeches-pocket. A companion print to No. 7442.

Grego, Rowlandson, i. 237.

11 $\frac{5}{8}$  × 8 in. With border, 13 $\frac{3}{4}$  × 10 $\frac{1}{8}$  in.

'Caricatures', ix. 2.

### 7444 LOVE AND DUST. [1788]

Rowlandson Del

*Price one shilling Coloured*

Engraving (coloured impression). A group of cinder-sifters at work on one of the vast laystalls which disgraced the surroundings of London in the 18th century (notably off Tottenham Court Road). A woman of the lowest type, ragged, naked to the waist, holds her sieve, turning her head to her male counterpart, a burly dustman, who helps her by shovelling cinders into her sieve. They grin amorously at each other. She is hideous, stout, and muscular. Two other cinder-sifters kneel on the ground, both are aged crones; one bends over her sieve, the other drinks a glass of gin. In the foreground are the bones of a horse. Behind (l.) is the dustman's cart. In the sky a flight of birds (l.) are suggestive of carrion crows.

The cinder-sifters and bunters (or rag-pickers) are often mentioned in the 18th century as the lowest type of London women. Those depicted by Rowlandson, though burlesqued, are probably not essentially misrepresented.

The print was reissued by Tegg, 4 June 1810, and the impression described is probably of this date. The impression reproduced by Grego is dated 1788.

Grego, Rowlandson, i. 234-6 (reproduction), ii. 189.

11 $\frac{3}{4}$  × 8 $\frac{7}{8}$  in.

'Caricatures', ix. 178.

### 7445 [AN EPICURE.]<sup>1</sup>

Rowlandson. 1788.

Engraving, slightly aquatinted, and in the manner of a pen-drawing (coloured impression). An obese and elderly citizen stands almost full-face holding up a (?) turbot, with an expression of intense satisfaction. His

<sup>1</sup> Title from Grego.



l. hand holds his head, pushing up his wig. His dress is old-fashioned, with a flapped waistcoat. Between his feet is a shallow saucepan.

Reissued by Fores, 1 Jan. 1801.

Grego, *Rowlandson*, i. 238, 239 (reproduction), ii. 22.

$12\frac{5}{8} \times 8\frac{7}{8}$  in.

## 7446 A PRINT SALE.

*Rowlandson*. 1788.

Engraving. The interior of a sale-room lit by a candelabra hanging from the ceiling. The buyers and connoisseurs sit on the outer side of a line of trestle-tables arranged in the arc of a circle. Others stand behind them. In the centre sits the auctioneer Hutchins, stout and smiling, his hammer raised. The clerk (Judd) sits facing him in shadow, writing at a small table lit by two candles. Two attendants stand on the inner side of the trestles showing the lots. One (l.) shows a large volume to a group of five, the centre figure being the spectacled Dr. Lort. On the walls of the room are framed pictures, including one of a reclining Venus. On the high chimney-piece are statuettes. The persons are portraits, slightly caricatured, and drawn with humour and expressiveness.

J. T. Smith writes: 'Rowlandson, who has frequently made drawings of Hutchins and his print-auctions, has produced a most spirited etching, in which not only many of the above described characters are introduced, but also most of the printsellers of the day.' *Book for a Rainy Day*, under the year 1786.

Book lettered 'Rowlandson's Imitations of Modern Drawings', No. 29.

Grego, *Rowlandson*, i. 241.

$6\frac{5}{8} \times 10\frac{3}{8}$  in.

## 7447 A FENCING MATCH.

*Rowlandson* 1788

Engraving. The interior of a fencing-room. Two elderly men fence, one (l.) stout, the other (r.) thin; they do not wear masks or jackets, but have flat projecting soles tied to their shoes. Eleven spectators, in a semicircle, some standing, some seated, watch with amusement. The central figures are an elderly man wearing regimentals and top-boots, and a foppish man with an eye-glass in his hand, who stand together; both are very thin. On the walls are a rack for foils, from which hang also coats and masks, and two fencing-prints. The interior is very bare and contrasts with the elegance of *M<sup>r</sup> Angelo's Fencing Academy*, 1791, also by Rowlandson (reproduced Angelo, *Reminiscences*, 1904, ii. 77).

Book lettered 'Rowlandson's Imitations of Modern Drawings', No. 23.

Grego, *Rowlandson*, i. 240-1 (reproduction).

$6\frac{7}{8} \times 10\frac{1}{16}$  in.

## 7448 AGUE & FEVER.

*Design'd by James Dunthorne, Etch'd by T Rowlandson.*

*Pub. as the Act directs March. 29 1788. by T. Rowlandson. N<sup>o</sup> 50 Poland Street.*

Aquatint (coloured impression). The patient sits in profile to the l. with chattering teeth, holding his hands to a blazing fire on the extreme l.

Ague, a snaky monster, coils itself round him, its coils ending in claws like the legs of a monstrous spider. Behind the patient's back, in the middle of the room, Fever, a furry monster with burning eyes, resembling an ape, stands full-face with outstretched arms. On the r. the doctor sits in profile to the r. at a small table, writing a prescription, holding up a medicine-bottle in his l. hand. The room is well furnished and suggests wealth: a carved four-post bed is elaborately draped. On the high chimney-piece are *chinoiseries* and medicine-bottles. Above it is an elaborately framed landscape. Beneath the design is engraved:

*"And feel by turns the bitter change of fierce extremes,  
"extremes by change more fierce.*

Milton.

A companion print to No. 7449.

Grego, *Rowlandson*, i. 226-7 (reproduction). Reproduced, Weber, p. 70.  
14 $\frac{1}{4}$  × 20 $\frac{3}{4}$  in.

### 7449 THE HYPOCHONDRIAC.

*Design'd by James Dunthorne Etch'd by T. Rowlandson*

*Pub. as the Act directs March 1. 1788 by T. Rowlandson. N<sup>o</sup> 50  
Poland Street, Pantheon*

Aquatint. The patient sits in an armchair in profile to the l., in the centre of a well-furnished room. He wears dressing-gown and nightcap, his arms are folded and he stares fixedly, assailed by ghostly visions which float before his eyes, emerging from smoke-like shadows: a skeleton, Death, poised just above him, raises his arrow to smite. A corpse-like H.L. figure offers him a pistol and a halter. A spectre with webbed wings holds out a cup. Two staring and decapitated heads glare from the shadows which fill the room. A hand raises a sword; a man with a knife is about to be stung by a serpent. A naked body (H.L.) falls head downwards. Above these spectres is a man (l.) driving a hearse (r. to l.) at full gallop and looking round at the Hypochondriac. Behind the patient a good-looking woman speaks confidentially to a doctor who meditatively sucks his cane. He is dressed in an old-fashioned manner, wearing a tie-wig. A table covered with medicines stands behind the patient, who seems unconscious of the other two. A money-chest beside him suggests that he is miserly. Two landscapes hang on the wall. Beneath the design is engraved:

*The Mind distemper'd—say, what potent charm,  
Can Fancy's spectre—brooding rage disarm?  
Physics prescriptive, art assails in vain,  
The dreadful phantoms floating 'cross the brain!  
Until with Esculapian skill, the sage M.D.  
Finds out at length by self-taught Palmistry,  
The hopeless case—in the reluctant fee:  
Then, not in torture such a wretch to keep,  
One pitying bolus lays him sound a sleep!*

A companion print to No. 7448.

Reissued by Fores, 5 Nov. 1792.

Grego, *Rowlandson*, i. 314-15. Reproduced, Weber, p. 71.  
14 $\frac{1}{8}$  × 21 in.



## 7450 [BEDROOM SCENE.]

[? c. 1788]

*H. Wigstead del et fecit.*

Engraving. No title. The interior of an inn-bedroom. A stout man leans from a four-post bed hung with curtains to grasp the petticoats of a pretty chambermaid with a warming-pan and lighted candle. A bootjack and other objects lie on the ground, a great-coat hangs over a chair.

The etching resembles the manner of Rowlandson.

$8\frac{1}{4} \times 8\frac{1}{4}$  in.

## 7451 [A DUPE.]

[? c. 1788]

*Design'd by H. Wigstead [? Rowlandson f.]*

Engraving. No title. The interior of a ramshackle room containing a half-tester bed (r.), from behind the curtains of which a burly man watches an elderly man making amorous advances to a pretty young woman (l.) who holds a purse at which she gazes reflectively. In the foreground (l.) a dog and cat fight across an overturned stool. A print of the [T]ower of Babel is pinned to the wall.

$8\frac{1}{8} \times 8\frac{1}{8}$  in.

## 7452 THE COUNTRY CLUB.

*H. Bunbury Esq<sup>r</sup> Delint**W. Dickinson Excudit.*

*London, Publish'd June 26<sup>th</sup> 1788, by W. Dickinson Engraver N<sup>o</sup> 158 Bond Street.*

Stipple. The interior of a bare and plainly furnished room in a country inn; a number of middle-aged and plainly dressed men stand waiting for dinner to be served. Through a door in the back wall a serving-boy enters with a tureen, followed by a stout woman carrying a turkey, who is followed by a man-servant. A man (l.), wearing spurred jack-boots, stands in profile to the l. to hang his hat on a peg. He faces a framed notice: *Club Law 1<sup>st</sup> no Journeyman or Apprentice must belong to this society 2<sup>nd</sup> No Jokes in this society but practical ones, or forfeit 3<sup>d</sup>. 3<sup>d</sup> Any Gentleman as gives another Gentleman the lie before strangers to forfeit 6<sup>d</sup>. 4<sup>th</sup> Any Gentleman as behaves ungentle to be fined 3<sup>d</sup> and turn'd out. 5<sup>t</sup> All fines to be spent in punch W.C. Secretary.* In the centre two men, one wearing top-boots, the other in quasi-military dress, face each other, grinning. A third, with a pen and ink-horn at his buttonhole, tries to insinuate himself into the conversation. On the r. a stout man stands at a table before a punch-bowl and a sugar-basin: his hands are folded and his eyes closed as if in prayer. Beside and behind him a man with a bottle of *Rum* in one hand sniffs at a bottle of [Bra]ndy. An irate man (l.) stands at the end of the table, watch in hand. Above the door a picture of a mounted huntsman hangs askew. On the wall are (l.) hats and sticks, (r.) a map of the world in two hemispheres. Beneath the title is engraved:

*Eamus**Quo ducit Gula.*

Reissued with the imprint: *London. Publish'd 5 March 1794 by John Jeffryes Ludgate Hill.*

A companion print: *The Village Ale-House*, 7 Apr. 1787, is idyllic and sentimental, not satirical, illustrating (but not in detail) the eight lines of Goldsmith's *Deserted Village* beginning:

No more the Farmer's News, the Barber's Tale,  
No more the Woodman's ballad shall prevail.

13½ × 18½ in.

**7452** A THE COUNTRY-CLUB;

*H Bunbury Esq<sup>r</sup> Dele*

*Lambeth*

A copy (coloured impression) reversed, and feebly drawn.

8½ × 12½ in.

'Caricatures', viii. 105.

**7453** A LADY AT A CARD PARTY WHO DOES NOT PLAY

*Pub 22 May 1788 by H Humphrey N 51 New Bond St*

Engraving (coloured and uncoloured impressions). The head of a lady in profile to the r., yawning violently. A mob-cap perched on her hair has long lappets which fall on her shoulders.

3⅞ × 2½ in. (pl.).

**7454** THE MAUSOLEUM, OR THE FOXHUNTER FOXT.

*Tally o et Aqua Tinta inv<sup>t</sup> et fecit.*

[? 1788]

Aquatint. A burlesque tomb supported on scrolls which enclose a miniature landscape with a fox-hunter and dogs chasing a fox. On the apex of the tomb is a bust portrait of the fox-hunter, wearing a hunting-cap. This is enclosed in a circle of rope held by a Devil who bestrides the circle, looking down fiercely, a scroll inscribed *Hoo woup* issuing from his mouth, his attitude suggesting that he is about to fly off with the portrait; the two ends of the rope terminate in serpents' heads. The Devil stands on a carved block on which are realistic emblems of fox-hunting: a fox's head between two hounds on their hind-legs. Below are a saddle, horn, sieve, &c. Beneath this carved block is an inscription on a rectangular block which forms the base of the monument:

*Hound & Horse the chief Glory, the Turf the chief Toast,  
And the Chace all the knowledge Squire Botch-barn could boast;  
He lay down with his Maid, & arose with the Lark,  
Hey to cover when Light, hey to Bett in the dark;  
Thro' Dells & thro' Dales, over Hills & high Rocks,  
Gate, Wall, Hedge & Ditch, he pursu'd the stout Fox;  
At length as the Wheel of Dame Fortune roll'd round,  
Was himself hunted here, by grim Death, & took Ground;  
Here Envy resides not, to goad the proud breast,  
And here for the first time his bosom found rest;  
Howl Finder & Fairmaid, weep Dog, Lad & Wh—re,  
For alas! poor old Botch, your best Friend is no more.*

Beneath the landscape is engraved:

*Hic jacet; hic placet;  
Cur—quaeris?—hic tacet.*



On each side of the tomb, in the position of heraldic supporters, are (l.), dexter, a stable-boy and (r.) a pregnant woman, both weeping, the Lad and Whore of the inscription.

18 $\frac{3}{4}$  × 12 $\frac{1}{2}$  in. (clipped).

# 7455 THE VAUXHALL DISASTER

*Publish'd by I. Wallis, Ludgate Street, London, and I. Binns, Leeds, July, 20<sup>th</sup> 1787.*

Engraving. Design in a circle. Heading to verses engraved in three columns: *Tune. The Sun was in the Firmament.* A 'City Pair' returning from Vauxhall struggle in the water; she is held up by her 'Cork rump', cf. No. 5383, he appears about to sink. The waterman clings to the boat. In the background are Westminster bridge (l.) and the houses of the Surrey shore (r.). A full moon is in the sky.

A satire on the extended petticoats which became fashionable in 1786. See No. 7099 &c.

Diam. 8 $\frac{1}{8}$  in. Pl. 14 $\frac{1}{8}$  × 9 $\frac{7}{8}$  in. Banks Coll. vii, No. 40. B.M.L. 1890. e. 21.

## 7456-7472

Plates in Grose's *Rules for drawing Caricaturas*, 1788. Some were probably etched at an earlier date. A copy of the 2nd edition (1796) is in the Print Room.

# 7456 RULES FOR DRAWING CARICATURAS PL. III.

[Grose.]

*Pub: 26<sup>th</sup> Feby 1788 by S. Hooper.*

Engraving. Two caricature heads face each other in profile. Above are three diagrams of a full face showing eyes placed at different angles. Plates I and II are diagrams of grotesque profiles and features.

3 $\frac{1}{2}$  × 6 in.

# 7457 PLATE IV.

[Grose.]

*Pub: 26<sup>th</sup> Feby 1788 by S. Hooper.*

Engraving. Two rows of caricature heads, illustrating various grotesque features and profiles. They are arranged in two rows divided by a line, seven heads above and eight below. Two only are heads of women. Cf. Nos. 8199-201.

4 $\frac{1}{8}$  × 6 $\frac{3}{4}$  in.

# 7458 CITY MALITIA MARCHING.

*F. Grose del: et sculp.*

Engraving. A very obese officer wearing a gorget and scarf marches stiffly in profile to the r., followed by six very unsoldierly men who carry muskets and wear high caps and swords. His dress, with small laced hat and long laced waistcoat, resembles that of the 60's. Cf. Nos. 7612, 7613.

4 $\frac{7}{8}$  × 6 $\frac{7}{8}$  in. (pl.).

## THE ANTIQUARIAN MASTIFF

[Dr. Lort.] See No. 5757.

## 7459 [NO TITLE.]

*F. Grose del: et sculp:*

Engraving. A short stout man (l.) stands on tip-toes to take by the shoulders a maidservant with a broom whom he is about to kiss. His wife opens a door (l.) and sees the embrace with angry horror. On the wall above his head is a pair of stag's antlers; next it, and above his coat and hat which hang from a peg, is a print of a man standing between two lions, as in the picture in *The City Rout*, No. 5372.

 $5 \times 3\frac{5}{8}$  in.

## 7460 THE CONTRAST.

*F. Grose del: et sculp:*

Engraving. A thin man, in profile to the r., holding the tips of his fingers together, faces a short stout woman, wearing a feathered hat and riding-dress. She stands full-face, holding a riding-switch, and looking up at him. He wears a small three-cornered hat, long thin pigtail, and coat with huge cuffs.

 $6\frac{9}{16} \times 4\frac{9}{16}$  in.

## 7461 AN ANTIQUARIAN CLUB.

*F. Grose del: et sculp*

Engraving. Four elderly men sit and stand round a small circular table on which are glasses, a bottle, a paper of tobacco. A man in profile to the l., reading a (?) catalogue through an eye-glass, resembles Dr. Bragge, see Nos. 4579, 4685, &c. A man leaning his elbow on the back of Bragge's chair resembles Dr. Lort, see No. 5757.

 $5\frac{3}{16} \times 3\frac{3}{4}$  in. (pl.).

## 7462 ANTIQUARIAN DOCTORS IN A BROWN STUDY

*F. Grose del et sculp:*

Engraving. Three elderly antiquarians stand together; one, lean and knock-kneed, reads a catalogue through spectacles. Another, very stout and in back view, faces him, bending to the l. The third (r.) stands erect in profile to the l., his hands behind his back.

 $5\frac{7}{8} \times 3\frac{5}{8}$  in. (pl.).

## 7463 LAW &amp; PHYSIC

*F. Grose del: et sculp.*

Engraving. A stout doctor (r.), his hands in a muff, stands full-face, looking down at a lean lawyer (l.) who sits in a high-backed chair, his legs crossed, talking to the other, putting his fingers on his muff to emphasize his words. The doctor with the muff is perhaps intended for Sir William Browne, M.D. (1692-1774), see Nos. 4833, 4979, and *D.N.B.*

 $4\frac{13}{16} \times 3\frac{1}{2}$  in.



**7464 [MAN AND HORSE.]***F. Grose del: et sculp*

Engraving. No title. A very short fat man (r.) raises his leg in an attempt to reach the stirrup of a tall horse; his r. hand is on the saddle. The horse looks round with a meaning expression at the man, who returns the look with one of suspicion. A groom stands at the horse's head (r.). Behind are outbuildings. The man is perhaps intended for Grose.

$5\frac{13}{16} \times 4\frac{5}{16}$  in.

**7465 [NO TITLE.]***[Grose.]*

Engraving. An elderly woman sits in a high-backed chair asleep, her hands clasped; her book has fallen to the ground. Beside her (l.) is a table with a bottle and glass. Behind the chair a man embraces a young woman who puts her finger to her lips to enjoin silence.

$5 \times 3\frac{9}{16}$  in.

**7466 PHYSICAL ANTIQUARIAN.***F. Grose del et sculp*

Engraving. Caricature portrait (W.L.) of an elderly doctor directed to the l.; his r. hand is on his cane, his hat is under his l. arm; he holds a glove.

$5 \times 3\frac{1}{2}$  in. (pl.).

**7467 A FAT & LEAN ANTIQUARIAN.***F. Grose del: et sculp:*

Engraving. A thin man (l.) stands stiffly in profile to the r., his head thrown back, *chapeau-bras*, and holding a muff. A very stout man (r.) stands full-face, his hands behind his back, looking up quizzically.

$6\frac{5}{8} \times 4\frac{5}{8}$  in.

**7468 MARK ANTONY & CLEOPATRA.***F. Grose del et sculp*

Engraving. An elderly actor and actress in tragic attitudes: Cleopatra (l.), very stout with wide hooped petticoats, stands full-face, r. arm extended holding a handkerchief to her face. Antony (r.) bends towards her, his r. hand on his breast, the staff of a commander in his l. hand. He wears a feathered helmet, a large wig, laced coat, and long flapped waistcoat, with buskins.

$4\frac{5}{8} \times 6\frac{11}{16}$  in.

**7469 THE ANTIQUARIANS PUZZLED***F Grose del et sculp*

Engraving. One antiquarian sits at a table, pen in hand, six others bend over him; he looks up inquiringly to one on the r., pointing to a man on the l. They appear to be discussing the composition of a report. The figures are H.L. and probably portraits.

$3\frac{1}{2} \times 4\frac{15}{16}$  in.

**7470 AN ANTIQUARIAN PRESIDENT.***F. Grose del: et sculp.*

Engraving. A very stout man with a pear-shaped head sits full-face in an armchair, looking at the spectator. His r. hand is raised as if addressing an audience. Perhaps Jeremiah Milles, president of the Society of Antiquaries 1768-84. Cf. No. 5160.

4 $\frac{15}{16}$  × 3 $\frac{1}{2}$  in. (pl.).**7471 CONNOISSEURS.***F. Grose del: et sculp.*

Engraving. Three elderly men stand together inspecting a medal. Two face each other in profile, the third who stands between and behind them is a parson in gown and bands.

5 × 3 $\frac{5}{8}$  in. (pl.).**7472 CAPTAIN GROSE'S VISITING CARD WITH HIS STICK CUDDY.**

[Grose.]

Engraving. A short broad man wearing a hat and spatterdashes stands in back view, his r. hand on a walking-stick. Across his back is etched:

*Capricci fatti per*3 × 2 $\frac{3}{16}$  in. (pl.).**ANTIQUARIANS, PEEPING INTO BOADICIA'S NIGHT URN.**

See No. 4773.

**7473 TRAGEDY BURLESQUED, OR THE BARBER TURNED ACTOR.**

588 *Printed for & Sold by Bowles & Carver, N<sup>o</sup> 69 St Paul's Church Yard, London. Published as the Act directs* [date erased, c. 1788].

Mezzotint (coloured impression). The interior of a barber's shop. The barber, ranting and gesticulating wildly, holds up the open tragedy of *Alexander the Great*; in his r. hand is a pair of tongs. His hair hangs loose and on his head is his barber's basin. He is fashionably dressed, but wears an apron, which, blowing aside in his violent action, displays a large hole in his breeches. A stool, jug, &c., have been overturned, hair-pins lie on the ground, a cat flees in alarm. His little apprentice (l.), holding a wig and a tress of hair, looks on with amusement, as do a man and woman (r.) who look over a flight of stairs which ascends from the room.

The room is a poor one, with plaster coming from the wall, a broken candle on the chimney-piece, over which is a torn print of a tragedy-king reclining on a couch. Two wig-boxes stand on the floor, one inscribed *Tragedy Wigs*, the other *Comedy Wigs*.

12 $\frac{7}{8}$  × 9 $\frac{7}{8}$  in. 'Caricatures', i. 201.



1789

## POLITICAL SATIRES

### 7474 STATE BUTCHERS.

[? Dec. 1788 or Jan. 1789]

[Rowlandson.]

Engraving (coloured impression). The Prince of Wales lies on his back on an operating-table (cf. No. 7512), wearing his feathers as a coronet. Members of the Ministry holding knives surround the Prince; their operations are directed by Pitt, who is seated in a throne-like chair raised above the others. He points with a long wand at the Prince's star, saying to Dundas, *The good Qualities of his heart will certainly ruin our plan therefore cut that out first*. Dundas holds a knife, looking up at Pitt, as if to read a paper which he holds out: *Thanks from the City of London with £50,000*. Next Dundas, and at Pitt's feet, sits Sydney, holding a knife, and looking ferociously at the Prince. In an armchair by the Prince's feet sits Grafton, staring fiercely at the Prince, and holding a knife in each hand. His l. foot rests on a basket containing surgeon's tools; a pair of shears and a saw lie beside it. Beside Grafton and on the extreme l. stands Richmond, also glaring fiercely at the Prince; he holds a headsman's axe. At the Prince's head, seated with folded arms and closed or lowered eyes is Thurlow (r.), his position indicative of his temporizing attitude, see No. 7377. The Prince's l. arm droops over blank papers, which appear to be intended for some inscription.

One of many satires on the Regency crisis, see No. 7377, &c. The London bankers, &c., proposed to offer Pitt £50,000 on his going out of office. Letter of Young to Buckingham, 23 Dec. 1788. *Courts and Cabinets of George III*, ii. 74. The enthusiasm was so great that the sum was doubled within forty-eight hours (Stanhope, *Life of Pitt*, i. 332); this print, therefore, may have been withheld from publication on news of the doubled subscription and its refusal. Cf. No. 7392.

Grego, Rowlandson, i. 245-6.

9½ × 14½ in.

### 7475 THE PITT FALL

[? Jan. 1789]

[Rowlandson.]

Engraving (coloured impression). Pitt and his followers are in wild pursuit of the crown which soars on widespread wings in the upper r. corner of the design. Pitt, reaching up to it, is about to fall over a cliff into the pit of hell, from which flames and smoke are rising. He says, *I'll have thee or perish in the attempt, for my ambition knows no bounds*. Richmond falls head first into the pit, saying to two demons who wait for him with extended pitchforks, *Spare me this time and you shall have Coals in future without duty* (an allusion to the 'Richmond shilling'). One answers, *All your Great grandfather's* [Charles II's] *Whores are waiting dinner for you*. Immediately behind Pitt runs Thurlow, his wig falling from his head; he raises the mace in both hands to strike at the flying crown, saying, *Bl—st my eyes I'll have a knock at it* (cf. No. 7320). Behind him, and on the extreme l.,

Grafton runs forward, saying, *Junius has lamed me, or I'd have a knock at it too*. The demon who awaits Pitt says, *You will be elected Regent in our Dominions, Nem-con*.

One of many satires on the Regency crisis (see No. 7377, &c.) in which Pitt is depicted as aiming at the crown, cf. No. 7382, &c. For *Junius* and Grafton see Nos. 4233, 4292; for the Richmond shilling, Nos. 7389, 7393.

Grego, *Rowlandson*, i. 243-4.

$13\frac{15}{16} \times 10\frac{3}{16}$  in.

**7476 THE VEIL BEING REMOVED; IN HIS TRUE COLOURS, APPEARS THE PRETENDED MAN OF THE PEOPLE: ALIAS THE WORD-EATING MONSTER FROM BOLOGNA!**

*London, Pub<sup>d</sup> Jan<sup>y</sup> 1789, by a Lover of his King and Country.*

Engraving (coloured and uncoloured impressions). Pitt (T.Q.L.) stands drawing aside a curtain to show Fox (r.) seated at a table; he says *Ecce Monstrum!* Fox dines off portions of a document, saying: *Oh! These D——n'd Words! They are worse to Swallow and Digest than a Bologna Sausage* [cf. No. 7381]: *and as the English are very Squeamish. I am afraid they will choak my Popularity*. He holds a knife and fork; on the fork he holds up the first part of the document: *I say the Prince of Wales [the rest lies on the table] has a Right to assume the Government Without the Consent of either Parliament or People &c.* Pitt holds out a corresponding document: *I say, the Prince of Wales has no more right to assume the Government without the Consent of the Parliament who represent the People, than any other Person &c.*

One of many satires on the Regency crisis, see No. 7377, &c. Fox endeavours to destroy the effect of his speech on 10 Dec., see No. 7381. For Fox as Word-eater see No. 7390, &c.

$8\frac{1}{4} \times 8\frac{3}{8}$  in.

**7477 THE BATTLE OF ST STEPHEN'S**

[? H. W.]

*London Pub<sup>d</sup> by Will<sup>m</sup> Holland N<sup>o</sup> 50. Oxford S<sup>t</sup> Jan<sup>y</sup> 1789.*

Engraving. A confused contest between the Ministry and the Opposition over the claims of the Prince of Wales to be regent without restrictions. On the l. Pitt falls back into the arms of Topham, wounded by a blunderbuss inscribed *Indefeasible Right*, which is fired point-blank by Fox, whose r. foot is planted on a copy of *The World*, Topham's paper, cf. No. 7210, &c. Pitt holds, but does not use, a blunderbuss inscribed *Precedent*; he says: *A Plague of both the Houses; I have lost all my influence then!* Topham holds out to him a small phial labelled *Puff Drops*, saying, *Retire Dear Sir with this best Consolation: the post of Honor is a private Station*. Behind them is the wall of the [Tr]esury with an open window in which are two men (H.L.), one (l.) being the Duke of Richmond, in regimentals, with a bag inscribed *5 years Salary*, the other Lord Hawkesbury. They look with dismay at Sheridan who is about to climb in at the window, supported on the shoulder of Burke (r.) and on the l. hand of (?) Lord Derby. Burke says: *Make haste in, my dear Sherry and turn out Uncle Toby* [cf. No. 6921] *and that Fool of Power Hawk——y*. Derby adds, & *Pray secure something good*



for me. Sheridan, who is in back view, answers, *I'll do my best, for the man who dares not venture in a good cause deserves not the Countenance of good Men.*

On the r. Macnamara sits on the ground, supporting himself on his l. hand, and holding out his r. to ward off the uplifted sabre of George Hanger, who plants one foot on him, saying, *Damn me Mac— if you escape me with a wound in the wrist.* The other answers, *Strike and be Damn'd* [see No. 7371]. Behind Hanger and on the r., Mrs. Fitzherbert advances with a large banner bearing the Prince of Wales's feathers and motto, *Ich dien*; she turns to Dundas, who walks beside her, saying, *You had better Change sides Sawney.* Dundas answers, *Troth Sawney is for any side that's uppermost.*

In the centre of the design and behind the other combatants, Thurlow (l.) and Loughborough (r.) both grasp at the bag of the Great Seal. The former, clenching his fist, says, *Damn my Blood L—b—g—h if you shall have it.* Pepper Arden, who stands behind and between them, says, *Now Now, old Grum, you shall be Pepper'd for your kindness to me* (cf. No. 7334, &c.). In the background a mountain is indicated, above which is a *Rising Son*, the Prince of Wales's feathers within its disc.

Below the design is a small escutcheon on which is a tie-wig, the supporters are: dexter, a fox, and sinister, Liberty with cap and staff. The motto is *Honor et Libertas*. The crest is a cornucopia and (?) olive-branch. This divides the title from the words: DEDICATED TO THE WHIG CLUB.

One of many satires on the Regency crisis, see No. 7377, &c. Pitt moved, 10 Dec. 1788, for a committee to inquire into precedents of proceedings during any interruptions of the royal authority. *Parl. Hist.* xxvii. 716; see No. 7492. Fox's claim of the Prince's 'Indefeasible Right' was disastrous not to Pitt but to himself, see No. 7381, &c. Sheridan's position indicates both his prominence in the negotiations and his poverty. The claims of Loughborough to the Chancellorship probably caused Thurlow's withdrawal from his secret negotiations with the Prince, cf. No. 7377; his use of oaths was notorious, see No. 7320. Richmond, Hawkesbury, and Dundas were the most unpopular of the Pittites. For Topham as ministerial journalist see No. 7369.

9½ × 14½ in. (pl.).

## 7478 THE VULTURE OF THE CONSTITUTION.

[Gillray.]

*Pub<sup>d</sup> Jan<sup>y</sup> 3<sup>d</sup> 1789. by H. Humphrey New Bond St<sup>e</sup>*

Aquatint. A vulture with the head of Pitt (in profile to the l.) grasps in the l. claw the Crown and sceptre, in the other (outstretched) the coronet of the Prince of Wales; the latter he crushes under the weight of his powerful talons, while he bites at the Prince's feathers, one of which he has already plucked out. The gorged bird's bulging breast is inscribed *Treasury*; under the crown lies *Magna Charta*, torn. The spread of the creature's wings and the stretch of its long neck towards the feathers give an impression of savage rapacity.

One of many satires on the Regency crisis, see No. 7377, &c. For similar allegations against Pitt, cf. Nos. 7382, 7546, 7936.

Grego, *Gillray*, p. 107 (small copy). Wright and Evans, No. 41. Reprinted, *G. W. G.*, 1830.

8½ × 12¾ in.

**7479 THE MODERN EGBERT, OR THE KING OF KINGS.**

[Rowlandson.]

*Pub<sup>d</sup> by Charles Brown [sic] Strand Jan<sup>y</sup> 8. 1789.*

Engraving. Pitt as the modern Egbert (king of the West Saxons, d. 839) is rowed by four kings, and tows behind him a small boat in which the Prince of Wales is seated, his wrists and ankles chained. Pitt, who steers, is seated high in the stern of the *Treasury Barge*, he wears a combined coronet and mitre, and says to his four oarsmen, *Pull together Boys*. They are Thurlow (stroke), Buckingham, Dundas, and Richmond (bow). All wear crowns on their heads and badges like those of watermen on their sleeves. Thurlow, stripped to the waist, his badge a rose, says, *Damme! I've got precedence of the Young Lion*; he rows with the Chancellor's mace. Buckingham (Lord Lieutenant of Ireland), an Irish harp on his coat-sleeve, rows with a shillelagh, saying, *I'll answer for the Shelalagh without Authority*. Dundas, wearing a thistle badge, rows with a long spoon, saying, *He shall remember old Nemo impune*. Richmond, wearing a fleur-de-lis badge (he was duc d'Aubigny), rows with a cannon (emblem of the ordnance, cf. No. 6921, &c.), saying, *We'll shew him Gallic Faith*. They row on one side of the boat only. A large flag in the stern of Pitt's boat has his crest (reversed), a stork grasping an anchor, with the motto: *Devil take the Right P.W.* [Prince William]. The Prince wears a coronet with three feathers; he says, *I feel not for myself but for my country*. His boat flies a flag with Pitt's crest above a flag with the royal arms. In the background is the river bank with trees, a church (the House of Commons) flying a (blank) flag (r.), and (l.) the dome of St. Paul's.

One of many satires on the Regency crisis, see No. 7377, &c., in which Pitt is represented as asserting royal authority, see No. 7382, &c.

Grego, *Gillray*, i. 243.

8½ × 13½ in.

**7479 A** Another impression (coloured) with slight additions: *S<sup>t</sup> Stephens* is etched on the flag flying from the church tower on the river bank; the combined crosses of the Union Jack are superimposed on the royal arms of the Prince's flag.

**7480 BILLY'S BLOSSOMS.**

[Dent.]

*Pub by [erased<sup>1</sup>] Jan<sup>y</sup> 8<sup>th</sup> 1789 Sold by W Moore Oxford Street*

Engraving. Pitt stands erect, each hand in a large sack full of coins which leans against him. From his head extend branches covered with large flowers which fill more than half the design. A blast inscribed *Vox Populi* is directed at them causing their leaves to flutter to the ground. The stomach of Pitt, who is very thin, is inscribed *Poverty*; the sacks are (l.) *Fruit for Family Use* and (r.) *Fruit, 60,000 Annual*. The branches are inscribed *Pride, Presumption, Obstinacy, and Petulance*. The flowers are: *Fortifications* (No. 6921, &c.), *Tax on Maids* (No. 6794, &c.), *Tax on Farmers* (cf. No. 6672), *Coalition with Dundas*, *Manchester Fustian Duty*, *Stamp Duties* (No. 6914, &c.), *Tax on Windows*, *Commutation* (No. 6634,

<sup>1</sup> Apparently 'W. Dent'.



&c.), *Test Act* (cf. No. 7628, &c.), *French Treaty* (a fleur-de-lis) (No. 6995, &c.), *Irish Propositions* (No. 6785, &c.), *Standing Army, Four Regiments, Declaratory Bill* (No. 7280, &c.), *A Landman First Lord Building at the Admiralty* (Chatham had succeeded Howe, cf. No. 7482), *Shop Tax* (No. 6798, &c.), *Reform neglected* (No. 6478, &c.), *Scrutiny* (No. 6553, &c.), *Excise Law, Peerage* (No. 6631, &c.), *Dissolution* (No. 6476, &c.), *Flag Promotion* (No. 7126, &c.), *Regency* (No. 7382, &c.), *Patronage, India Controul* (No. 7152, &c.). Some of the flowers have formed fruit, some of which has fallen to the ground: *Pension*, with leaves inscribed *Watson's Windfall* (No. 6965, &c.), and *Pension*, the leaves inscribed *Carleton's Windfall* (ibid.). Other fruit on the ground is *Sinecures, Gratuities*, and 12,000. Beneath the title is etched *Addressed to the Addressers*.

A catalogue of the ways in which Pitt was supposed to have incurred unpopularity, the Regency question (see No. 7377, &c.) taking a significantly obscure position.

At this time addresses to Pitt thanking him for supporting the right of Parliament in the establishment of a regency were pouring in (e.g. Glasgow 24 Dec., Leicester 1 Jan., Southampton and Maidstone 3 Jan. *London Chronicle*, and the Common Council, Sharpe, *London and the Kingdom*, iii. 213-15). See Nos. 7392, 7482, 7483, 7488, 7489, 7495. Pitt's popularity was undoubted, 'the general run of the country being strongly with Mr Pitt . . .'. *Auckland Correspondence*, ii. 267.

9 $\frac{7}{8}$  × 6 $\frac{3}{4}$  in.

## 7481 BILLY THE BAMBOOZLER ROBBING THE COBLER.

*The portrait of him taken just before he was turn'd off.*

*Publish'd January 9<sup>th</sup> 1789 by H. Humphries New Bond Street London*

Engraving (coloured and uncoloured impressions). Pitt in the guise of a robber who is about to be hanged. He aims a pistol at the head of a cobbler, saying, *You Rascall, You keep a Shop, and shall pay for it*. The cobbler, kneeling hat in hand, in profile to the l., says, *Lord Sir, mines only a Stall, Have mercy on my Wife & Family*. Part of his bulk or stall appears behind him (r.). Behind Pitt (l.) Richmond kneels on the ground, holding out his cocked hat for the coins which the former drops into it; he points to houses of playing-cards which are round him on the ground and represent his scheme of fortifications, see No. 6921, &c. In the background is a gibbet from which hang two nooses inscribed:

*With all Honest Men, tis a thorough Belief,  
The Receiver is almost as bad as the Thief.*

Beneath the design is engraved (in the manner of the accounts published by the Ordinary of Newgate):

*Some account of the Life and Behaviour of William Pett<sup>1</sup> alias Billy the Bamboozler.*

*Will<sup>m</sup> Pett was born of honest parents who gave him a good education & got him young into place, but being early prone to lying and other vicious habits (altho' [un]like most other rogues he was not addicted to bad women) he inveigled a number of idle boys away from their Books & encouraged them to live like himself from the Public After supporting himself & one Duke who*

<sup>1</sup> Pitt was called 'Mr Pett' at this time. *Auckland Corr.* iv. 279. Cf. No. 7393.

*made playthings for him, by robbing the Shopkeepers & chiefly the poorer sort, for some time, he was at last convicted of stealing Half a Crown from George Prince for which he sufferd This Notorious Culprit was one of the daring Gang concerned in the Affair of the Great Seal*

One of many satires on the Regency crisis, see No. 7377, &c. Pitt is attacked for the very unpopular shop-tax (No. 6798, &c.) repealed in 1789, and for his support of Richmond's fortification scheme, see No. 6921, &c. The 'Affair of the Great Seal', if political, was a Whig exploit, see No. 6467, &c. By the same artist as No. 7392, &c., all accusing him of trying to rob the Prince of Wales of his crown.

12 $\frac{3}{8}$  × 13 $\frac{1}{2}$  in.

#### 7482 THE PROPAGATION OF A TRUTH. 1789.

H.W. [Wigstead] *inv.* [Rowlandson f.]

London Pub<sup>d</sup> Jan<sup>y</sup> 12: 1789 by Holland Oxford Street

Engraving (coloured impression). A strip design in imitation of No. 7230. The names of the characters are etched beneath them, the words spoken above their heads. R—e (Rose) rushes forward, in alarm, exclaiming *The People refuse to address to T—l—w* (Thurlow) who answers *Bl—st their Eyes* (cf. No. 7320). P—tt leans anxiously towards Thurlow, saying, *then I am done over*. S—y (Sydney), his back to Pitt, addresses D—s, saying, *it is all dickey with me*. Dundas, stamping with rage, answers, *I'll gang to my awn country and sell Butter & Brimstone*. R—d (Richmond), standing beside a cannon (cf. No. 6921, &c.), puts his finger to his nose, saying, *I begin to smell Powder*. He speaks to G—n (Grafton) who answers, *I begin to stink damnably*. C—t—m (Chatham), a small man-of-war under each arm, leans in profile to the r., saying, *I thought myself snug* (he succeeded Howe as First Lord in Sept. 1788, cf. No. 7480). C—m—n (Camden) stands full-face, his hands in his old-fashioned coat-pockets, saying, *I should have known better*. B—k W—n (Brook Watson), flourishing his wooden leg, says to Camden, *I cannot Brook this I'll hop off*. G—n—e (Grenville) holds up his Speaker's wig, saying, *I shall lose my new Wig* (he was elected Speaker on 5 Jan.). W—es (Wilkes), holding his chin reflectively and squinting violently, says, *I can look either way*. C—m—n (Carmarthen) holds up both arms, saying, *I've been in Anguish all night*.

*The Propagation of a Lie* (cf. No. 7230) would have been a more accurate caption for this print, cf. No. 7480, but the allegation that the addresses were procured by the Treasury (through Rose) was damaging; see No. 7480, &c.

The *Morning Post*, 23 Jan. 1789, admires the ability of this print, but regrets that 'the respectable talents of Wigstead should descend to current topics' like the 'common order of *Caricaturists*'.

Grego, *Rowlandson*, i. 244 (with the date 30 Jan.).

5 $\frac{5}{8}$  × 29 $\frac{1}{2}$  in.

7482 A A copy in the *Hibernian Magazine* for March 1789 [1 Apr.], the figures approximately the same size, but with less space between them. The words of the 'truth' are altered to *The Irish Parliament have addressed*.

An allusion to the Irish deputation to the Prince of Wales, see No. 7511, &c.

5 $\frac{11}{16}$  × 21 $\frac{5}{16}$  in. B.M.L., P.P. 6154 ka.



**7483 A MIS-FIRE AT THE CONSTITUTION—**

JS f. [Sayers.]

Publ 12<sup>th</sup> Jan<sup>y</sup> 1789 by Tho<sup>s</sup> Cornell

Engraving. Fox (r.) has just fired a musket at the British Lion (l.), who lies beneath a cushion on which are the crown and sceptre; in his paws is a large scroll: *The Rights of the People*. Fox takes deliberate aim, resting his musket on the back of his shooting-pony (his stalking-horse), whose head is held by Sheridan. The headband, inscribed *Ich Dien*, and holding the Prince's feathers, indicates the Prince of Wales. His eyes are covered by blinkers. Under his fore-feet are two papers: *Addresses from Edinburgh Glasgow Borough of Southwark and City of London Vote of Thanks to M<sup>r</sup> Pitt . . .* 267. Papers issue from Sheridan's coat-pocket and flutter to the ground: *Paragraph against the Minister, Puffs direct for the P——e, Puffs oblique for the P——e of W* (an allusion to the passage on 'the Puff direct', &c., in *The Critic*, I. ii), *Abuse of the Minister*. Under his foot is the *Oath of Allegiance*.

A satire on the press campaign against Pitt during the Regency crisis (cf. No. 7382, &c.), which misfired, since his popularity was unshaken. See Rose, *Pitt and National Revival*, p. 425. For the addresses to Pitt, see No. 7480, &c. Cf. also No. 7488, probably an answer to this print.

9 $\frac{3}{4}$  × 10 $\frac{1}{8}$  in.**7484 A PEEP BEHIND THE CURTAIN AT DRURY LANE.**

JS f [Sayers.]

Publ<sup>d</sup> by Tho<sup>s</sup> Cornell 14 Jan<sup>y</sup> 1789

Aquatint. Sheridan (l.) speaks through a small aperture in the curtain which he holds open, addressing the musicians, some of whom are seen on the r., saying, with a conspiratorial scowl, *D—n em dont play God Save the King*. Behind the musicians are the heads of some of the audience in the pit, shouting; a label extending across part of the print (r.), inscribed *Play God save the King*, shows their words. In a box are a lady and two men. The print shows the arrangement of footlights, orchestra, pit, and a box on the first tier.

One of many satires on the Regency crisis, see No. 7377, &c. On 26 Dec. 1788 (and probably on other days) the Drury Lane audience called loudly for 'God save the King', when the huzzaing at ' . . Scatter his enemies' 'exceeded all imagination'. *Harcourt Papers*, ed. E. W. Harcourt, iv. 97.

7 $\frac{1}{4}$  × 6 $\frac{3}{8}$  in.**7485 THE ENGLISH REGENCY.**London, Publish'd Jan<sup>y</sup> 19<sup>th</sup> 1789, by Miss Humphries, New Bond Street.

Engraving (coloured and uncoloured impressions). The Prince of Wales stands, looking down dejectedly, his hands tied behind him by a rope held by Pitt, who is seated in the Coronation Chair (as in No. 7386) raised on a dais of three steps. The Prince's coronet and feathers lie on the ground beside him; Pitt wears a crown poised sideways on his head and holds a sceptre; he says *This Crown sits so heavy on me that I fear it will fall and pull my Head down with it*. A Spanish don (? Charles IV) and a foppish Frenchman (Louis XVI) kick the Prince. The former (l.) says, *You, a*

*Regent, there! take that for your Regency you have nothing but the name.* The other, who is much caricatured, wearing a crown and star, takes a pinch of snuff; he says, *By Gar Monsieur Anglois, now is de time to give you von kick of the Bum.* Beneath the design is engraved:

*Can free born Britons Tamely Sit,  
And see the Brunswick line disgrac'd  
As if to govern found unfit,  
Or that the Crown had been misplac'd.  
Forbear rash Youth in time retire,  
Nor further Vengeance dare,  
The Scene may Change while you aspire;  
And doom you! The Lord knows where.*

One of many satires on the Regency crisis, see No. 7377, &c. The resolutions embodying restrictions on the Regent were moved by Pitt on 16 Jan. *Parl. Hist.* xxvii. 936 ff. See Nos. 7486, 7488, &c. For the (supposed) attitude of foreign princes cf. No. 7507, &c. At this time it was known that Pitt was preparing to return to the Bar, while the Opposition were confidently disposing of posts in a new administration, cf. *Life and Letters of Sir Gilbert Elliot*, i. 257, 260 ff. By the same artist as No. 7392, &c., all accusing Pitt of robbing the Prince of his crown.

12 $\frac{3}{4}$  × 9 $\frac{1}{2}$  in.

#### 7486 [THE RESTRICTED REGENCY.]<sup>1</sup>

[Jan. 1789]

Aquatint. A companion print to No. 7487, by the same artist. The Prince of Wales stands with an expression of defiant courage, while his hands are tied behind him by Pitt (r.) whose profile is of singular insignificance. Pitt is assisted by (?) Richmond. A Spanish don (l.) snaps his fingers derisively in the Prince's face, while a Frenchman (r.) kicks him behind, as in No. 7485. The Queen, in profile to the l., stands behind Pitt, watching him with eager satisfaction. In the background (l.) is the empty throne; pilasters and a draped curtain (r.) form a background to the figures.

For the attacks on the Queen in the House of Commons see Buckingham, *Courts and Cabinets*, ii. 91, and No. 7383, &c. The restrictions on the Regency were moved on 16 Jan., see No. 7485.

8 $\frac{1}{8}$  × 11 $\frac{1}{8}$  in. (clipped).

#### 7486 A THE RESTRICTED REGENCY.

*Britannicus Fecit*

Stipple. A copy (reversed) of No. 7486, folding pl. from a book. The throne, instead of being freely sketched, is drawn in detail as are the Royal Arms.

6 $\frac{3}{8}$  × 9 $\frac{1}{2}$  in.

#### 7487 THE FREE REGENCY.

*Pub<sup>d</sup> Jan<sup>y</sup> 1789 by J Bradshaw Coventry Street*

Aquatint. A companion print to No. 7486. The Prince of Wales, very handsome and regal, sits on a throne (r.) in profile to the l., extending a graciously admonitory hand towards the Frenchman and Spaniard of No. 7486, who kneel abjectly at his feet. On his l. hand, and on the extreme r., stand Fox and Burke. The head of a third man between them may be

<sup>1</sup> Title cut off.



intended for Sheridan. On the Prince's r. hand stand (?) Portland, Loughborough, and a third person, impossible to identify. On the extreme l. three persons hurry from the audience-chamber: Pitt, looking over his shoulder, walks between the Queen and (?) Richmond. In an alcove is a statue of Justice, blindfolded, her scales evenly balanced. Three ostrich feathers, not a crown as in No. 7486, decorate the back of the throne.

$9\frac{1}{4} \times 13\frac{3}{8}$  in.

#### 7488 POINT-BLANK AT THE CONSTITUTION,

*a hasty Sketch of Yesterday's Business, Jan<sup>y</sup> 20<sup>th</sup> 1789*

[Dent.]

Engraving. Probably an answer to No. 7483. Pitt (l.), much caricatured, fires a blunderbuss at a bull (John Bull), resting it on the back of a zebra on which is a saddle-cloth ornamented with a large crown and the motto *Avarice*. Thurlow, on the extreme l., holds the bridle and offers the animal a bowl filled with coins labelled *Motive*. Pitt's blunderbuss is inscribed *Fourth Estate*; a series of large pear-shaped bullets issues from it, striking the bull: they are (l. to r.) *Council, Household, Separate Establishment, New Burthen, Last Resolution*. From the bull, who appears mortally wounded, drop in fragments the *Power | of the | Com | mons* and the broken staff of liberty. Behind Pitt and the zebra is a placard: *Address (For supporting) For creating (the Rights) a Fourth (of the People) Estate*, the words in brackets being scored through. Pitt tramples on torn documents: *Consistency, Oeconomy, Parental Affection*. Thurlow's foot rests on a broken pair of scales inscribed *Balance of Power*.

A satire on the debate on the fifth restriction on the Regency voted on 19 Jan., the first four having been carried on 16 Jan. This committed to the Queen the care of the King's person and the control of his household, with the advice and assistance of a council. *Parl. Hist.* xxvii. 1004 ff. and Nos. 7485, 7486, 7489, 7493, 7497, 7502, 7507. The zebra, which Pitt uses as a stalking-horse, represents the Queen, in allusion to the animal known as the Queen's Ass, see No. 3870, &c., and cf. No. 7384; the crown and motto make the meaning doubly clear. The Queen's control of the Household and its patronage was denounced in the Press, &c., as a fourth estate, see *Morning Post*, 22 Jan. 1789, and No. 7498. The addresses to Pitt thanking him for supporting the rights of the people (see No. 7480, &c.) are also satirized. Leeds records a conversation (29 Aug. 1792) with the Duke of York in which he 'mentioned to H.R.H. the cruel reports which had been circulated with so much injustice respecting the Queen's eagerness to have the care of the K's person, and in fact to interfere in Gov<sup>t</sup>, which I knew to be false, as it was with very great difficulty she could be prevailed on to take any part in the melancholy business entrusted to her'. *Pol. Memoranda of the Duke of Leeds*, ed. O. Browning, p. 200. For her 'Avarice', cf. No. 7498.

$6\frac{3}{4} \times 9\frac{3}{4}$  in.

#### 7489 REVOLUTION PILLAR.

[Jan. 1789]

[Dent.]

*Sold by W Moore Oxford Street Pub by W. Dent* [date illegible]

Engraving, slightly aquatinted (coloured impression). A fox, wearing a coat, hangs in profile to the r. from a very high gibbet. His large brush

is inscribed *Hereditary Right* (cf. No. 7381); he is excreting, the ordure being inscribed *Run my Mead*. Above the gibbet is a scroll: *The Man of the People High in Office*. Three women caper delightedly round the foot of the gallows: Justice (with the head of Thurlow) (l.), with her scales evenly balanced, but with her bandage pushed up so that she can see, and holding her sword against her shoulder, its blade inscribed *Household continued*; she sings, *Let's joyful Dance and merry Sing*. Britannia (r.) sings for *Ch—l—y* [Fox] *is quite the thing*; her shield is inscribed *No Peers No Pensions*, an allusion to the Regency Restrictions. Her profile appears to be intended for that of Pitt. Liberty, with the head of Wilkes, squinting violently, who is between the other two, cries *Huzza*. The cap of Liberty (on its staff) is inscribed with the City arms and the motto *Address*, in reference to the City address of thanks to Pitt and the Ministry for maintaining the right of Parliament in the establishment of a regency. See No. 7480, &c.

For the Revolution Pillar to be erected at Runnymede, see No. 7396. A satire on Fox and on the restrictions imposed on the Regent, embodied in resolutions carried 16 and 19 Jan., see No. 7488, &c.

$12\frac{3}{4} \times 6\frac{1}{2}$  in.

## 7490 A CORONATION IN PALL MALL.

[Jan. 1789]

[? H. W.]

Engraving (coloured and uncoloured impressions). Pitt, seated in a chair, turns his head majestically towards the Duchess of Gordon, who holds a chamber-pot over his head, saying, *Hail King of Strathbogy! Petty France, Bridle Lane, and the Kingdom of Kew!* Her hair is dishevelled. Another lady (r.) (? her daughter) holds out her arms as if to restrain her. On the l. a doctor, holding his cane, brandishes his wig in agitation at the scene. Beneath the title is etched:

*Medical Evidence Extraordinary.*

*Pall Mall. Jan. 16. 1789. After eating a haggas for supper, her Grace slept well—woke refreshed, and eat a hearty breakfast, with good proportion of lacing to her tea—grew afterwards disturb'd—on Pit's entering the room. discharg'd an utensil (she lately us'd) full in his face, but recollected herself soon after, and ask'd if he could like where it came from—fix'd furiously the vessel on his head—said the crown was empty, and he should have it. Lady Courtown call'd in the evening—assur'd her Grace that people frequently became more reasonable from insanity—applied to me, I confirmed it—said the frost was gone—then Billy's out, she replied—ask'd why Lord Brudenell was not included in the thaw—supposed nothing but Court sunshine would do it—these flattering symptoms are attend [sic] with a pulse of 125, which considerably encreases the good hopes I entertain of her Grace. Wil Lies. Vide Morn<sup>g</sup> Herald.*

A parody of the reports by Dr. Willis on the King's health, see Nos. 7394, 7496, and an attack on the Duchess of Gordon, Pitt's supporter. Perhaps occasioned by the rebuke given by the Duchess to Jack Payne when he abused Pitt and said 'Mr Pitt's chastity will protect the Queen'. *Auckland Correspondence*, ii. 280. The Duchess was living in Buckingham's house in Pall Mall.

$8\frac{5}{8} \times 13\frac{7}{8}$  in.



**7491 THE VICE Q—'S DELIVERY AT THE OLD SOLDIER'S HOSPITAL IN DUBLIN.**

[Attributed to Rowlandson. ? H. W.]

*Dublin Pub<sup>d</sup> London repub<sup>d</sup> by Will<sup>m</sup> Holland, N<sup>o</sup> 50 Oxford S<sup>t</sup> Jan<sup>y</sup> 1789.**In Holland's Exhibition Rooms may be seen the largest Collection of Caricature and other humorous Prints in Europe. Admittance One Shilling.*

Engraving (coloured impression). The Marchioness of Buckingham looks from a curtained bed towards her infant which is being shown by an old soldier to her husband, the Lord Lieutenant of Ireland, who enters from the r., wearing a ribbon and sword. The soldier has a wooden leg and a patch over one eye; he says, *Deel my saul but he'll be a brave soldier your honor, he's got a noble Truncheon*. Buckingham answers, *Thanks! thanks! my brave Serjeant, you shall be Knighted this day*. Behind him, and on the extreme r., stand another old soldier with two wooden legs supported on crutches, and a man in a university gown and bands, carrying a jug inscribed *Dublin University Pitcher*. The soldier says, *Downright robbery, by S<sup>t</sup> Patrick! we'll be soon famished if our broth is to be stole from us in this manner*. He looks towards a man in a Chancellor's wig and gown, seated on the extreme l. and holding a bowl, who says to a nurse who stands over him: *Poo! Poo! good woman this is not caudle! this is the old Soldiers porridge!*

The print is explained by a facetious report in the *Morning Post* of 17 Jan.: *'It is said that the Marchioness of Buckingham was brought to bed of a fine boy in the Royal Hospital at Dublin; the apartments at the Castle being inconvenient and noisy, the Marquis borrowed the lodgings of the Commander-in-Chief; where for want of a better Accoucheur at hand, the Marchioness was delivered by an old Serjeant named Maclean.'* The infant was born 31 Dec. 1788. *Hibernian Mag.*, 1789, p. 55. The man with the 'University Pitcher' is probably the Provost of Trinity College, Hely Hutchinson; the (?) Chancellor may be Viscount Lifford, the Irish Chancellor. Buckingham's unpopularity in Ireland was increased by his haughty arrogance. There was a report in the *Morning Herald* that the Castle was surrounded by Guards to protect him from the fury of the populace. *Hist. MSS. Comm., Dropmore Papers*, i. 432. He strongly opposed the Irish offer of an unrestricted regency, see No. 7511, &c.

Grego, Rowlandson, i. 242-3.

8 $\frac{3}{16}$  × 14 $\frac{1}{8}$  in.**7492 LOOSE PRINCIPLES.**

[Rowlandson.]

*Pub<sup>d</sup> Jan<sup>y</sup> 21 1789 by S Fores N<sup>o</sup> 3 Piccadilly.*

Engraving. Fox rises from a close-stool; Sheridan (l.) is about to apply a syringe, inscribed R—ts [Regent's] *Clyster*, to his rectum. Burke (r.), wearing a Jesuit's biretta (cf. No. 6026), gropes in the close-stool, holding in his l. hand its lid, inscribed *Not searching from Precedents but Consequences* (a characteristic dictum); he says, *To Ordure—Ordure* (Burke was often called to order for his speeches on the Regency, cf. No. 7499, &c.). Fox says, *Exegi Monumentum cere perennias, or the finishing Stroke* (perhaps

an allusion to the Revolution Pillar, see No. 7396). In his hand is a paper inscribed *Magna Charta Non Posteris sed Posterioribus*; his posterior is inscribed *Patriotic Bum* and *Vox Populi*. He stands on a paper inscribed *Resolutions of P—l—t*. Sheridan is *Principal Promoter of loose Principles*; under his r. foot is an open book: *Congreve Plays School for Scandal*, probably implying plagiarism by Sheridan (cf. Moore, *Life of Sheridan*, p. 180, where resemblances between *The School for Scandal* and *The Double Dealer* are noted). The background is a library wall: a book-case containing tolio volumes in some disorder is flanked by scowling busts of *Wat Tyler* and *Jack Kade*. The books are inscribed: *The Laws of Pharaoh* (Faro, cf. No. 5972), *Political Prints, Life of Oliver Cromwell* (cf. No. 6380, &c.), *Cataline* (cf. No. 6784), *Memoirs of Sam House* (see index).

One of many satires on the Regency crisis, see No. 7377, &c.; for 'Precedents' cf. No. 7477, where the leading part taken by Sheridan is also stressed, as in No. 7493.

Grego, Rowlandson, i. 244-5.

8½ × 12⅞ in.

**7493** TO BE SEEN AT MR S . . . . N'S MENAGERIE THE WONDERFUL, LEARNED HAN . . . R' COLT, WHO WRITES A LETTER BLINDFOLDED,

JSf [Sayers.]

Pub<sup>d</sup> 27 Jan<sup>y</sup> 1789 by Tho<sup>s</sup> Cornell

Engraving. A spirited horse, wearing the feathers of the Prince of Wales in his headband, stands on his hind legs, a pen in his fore-foot, writing a letter while Sheridan (r.) guides the pen; his blinkers cover his eyes. Sheridan, who leans across the table in profile to the l., holds the paper: *To M<sup>r</sup> Pi[tt]* . . . . An ape with the (simian) features of Lord Derby squats on the table behind Sheridan, reading a paper: *Rough Dra<sup>t</sup> of the Letter*, and saying *Hear hear hear*. On the extreme l. appear the profile, hands, and one foot of Weltje, saying, *By Got he vill teach de Orse to speak*. Under the table is a circular rat-trap, in which are five rats with quasi-human faces. After the title is etched: *NB He is in training for sev<sup>l</sup> other useful Purposes, Also a very curious Monkey, who can read & write a little, & imitates the human voice, Also several very extraordinary Rats from Holland Buckinghamshire Wilton Poole and other Places*.

A satire on the celebrated answer by the Prince to Pitt's letter (on the Regency restrictions) of 30 Dec., generally attributed to Sheridan (Rose, *Pitt and National Revival*, p. 421, considers that it was drafted by Burke and Loughborough and touched up by Sheridan), see No. 7477. For the rats or Ministerialists who voted against the Government on the Regency question, see Buckingham, *Courts and Cabinets of George III*, ii. 82-3, 90; Wraxall, *Memoirs*, 1884, v. 328 ff. Those here depicted are Sir James Harris, ambassador to Holland (see *Cornwallis Correspondence*, i. 407), Sir John Aubrey, M.P. for Bucks. and a lord of the Treasury, William Gerard Hamilton, M.P. for Wilton, and Michael Angelo Taylor, M.P. for Poole, who had for some time been one of the Prince's associates (see index). For the Regency restrictions see No. 7488, &c. For the Prince as Sheridan's mouth-piece cf. No. 7513.

7½ × 10 in.

<sup>1</sup> The letters OVE have been erased, but traces are left.



**7494** PRINCE WILLIAM'S DEFEAT OR THE TR—AS—RY STORMED.*Publish'd Jan<sup>y</sup> 27<sup>th</sup> 1789 by [name cut off].*

Engraving (coloured impression). Pitt and his supporters are on the steps of the Tr—s—y (Treasury), a classical building with a portico. Pitt and two others hold pistols, but are defenceless before the heavy artillery of Fox and his followers, who stand (l.) with a row of cannon inscribed *Constitution Proof* which fire balls at the defenders. These balls are *Regency*, which has knocked a crown off Pitt's head, making him stagger back, *East India Bill*, *Promotion[s] of Administration*, *Window Tax*, *Maid Servants Tax*, *Commutation Tax*, *Shop Tax*, *Fortification*, a large ball which has struck down the Duke of Richmond (cf. No. 6921, &c.). On the steps with Pitt are two bishops wearing mitres (one of whom holds his arm and is probably Pretymann, cf. No. 7146) and a naval officer who is probably Chatham. Seven other persons are poorly characterized and cannot be identified.

Fox is directing operations, the Prince's profile appears behind him, and Burke holds a paper inscribed *Constitu[tion h]ope of*. North wears a bandage across his eyes, indicating his blindness. Hats are waved, and the besiegers hold a number of large banners, three of which are inscribed: [1] *Incorruptible by Interest and Uninfluenced by Power! Public Spirit without Party principles Huzza!!!* [2] *Men for Ministers and Boys for Pastime.* [3] *The Rights of the Females and No Tax under Petticoats.* Beneath the design is etched:

*New peals of shouts came thundering from afar!  
Cries, threats and loud laments, and mingled war!  
The guards below, fix'd in the pass, attend!  
The charge undaunted, and the gate defend  
But bars and balls and fighting guards are vain  
The bars are broken and the guards are slain  
On the strong doors then all their shoulders ply  
Till from their posts the broken hinges fly  
The fatal Work inhuman Charles now spies  
And all his father sparkles in his eyes*

*Virgil*

One of many satires on the Regency crisis, see No. 7377, &c. Pitt was called 'Prince William', 'William IV', and 'William the Conqueror' in the Prince's circle, cf. *Auckland Correspondence*, ii. 280, cf. No. 7382, &c. For Pitt's taxes see Nos. 6914, 7480, &c. The East India Bill probably connotes the Declaratory Bill, see No. 7280, &c. For naval promotions see No. 7126, &c. The allusion to the father of 'Charles' appears ironical, since the unpopular Lord Holland was known as the Public Defaulter of Unaccounted Millions, cf. No. 4842, &c.

11½ × 15⅔ in.

**7495** ST STEPHEN'S MAD-HOUSE; OR, THE INAUGURATION OF KING WILLIAM THE FOURTH.[27 Jan. 1789<sup>1</sup>]*Designed by Margaret Nicholson, Etched by Mr Stone. [? W. H.]*

Engraving (coloured impression). The interior of the House of Commons; Pitt and his followers behave as madmen, while the Foxites retire in dis-

<sup>1</sup> Imprint cut off; so dated by E. Hawkins.

may. Spectators watch from the gallery. Pitt stands arrogantly wearing a crown in which are fragments of straw; he holds a hearth-brush as a sceptre, his l. hand is on his hip. He says, *Nelly Rogers shall be Queen! hear it ye winds and bear it on your rosey wings to Heaven!*, turning his head in profile to the r. towards Brook Watson, who holds out a large document inscribed: *From the Corporations of Puddledock, Hockley in the Hole, Labour in Vain Hill, S<sup>t</sup> Giles's, Garrat, Wapping, The Mint, Vinegar Yard &c. &c. &c. &c. &c. &c.*<sup>1</sup> he says, *[If] this list will not open John Bull's eyes then say I am Pompey the Little* (an allusion to Coventry's *History of Pompey the Little* . . . (a lap-dog), 1751). His identity is made clear by his wooden leg and livery gown; he wears a fool's cap on which a demon is etched. Behind Pitt stands Dundas, with three faces and wearing a Scots cap surmounted by a weathercock which points towards Pitt. He holds the Prince of Wales's feathered coronet above Pitt's head, saying (with one mouth), *All the Weird Sisters Promised, King, Prince every Thing*. The other mouths say, *Ever fixt to one Point and Billy is a brave cheeld I'll serve him to the last hour of his Political Life*. On the table of the House and its (dis-arranged) books stands Pepper Arden wearing a coronet made of straw on which stands an owl; he holds out a similar coronet, saying, *Coronets a Shilling a piece, Stars and Garters sixpence*; one stocking is ungartered but he wears garters inscribed *Honi* and *[pe]nce [sic]*. Behind him stands a raving madman without a wig flourishing the mace and saying, *Who challenges Mad Tom! dam the Whigs and Tories!* On the ground beside the table (r.) another madman is seated on straw, he wears a fool's cap and holds out a straw coronet in each hand, with a cunning smile. Five of the Opposition are escaping; the last man is Fox who looks back towards the Pittites, raising his arms in dismay. Burke says *Benevento's Devils were nothing to this*.

One of many satires on the Regency crisis, see No. 7277, &c. For Pitt as William IV see No. 7382, &c. Addresses to Pitt from Corporations, &c., thanking him for preserving the rights of Parliament were numerous; their advertisements filled the front page of (e.g.) the *Morning Herald*, and attempts were made to disparage them, cf. No. 7480, &c. For the numerous peerages bestowed by Pitt see No. 6631, &c. Their number was 'felt to be the objection which, of all others, operated most injuriously against the character and popularity of his Administration'. Buckingham, *Courts and Cabinets of George III*, ii. 146. Pitt is compared with Margaret Nicholson, a lunatic who attacked the King, cf. No. 7504. Stone was a lunatic who wished to marry the Princess Royal. Huish, *Life of George III*, 1821, p. 493.

12 × 16 $\frac{3}{4}$  in.

## 7496 THE TRIUMPH OF LIBERTY.

[27 Jan. 1789<sup>2</sup>]

Engraving (coloured impression). Fox, the central figure, stands over the Prince of Wales and Britannia, holding a laurel wreath above the Prince's head. Britannia (l.) kneels before the Prince who takes her hand, putting his r. hand on his heart. She holds a document inscribed *Magna Charta and the Bill of rights*; the British lion appears from behind her shield. Behind Britannia are Pitt and his followers caricatured; they support a board resembling that on which the Commandments were inscribed in

<sup>1</sup> Commas have been inserted for the sake of clearness, given in the original by the arrangement.

<sup>2</sup> Date written on print, publication-line apparently cut off.



churches. Pitt steps forward and holds out to Britannia a paper inscribed *I Commission*. From his coat-pocket protrude papers inscribed *Dr W—l—s* [word illegible] *opinion*  $\frac{1}{2}$  *past 5 O'clock* and *East India Pitt* [two illegible words]. He tramples on an oval portrait of Chatham. The table of the (new) law is held by Thurlow (l.) and Richmond (r.). Behind Thurlow are Sydney and a man with the arms of the City on his gown, holding the City mace, and wearing a fool's cap with bells (probably the Lord Mayor). With them is a nude figure of *Rebellion*, with snaky locks, shouting and holding up a firebrand. The Prince, young and slim, wears a garter inscribed *Ich Dien*; behind him is the Duke of York. Both brothers trample on a shrieking nude figure resembling that of *Rebellion*. Beside them sits Justice (r.), blindfolded, with her sword and scales. Thirteen Whigs stand behind the Princes, in close rank, almost all conventionally handsome and youthful and difficult to identify except Burke, whose profile appears obscurely on the extreme r. One clasps to his breast an oval portrait resembling Rockingham; he is probably Rockingham's nephew and heir Fitzwilliam. Behind them, a pendant to 'Rebellion', stands *Liberty*, holding her cap aloft. Above them flies Fame blowing a trumpet.

One of many satires in which Pitt is accused of aiming at unconstitutional powers during the Regency crisis, see No. 7382, &c. He holds one of Dr. Willis's reports on the King's health, cf. Nos. 7394, 7490: the Opposition scouted the prediction that his patient would recover. Wraxall, *Memoirs*, 1884, v. 244. The allusion to India is probably aimed at the Declaratory Bill, see No. 7280, &c.

$12\frac{1}{8} \times 16\frac{1}{8}$  in.

#### 7497 SUITABLE RESTRICTIONS.

[Rowlandson.]

*Pub<sup>d</sup> by S. W. Fores No 3 Piccadilly Jan 28. 1789.*

Engraving (coloured and uncoloured impressions). A game at marbles (taw, cf. No. 7393) for the crown is in progress; the Prince of Wales is dressed as a toddling child in petticoats but is larger in scale than the other figures; he leans towards Fox, Sheridan, and Burke (who are aiming at the crown) but is restrained by Pitt (r.) who holds him in leading-strings, saying, *Hold, Not so fast Georgy*. The Prince wears one of the cushioned caps ('puddings') then used to protect children's heads; in it are three feathers. The crown is at his feet, surrounded by a ring of marbles. Fox and Sheridan kneel side by side; Fox is about to play, saying, *My Game for a Crown*. Sheridan, holding his marble, says, *Knuckle down and dont funk*,<sup>1</sup> *Charley*. Burke stands behind them, leaning eagerly forward, saying, *My turn next Sherry*. He wears a Jesuit's biretta (cf. No. 6026). Pitt, *chapeau-bras*, wears court dress. Behind the Prince is a circular stand on wheels for supporting a toddling child.

One of many satires on the Regency crisis, see No. 7377, &c.; for the restrictions of the Regency Bill see No. 7488, &c.

Grego, *Rowlandson*, i. 245. Reproduced, Rhodes, *Harlequin Sheridan*, 1933, p. 97.

$8\frac{1}{4} \times 12\frac{3}{4}$  in.

<sup>1</sup> To funk = to advance the hand unfairly in playing marbles. Partridge, *Dict. of Slang*, 1937.

## 7498 CONTROUL AND ADVICE,

*A scene in Midas, with a Parody.*

[Dent.]

*Pub by W Dent Jan 28 1789*

Engraving. Pitt, Thurlow, and the Queen in conference sit at a round table as three characters from O'Hara's burletta, *Midas*. Pitt as Pan has goat's legs; he is seated on a stool and says *I'll snore*; he is labelled *Delay & Weakness* but has a paper, *Energy, Vigour, Dispatch*. Thurlow, as Midas, opposite him says *I'll swear* (cf. No. 7320); he is labelled *Pliability* but has a book: *Positive Man a Farce* [by O'Keefe]. The Queen sits between them, looking slyly at Pitt and saying, *W'll share*. She is dressed like a farmer's wife; she grasps a heap of small fish, evidently denoting the patronage accruing from her control of the King's Household under the Regency Bill (cf. No. 7488). Before her is a book: *Housewifery*. Coins fall from the over-full pockets of Pitt and Thurlow. On the front of the cloth which covers the table is a bunch of grapes inscribed *Unanimity*. On the wall behind Pitt's head is a crown, above which is *Virtually*, and below it, *Bill Pert's Plan*. On the floor by Pitt is a reptilian creature bristling with barbed fangs and inscribed *Young G's letter*. Near Thurlow is a paper torn in half: *Plan | by One*. On the wall are two pictures: one (l.) is *Secret Influence*. Pitt empties a sack of guineas into a pit, Thurlow comes up with a sack (10000) on his shoulders, while (?) Arden sits in a cart with other sacks, grasping one inscribed 10000. The Queen, with a broom, assists Pitt to fill his pit. The other (r.) is *Public Transfer*: a stout lady, probably Mrs. Schwollenberg (cf. Nos. 7383, 7501), leads *To Germany* a horse inscribed *Hanover Hack* which is heavily laden with money-bags inscribed *Savings*. Beneath the title is etched:

*Midas, by Old Gruff—Pan, by Young Pert, and Mysis, by a Lady,  
for the first time.*

*Pan. Master G——e and Fitz,  
And toll de roll wits  
I'll buffet away from the Crown, Sir,*

*Midas. And I'll assist  
Your Honor's fist  
With all my might and main, Sir.*

*Pan. For wenching feats  
And Reynard's Cheats  
He shall have naught to please 'em,*

*Mysis. Nor touch by goles,  
The household Coles,  
Of that trouble we'll ease 'em.*

*Omnis. We'll share,  
And I warrant in Council we'll Sack it.*

An attack on the Regency restrictions (see No. 7488, &c.) as a plot to secure patronage and money for the Queen and for Pitt. The letter of 'young G.' is the famous letter of 1 Jan., see No. 7493; for the text see *Ann. Reg.*, 1789, pp. 298–302. For the Queen's conduct during the crisis



see No. 7383, &c. For her supposed miserliness cf. No. 7836, &c. Cole is a slang term for money, cf. No. 6213, &c. A parody of Act III, scene iv of *Midas*.

$6\frac{3}{4} \times 7\frac{11}{16}$  in.

#### 7499 NEDDY'S BLACK BOX.

*J S ft.*<sup>1</sup> [Rowlandson.]

*Pub<sup>d</sup> 30 Jan<sup>y</sup> 1789 by S Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). Burke kneels before a throne, from which the Prince of Wales has risen, eagerly holding out his hands for the head of Charles I which Burke proffers in a round box inscribed *Treasury Box*; he says, *My Liege I told them in the House no day so proper to settle the Regency as Charles's Martyrdom*. Sheridan stands behind Burke, leaning eagerly forward, and saying with a sinister scowl: *I too am for Dispatch such days best suit our Purpose*; from his pocket hangs a paper: *Horn Tooke's Letter on the Princes Marriage* ('Prince' appears to have been scored through). Beneath the title is etched: *Containing what he does not value three skips of a louse*<sup>2</sup>.

"*Why not Debate it on Friday I say it is the only Day in the Year on "which it ought to be Debated (Charles's Martyrdom) and carried up in the "Black Box*".—*Vide M Burk—s Speech on Tuesday last*.

A satire on Burke's speech of 27 Jan. 1789 on the Regency Resolutions (see No. 7488, &c.), in which he blamed Pitt for disrespect to the Prince in not sending his letter of 30 Dec. (cf. No. 7493) in a black box, protested against the decision that the House could not sit on 30 Jan. (the anniversary of Charles I's execution) 'of all days the most fit for taking that step which was to annihilate the constitution . . .', and attacked the lords of the Household as sticking 'by the Kings loaf', while protesting that they 'did not value the money three skips of a louse'. *Parl. Hist.* xxvii. 1116–18. Burke's speeches on the Regency were characterized by extravagance and unseemliness for which he was often called to order. Cf. Nos. 7492, 7627, 7689, and Lecky, *Hist. of England*, 1887, v. 130–3. Tooke's 'Letter' is the pamphlet, 'A Letter to a Friend on the reported Marriage of his Royal Highness the Prince of Wales', 1787, in which he maintained that such a marriage would be legal despite the Royal Marriage Act, cf. No. 7501.

Grego, *Rowlandson*, i. 245.

$8\frac{1}{4} \times 13$  in.

#### 7500 THE SOUR PROSPECT BEFORE US, OR THE INS THROW- ING UP. [c. Jan. 1789]

[Dent.]

*Pub by W. Dent [date illegible] 1789 Sold by W Moore N<sup>o</sup> 308  
Oxford Street*

Engraving. Ministers, seven isolated figures, vomit copiously at the prospect of being turned out. They are (l. to r.) Lord Chatham, First Lord of the Admiralty, vomiting an anchor; the Marquis of Stafford, Lord Privy Seal, vomiting a zebra, inscribed *Privy Seal*; the zebra or 'Queen's Ass'

<sup>1</sup> A colourable imitation of Sayers's signature.

(cf. No. 7488, &c.) here probably indicates special attachment to the Queen. Lord Camden, Lord President of the Privy Council, emits a paper inscribed *Precedency*. He moved (11 Dec.) for a committee to report on precedents relating to the Regency, Wraxall, *Memoirs*, 1884, v. 213; *Parl. Hist.* xxvii. 667. Richmond, Master of the Ordnance, emits a cannon and balls (cf. No. 6921, &c.). Lord Sydney, Secretary of State, emits a sealed letter inscribed *Secretaryship*. Thurlow vomits the Great Seal in its bag, Pitt a key, probably that of the Treasury, as in No. 6378.

The dismissal of the Ministry would have immediately followed the passing of the Regency Bill; the Opposition were confident of office, and posts had been allotted. Cf. Sir G. Elliot, *Life and Letters*, i. 260-3, and No. 7509.  $4\frac{1}{16} \times 15\frac{7}{8}$  in.

### 7501 THE RIVAL QUEENS. OR A POLITICAL HEAT FOR REGE & GREGE.

*Pub<sup>d</sup> Feb<sup>y</sup> 1 1789 by S W Fores N 3 Piccadilly*

Engraving (coloured impression). An encounter between two stout ladies, Mrs. Fitzherbert (l.) and Mrs. Schwellenberg (r.), each with a second: the Prince of Wales, his hands on his lady's waist, and Pitt holding out a lemon to the furious German woman, who raises a massive sceptre in both hands to strike her opponent, saying, *You be de Pope & de Devils friend & by Got you be twice Married & by Got you will make us all Cat licks & by Got I will stand up for my Mistress right as long as she has de Jewels left*. Pitt says, *My dear Schwell'y you shall stand up for the wrights of the Poeple [sic] & I will Stand up for you*. Mrs. Fitzherbert holds a crucifix in her r. hand, her l. fist is clenched; she says: *I say you are a German—& you send the Money out of this Kingdom by Millions*. The Prince says, *Thou dost Support us well my Love, let Billy spread his subtle nets like Vulcan. In thy embraces I would be beheld by Heaven & Earth at once, & Make their envy what they meant their sport. Let those who hate us Blush, I would love on with awful State, Regardless of their frowns. As their superiour god. There's no satiety of Love in thee, enjoyd thou still art new, perpetual spring is in thy arms, the ripen'd fruit but falls & Blossoms rise to fill its emty place & I grow rich by Giving*. From his pocket protrudes a paper inscribed: *When I am King diddle diddle you shall be Queen*. Both ladies are fully dressed with long gowns, Mrs. Fitzherbert has feathers in her hair, her opponent a piece of drapery; the latter's scowl and clumsy appearance contrast with Mrs. Fitzherbert's confident manner: they probably represent Roxana and Statira in Lee's tragedy.

Though the question of the Prince's marriage was avoided by responsible speakers during the Regency debates, it was again brought forward by Rolle, e.g. on 19 Jan. with an allusion to Horne Tooke's pamphlet (see No. 7499), *Parl. Hist.* xxvii. 1039. The Queen was suspected of sending money to Germany through Mrs. Schwellenberg, see No. 7906. Cf. Nos. 7383, 7506.

$8\frac{5}{8} \times 12\frac{15}{16}$  in.

### 7502 THE DONKEY—O: A New Song.

*London; Pub<sup>d</sup> Feb<sup>y</sup> 6<sup>th</sup> 1789, by Peter Pindar.*

Engraving (coloured and uncoloured impressions). Heading to a song of ten verses etched in two columns. Pitt (l.) bestrides an ass with the head



and wig of Thurlow; he advances towards a lion with the head of the Prince of Wales, who puts one fore-paw on a crown, the other on a sceptre. Pitt holds up a massive metal collar inscribed *Controul* which he destines for the lion, to whom he points, but looks away from him over his r. shoulder. The words of the song are spoken by Pitt, who describes his career, beginning:

*When I a stripling was at School,  
I was both sly and Crafty-o,*

His foes routed him,

*'Till Donkey flew up the back-stair  
And kick'd them all to Hell-e-o*

The donkey (Thurlow) persuaded him to contest the Young Lion's right to the Regency. The verses end:

*Now with Controul, both strong and Great,  
Should I once lose my Station-o  
I'll Clog the Rolling Wheels of State  
And thus Perplex the Nation-o;  
Whilst mounted on my Donkey-o,  
My Prancing, Rearing, Donkey-o,  
My Thund'ring, Swearing, Ranting, Tearing,  
Rampant, Roaring Donkey-o*

A satire on the restrictions on the Regent in the Regency Bill, see No. 7488, &c. An incorrect representation of the relations between Pitt and Thurlow, who detested Pitt and had contemplated joining the Prince's party, see No. 7377. Cf. 'The Chancellor is again getting about the Prince of Wales, persuading him that he is attached to him, and that he detests Pitt, which latter part is perfectly true . . .'. Sir G. Elliot, *Life and Letters*, i. 275 (23 Feb. 1789). The overtures from the King to Pitt through Thurlow in July 1783 explain the lines on the 'back-stair'. Cf. Rose, *Pitt and National Revival*, p. 134, and Nos. 6378, 6644. For Thurlow's oaths, cf. No. 7320.

4 $\frac{7}{8}$  × 8 $\frac{3}{8}$  in. Broadside, 8 $\frac{7}{8}$  × 12 $\frac{7}{8}$  in.

Two designs by Rowlandson on one plate,

### 7503 BRITANNIA'S SUPPORT OR THE CONSPIRATORS DEFEATED.

*Pub. by H. Holland Oxford Street Feb'y 7. 1789*

Engraving (coloured impression). The Prince of Wales (l.), sword in hand, gallantly protects Britannia against the attack of three conspirators: Pitt raises a headsman's axe in both hands; Grafton, holding a conspirator's lantern, is about to strike her with a dagger; Richmond, on the extreme r., fires a musket, resting one knee on a cannon. The Prince wears a coronet with three ostrich feathers, he holds out his shield behind Britannia, who cowers towards him in terror.

One of many satires on the Regency crisis. For Pitt's alleged designs on the Constitution, cf. No. 7382, &c.; for Grafton and Richmond, No. 7389.

Grego, *Rowlandson*, i. 247.

6 $\frac{3}{8}$  × 9 $\frac{1}{16}$  in.

**7504 THE HOSPITAL FOR LUNATICS.***Pub<sup>d</sup> Febr<sup>y</sup> 7. 1789 by H. Holland, Oxford Street*

Engraving (coloured impression). Three patients chained by the neck are seated in three adjoining boxes or cubicles. The doctor enters from the l., carrying a bowl and spoon; he says, *I see no signs of Convalescence*. He is followed by an attendant who carries across his shoulder a bundle of ropes or nets, saying, *No damme, they must be all in a state of Coercion*. The first patient (l.) is Pitt, in profile to the l., enthroned on a chamber-pot, holding a sceptre of twigs or straws and wearing a coronet bristling with straws. Over his head is the inscription: *went mad supposing himself next heir to a Crown* (cf. No. 7495). Next him is Richmond dressed in a shirt; supporting his head on his hands, he gazes at five toy cannon arranged in a semicircle at his feet. On his head is a chamber-pot. Behind him is a placard *Plan of Fortifat . . .* His inscription is *went mad in the Study of Fortification* (cf. No. 6921, &c.). The last patient is a stout and not uncomely woman, who scratches her bare breast. Her inscription is *Driven mad by a Political itching*. She is probably the Duchess of Gordon, cf. No. 7490. The patients' boxes are inscribed *INCURABLES*.

One of many satires on the Regency crisis, see No. 7377, &c.

Grego, Rowlandson, i. 247.

$6\frac{1}{8} \times 9\frac{1}{16}$  in.

**7505 POLITICAL MONSTERS GOING TO WESTMINSTER.***Publish'd Febr<sup>y</sup> 10<sup>th</sup> 1789, by T. Berry, Oxford Street.*

Engraving. A series of nine isolated figures proceeding l. to r., each with name engraved below, and the words spoken, above; all have the legs and hoofs of a satyr; the last figure is that of the Devil. S—y (Salisbury), the Lord Chamberlain, on the extreme l., says, *I'll be President of the new Council*. C—t—m (Chatham), a ship under his arm, says, *A Provision for me and my Nurse*. C—m—n (Carmarthen), pointing to the r., turns to Chatham, saying, *I'll be content with that for the present*. S—y (Sydney), looking to the r., says, *That's not enough for me*. S—ff—d (Stafford, Lord Privy Seal), looking towards Sydney as he hurries to the r., says, *I'll be a Member of the new Council*. C—m—n (Camden), his arms folded, looks down with a melancholy expression, saying, *6000 a Year is a Comfort in my old Age*. He was Lord President of the Council. T—l—w (Thurlow), clenching his fist and clutching his forehead, says, *Damn the Church, the Seals for me* (cf. No. 7320). C—t—y (Archbishop Moore), wearing lawn sleeves, long gown, and mortar-board cap, says, *All the Patronage of the Church*. Last, the Devil with two heads, one of which is the frightened profile of Pitt, says, *Come along my Children, ask what you will you shall have it*.

A satire on the Regency restrictions, see No. 7488, &c., and especially on the Council (of the great officers of the Household, Lord Chancellor, and Archbishop of Canterbury) which was to advise the Queen in her (non-political) control of the Household. It is implied that by this means the political power of the Pittites would be preserved in the teeth of the Regent and his Ministers. See G. Elliot, *Life and Letters*, i. 266-7; *Parl. Hist.* xxvii. 1003 ff. Cf. No. 7482, a similar design.

$6\frac{1}{4} \times 30\frac{3}{8}$  in.



**7506 THE GERMAN PAWNBROKER; OR CONSOLATION FOR THE CONSTITUTIONAL CLUB IN THE YEAR 1790.**

[? H. W.]

*London. Pub by W. Holland. at Garrick's Richard, N° 50 Oxford Street Feb<sup>y</sup> 15. 1789.*

Engraving (coloured impression). The interior of a pawnbroker's shop, the customers offering pledges are on the farther side of a counter which extends almost across the design. On the nearer side are (r.) the pawnbroker, a stout, well-dressed lady, intended for Mrs. Schwollenberg (though better-looking than in life or caricature), and (l.) the clerk, the Duke of Richmond, in regimentals, standing at a desk, pen in hand. Ministers and ministerialists eagerly offer their possessions (l. to r.): An elderly man in riding-dress, perhaps Sir George Yonge, Secretary-at-War, proffers a pair of pistols to Richmond, who says, with a gesture of negation, *Curse your Pistols take 'em out of my sight! I hate fire arms of every kind, and wouldn't lend you a shilling on them! turn the muzzles away or I shall expire!* (Richmond was supposed to be a coward, Nos. 7389, 7535). Next, Chatham, First Lord of the Admiralty, leans across the counter holding out a compass towards Richmond. Sir Joseph Mawbey holds a large pig on the counter, and says, looking at the pawnbroker (whose back is turned to him), *The finest Sow in the County of Surrey! had thirty Pigs last farrow! do my Swelly, lend me five pieces on it—be quiet my poor old Companion you're as noisy as Drake or Rolle.* (Drake, representing his own borough of Amersham, appears to have been an officious speaker and had a most powerful voice, *Parl. Hist.* xxvi. 1075; Rolle (see No. 6816) was irrepresible on the delicate subject of the Prince's marriage, *ibid.* xxvii. 1039-40. For Mawbey's hogs see No. 7163, &c.) The next customer (? Macdonald) offers a legal wig, saying, *The wig is not a pin the worse for wear, come maake it up a crown and let me have a duplicate in the name of Chopfallen.* Thurlow, wearing his wig but stripped to the waist, holds out his shirt, saying, *Hollo! you old German Hell Cat, don't keep me shivering here! give me my flesh bag I pawn'd last monday for half a crown.* A silent and dignified customer (? Carmarthen) offers a watch and seals. The lady's back is turned to all these customers: she attends to Pitt (r.), who takes off his coat, saying, *I protest I have not worn it above five times, dont be so hard with an old Friend.* She answers, *Fife times! cot pless my soul vat a lie, it be tret bare; I vil lend but dree haf crown, and I vood not lend dat, but dat I vant it vor Billy Eden, who is font of a coat dat he can turn* (see No. 6815). Behind Pitt, and on the extreme r., is Dundas, holding up his tartan breeches, and saying, *Saxpence is too little, gi us the other graat—Oh! my poor affairs what a state are ye reduced to!*

The space behind the counter is divided by partitions, each wide enough for one customer. Above these boxes is a row of cupboards high up on the wall. The opposite wall (l.) is covered with watches, &c., and with the ribbons of orders with their pendent jewels; in the foreground are piled similar objects of value: a ribbon with the jewel of an order, a coat with a star, swords, jewels, plate, a violin, &c.

A satire on the anticipated plight of the Ministry under the Regency, cf. No. 7509; the Regency Bill was passed by the Commons on 12 Feb. and debated in the Lords on 13, 17, and 18 Feb., but on 19 Feb. the King's recovery was notified to both Houses. Richmond and Schwollenberg were both reputed miserly. For the Constitutional Club see No. 7372.

14 $\frac{5}{16}$  × 20 in.

**7507** GOING IN STATE TO THE HOUSE OF PEERS; OR, A PICTURE OF ENGLISH MAGNIFICENCE!!!

[Attributed to Rowlandson, ? H. W.], *Design'd by Meanness Executed by Venality.*

London Pub<sup>d</sup> by William Holland, N<sup>o</sup> 50 Oxford Street Feby. 15 1789.

In Holland's Exhibition Rooms may be seen the largest Collection in Europe of Political and other Humorous Prints. Admittance One shilling.

Engraving. The Prince of Wales, seated in a ramshackle state coach, is drawn (l. to r.) by eight miserable hacks; the procession is watched by Ministers and others from windows. On the coach door are the Prince's feathers, upside-down. One wheel is broken, the hammer-cloth is ragged; the harness consists partly of rope, partly of chains; the horses are of grotesquely varying sizes and breeds, on one is a saddle. The one dishevelled postilion raises his whip to lash the off-leader, a veritable skeleton, which falls on its knees. The coachman and the two footmen behind the coach are lean and unsuitably dressed. An angry crowd follows the coach.

First-floor windows, with symbolical placards between them, form the upper part of the design. On the extreme l. the French Ambassador, Luzerne, looks out in astonishment, saying *Diable*. In the next window the lean and ugly Lord Amherst, wearing glasses, is absorbed in his companion, a fat lady. In the next the Duke of Richmond turns to the Duke of Grafton, saying, *Well enough for any of the Brunswick Race* (an allusion to their descent from Charles II, cf. Nos. 7388, 7531). A print of a lion in a net, *The Lion in the Toils*, divides their window from one from which Carmarthen leans to address Pitt, saying, *Very pretty indeed*. Pitt (alone in his window) answers, *A very magnificent Spectacle upon my honor*. Between these two is a print of a man in a pillory inscribed *Restrictions*. Beyond Pitt Lord Hood leans out to address Chatham, saying, *the great Naval Review was nothing to it*. Chatham answers, *Infinitely superior to my Father's funeral*. Between them is a print of a sinking ship struck by lightning inscribed *The Chatham & Hood* (implying that their tenure of the Admiralty was doomed). On the extreme r. is Thurlow, saying, *D——n my eyes but it eclipses all that has been ever seen in Rome* (cf. No. 7320). Beneath the title is etched: *Dedicated to M<sup>r</sup> P——t and his 267 liberal Friends*.

One of many satires on the restrictions of the Regency Bill, see No. 7488, &c. The resolution of the right of Parliament to appoint a regent (as opposed to Fox's claim of the Prince's indefeasible right) was carried on 16 Dec. by 268 votes to 204. For the names of the voters on both sides see *Parl. Hist.* xxvii. 778–82. For the theme that the restrictions degraded the Regent in the eyes of foreign countries see Nos. 7485, 7486, 7487.

Similar in manner to No. 7525, both resemble No. 7544.

Grego, Rowlandson, i. 247.

10  $\frac{7}{8}$  × 22  $\frac{5}{8}$  in.

**7508** THE COMET—

Ƴ S f [Sayers.]

18<sup>th</sup> Feby 1789 Publ<sup>d</sup> by Tho<sup>s</sup> Cornell Bruton Street.

Aquatint. A comet traverses the design diagonally and downwards from r. to l. across an aquatinted background; the head is that of the Prince of



Wales in a star, the tail contains the heads of his disappointed followers. This broadens as it recedes from the head; immediately after the Prince is the head of Sheridan, with a gloomy expression. Behind him are Fox, with a melancholy smile, and Portland, looking angry. After them comes the wig in back view of Lord Loughborough (see No. 6796). Next come Stormont and (in *profil perdu*) North. They are followed by the Duke of Queensberry (one of the 'rats') holding up a quizzing-glass and Powys with his habitual melancholy scowl. Behind them are Lord Lothian (another 'rat'), Burke, with an angry frown, and the Duke of Norfolk. Between Norfolk and Queensberry is the *profil perdu* of Derby. They are followed by Lord Sandwich, Bishop Watson of Llandaff, and Sir Grey Cooper. Next are two clerical wigs in back view identified by Miss Banks as Wilson, Bishop of Bristol, and Warren, Bishop of Bangor, while in the upper l. corner of the print is the swarthy profile of Sawbridge. Beneath the title, and on the background which represents the sky, is etched: *A Return of the Comet which appeared in 1761<sup>1</sup> is expected this Year and to be within our horizon from the month of Oct<sup>r</sup> 1788 to Aug<sup>t</sup> 1789 but is expected to be most visible (if it forces itself upon our Notice) in the Winter months Febr<sup>y</sup> & March ———* *vide Dr Trusslers Almanack*

*By some of the ancient Astronomers Comets were deemed Meteors kindled in the Air and designed as Presages or unlucky Omens of some disastrous Catastrophe——*

*The Peripateticks deemed them not permanent Bodies but bodies newly produced and in a short Time to perish again, and affirmed that they were made up of Exhalations in the terrestrial Regions——*

*S<sup>r</sup> Isaac Newton asserts That the Tail of a Comet is nothing else than a fine Vapour which the Head of the Comet emits by its heat that Heat the Comet receives from the Sun and the magnitude of the Tail is always proportional to the degree of heat which the Comet receives, and Comets which are nearest to the Sun have the longest Tails——*

The King's recovery was announced to the House of Lords on 19 Feb., but on 17 Feb. Fox wrote from Bath, confident of the Regency, and supposing that Dr. Warren (the Whig doctor) had been frightened into giving favourable reports. Russell, *Memorials and Correspondence of Fox*, ii. 302. The Opposition had determined to take office, even if they held it only for twelve hours. Buckingham, *Courts and Cabinets of George III*, ii. 116. Cf. No. 7509.

$8\frac{3}{4} \times 11\frac{3}{8}$  in.

This print was copied (in reverse) for the Regency of 1811: *The Comet of 1811, Pub<sup>d</sup> Jan<sup>y</sup> 1811, by T. Moon, Westminster*. The head of the Prince is unaltered. Lord Moira takes the first place in the tail, Sheridan the second. It has been attributed to Gillray,<sup>2</sup> and the heads do suggest his (failing) hand.

## 7509 THE REGENCY TWELFTH CAKE NOT CUT UP

J.S. f [Sayers.]

*Pub<sup>d</sup> by Tho<sup>s</sup> Cornell 19 Febr<sup>y</sup> 1789*

Aquatint. Fox and his party (T.Q.L.) surround a Twelfth Night cake which Weltje was about to cut into portions. The cause of a sudden check

<sup>1</sup> Above the final 1 of the date is a 2.

<sup>2</sup> In a collection in the possession of Messrs. Quaritch, May 1936.

to this proceeding is indicated by a broad ray of light (which strikes the cake and the bystanders) and by a scroll: *The King shall enjoy his own again*. Weltje stands on the l., his arms extended towards the scroll, saying, *Den by Got we sall heb no Cake*; he drops his knife. He and Sheridan are the most agitated of the party: Sheridan with a face of despair looks up, saying, "*Now our Ruin is complete*" *School for Scandal*. (He is Joseph Surface as in No. 7510, &c.; the actual words are 'Tis now complete!') Fox stands disconsolately, his hands in his pockets, his back to the ray. Burke (r.), his arms folded, scowls up at the ray. Behind these three Stormont, Loughborough, and Sandwich (on the extreme r.) regard it with less pronounced despair. Portland stands behind the cake, frowning fixedly. The centre of the cake is ornamented with the Prince of Wales's coronet and feathers (as are Weltje's buttons); on the centre feather is poised a crown. The cake has been marked in sections where it is to be cut, these are inscribed 1<sup>st</sup> *Lord Adm<sup>y</sup>* [Sandwich had been considered for the post and also for that of Ambassador to France], *Secret<sup>y</sup> State foreign* [Fox], *Secret<sup>y</sup> State home* [Stormont], *Payma<sup>t</sup> Gen<sup>l</sup>* [Burke], 1<sup>st</sup> *Comm Board Control*, and *Treas Navy* (Sheridan's arm extends across this, the place intended for him, pending a transfer to the Chancellorship of the Exchequer, Sir G. Elliot, *Life and Letters*, i. 260-1). Beneath the title is etched: "*And all the People rejoiced and said 'Long live the King'*".

A satire on the dismay of the Opposition at the King's recovery (announced to the House of Lords on 17 Feb.); for the suddenness with which their confidence was dashed cf. No. 7508, where the Regency Comet is expected to last until August. Sheffield wrote, 19 Feb., of the Regency as imminent. *Auckland Correspondence*, ii. 289. For the allotment of places cf. *Harcourt Papers*, iv. 139; *Cornwallis Corr.* i. 406. A publication of 11 Feb. 1789 ridiculing Weltje was used to bring contempt on the Prince's cause and followers, see Wraxall, *Memoirs*, 1884, v. 307-8, and he appears in many subsequent prints on the Regency.

$8\frac{13}{16} \times 12\frac{5}{8}$  in.

## 7510 JOSEPH SURFACE POSTED.

[c. Feb. 25, 1789<sup>1</sup>]

[Dent.] *Design'd by Misrepresentation Executed by Purchase.*

Engraving (coloured impression). Sheridan (l.) writes false reports for the Press: he leans forward to write on a paper placed saddle-wise on the back of a demon who leans his arms or paws on the centre of a turnabout (two short bars crossing at right angles which pivot on a post). On the creature's forehead is an ink-pot. While writing busily with a sly smile he hands a paper inscribed *False Reports* to a winged demon. Other demons fly off with similar papers inscribed: *Vienna Bank Millions* and *Settled Melancholy*, while a third, flying towards Sheridan, says, *Recovery Certain*. The demon on whom Sheridan writes says, grinning, *Then we are dam'd for turning and poor Joe wont be better Posted*. The turnabout is inscribed *Wit's last Stake and Literary Corruption*; its base is *Morning Post*. Sheridan writes *Her political interference* (his pen on the last word). His paper is [*School for*] *Scandal*. On the r. is a building with a bust portrait of the Queen for a signboard, inscribed *Q—C—*, and surmounted by a crown. One demon cuts it down with an axe, two others pull at it with

<sup>1</sup> So dated by Miss Banks.



ropes. In the foreground lies a staff and cap of Liberty, the staff inscribed *Liberty of the Press*, the cap, *Licentiousness*; from it emerge two twined serpents inscribed *Herald* and *Post*.

A satire on the attacks in the Press on the Queen. The *Morning Post*, 18 Jan., ostensibly defending her, begins: 'It has been thought highly improper that a certain Great Personage should attempt to alter the Reports of the Physicians respecting his Majesty's health.' The Queen on 2 Jan. insisted that Warren should add to the bulletin (his own words to her) 'His Majesty is in a more comfortable state', which he reluctantly admitted, though refusing to allow that he was better. *Harcourt Papers*, iv. 126-30. This led to accusations that the Queen had forced Warren to sign untrue bulletins, and her conduct was the subject of inquiry in a parliamentary committee. *Ibid.*, pp. 156, 162-4. See Sir G. Elliot, *Life and Letters*, i. 259. Pitt effectively defended her. *Parl. Hist.* xvii. 940 (16 Jan.).

The *Morning Post* was bought by the Opposition, which feared its attacks. *Harcourt Papers*, iv. 140, 154. Sheridan is said to have drawn up a scheme for the paper. John Taylor, *Records of my Life*, ii. 309-10. He is treated with marked respect in the paper during Jan. and Feb. 1789. The *Morning Herald* was a Whig paper. For attacks on the Queen see Nos. 7383, 7384, 7486, 7487, 7488, 7498, and cf. Nos. 7906, 8267. For Sheridan as Joseph Surface cf. Nos. 7509, 7513, 7528, 7861, 7892. *The Wit's last Stake* (1769) was a farce by Thomas King from the French of Regnard.

5 × 7½ in.

## 7511 THE WISEMEN OF IRELAND ARRIVED A DAY AFTER THE FAIR

[Dent.]

*Sold by W Moore Oxford Street Pub<sup>d</sup> by W Dent Feb 28<sup>th</sup> 1789*

Engraving (coloured impression). A braying ass, a monster with six ass's heads seated on its back, kicks violently with its near hind leg at a door, striking the Prince of Wales's feathers and motto with which it is decorated. From a colonnade beside the door (freely indicated and representing Carlton House) projects the profile of Weltje, saying, *By Cot you may go back—we have de Asses enough already—we vos no Regent*. The ass retorts, *No Regent! this comes because you did not settle your differences first, and dispute about them afterwards*. The ass has a saddle-cloth on which is a rat nibbling at a crown; *Address* is inscribed on its hind quarter. Round its neck is a rope inscribed *Grattan's* (the address to the Prince was moved by Grattan). The creature on its back bestraddles it with human thighs clad in breeches inscribed *Extraordinary Deputation*; from its waist protrude six ass's heads on long snake-like necks, two wearing coronets. The ass tramples on papers inscribed *Loyalty* and *Allegiance* and on a broken Irish harp inscribed *Harmony*.

The belated arrival (25 Feb.) of the Irish deputation (cf. No. 7509) with the address offering the Prince of Wales the unrestricted regency of Ireland excited much ridicule. A paragraph in the *World* of 26 Feb. announcing their arrival and headed 'A Day after the Fair!' may have inspired this print. For the Irish address see Lecky, *Hist. of England*, 1887, vi. 416-29; *Hist. MSS. Comm.*, *Charlemont MSS.*, ii. 84. The delegates were the Duke of Leinster, the Earl of Charlemont, Thomas Connolly, M.P. for

Londonderry, John O'Neill, M.P. for Antrim, W. B. Ponsonby, M.P. for Kilkenny, James Stuart, M.P. for Tyrone. See Nos. 7482 A, 7512, 7513, 7515, 7517, 7518, 7519, 7526, 7823.

$5\frac{5}{16} \times 7\frac{3}{4}$  in.

**7512 IRISH WOLF DOGS PUTTING ENGLISH BLOOD HOUNDS TO FLIGHT!** [c. Feb. 1789]

[? W. H.]

Engraving (coloured impression). The Prince of Wales lies on his back on an operating-table (cf. No. 7474) to which his wrists are tied. Ministers are fixing bonds upon him, but are interrupted by the Commissioners from Ireland. Pitt is pulling tight a broad strap round the Prince's waist inscribed *Belt of Chastity*, he turns in surprise to Leinster, wearing a ducal coronet, who threatens him with a cudgel, saying, *No Breeches Restrictions you cold blooded Son of a B——! Shillelee and a free shop of trade for ever!* Behind Leinster is Charlemont wearing an earl's coronet; two of the deputation from the Irish House of Commons have followed their principals; one, holding a club, says, *Arrah blood a nouns, my Lord, did you ever hear of such a restriction before!* Charlemont answers, *No, by my soul, my jewel, nor behind.* Sydney ties the Prince's arms, Grafton (l.) ties his shoulders. Richmond (r.) ties his ankles, and Thurlow his legs; they look up in alarm at the entrance of the Irishmen.

News that Commissioners had been appointed by the Irish Parliament on 20 Feb. to bring to the Prince the Address of both Houses, offering him an unrestricted regency, appeared in the English newspapers on 26 Feb. Their appearance after the King's recovery excited much ridicule, see No. 7511, &c. Their address was delivered to the Prince on 27 Feb. There were many lampoons on Pitt's chastity.

$9\frac{1}{2} \times 14\frac{5}{16}$  in.

**7513 THE IRISH AUDIENCE,**

[Dent.] *Designed by Wit, Executed by Bulls and Rats*

*Sold by W Moore Oxford Street Pub by W Dent March 2<sup>d</sup> 1789*

Engraving (coloured impression). The Prince of Wales (l.) rises from his chair to receive the six Commissioners from Ireland, who are headless asses, on their hind legs and very erect, wearing coats and breeches. Sheridan kneels behind the Prince's chair, speaking to him through a speaking-trumpet inscribed *Answer* which rests on the back of his head. Above Sheridan's head is a placard: *The Art of Writing and Speaking taught by J. Surface* [cf. No. 7510] *from Drury Lane, Preceptor General at the Pillars* [Carlton House] & *Successor to the Celebrated Reynard*. Beneath him is the inscription:

*"When House and Land are gone and spent"*

*"Then learning is most excellent."*

The two asses who head the delegation wear, one a ducal coronet (Leinster), the other an earl's coronet (Charlemont); each is supported on a stick. Leinster, who wears a ribbon and star, holds a thread attached to a document inscribed *Address* supported on a pair of wings and flying towards the Prince. The wings are inscribed *Arrived just soon enough to be too late*. Leinster's leg is inscribed *Six Extraordinary Irish Bulls or in*



plain English Amazing Asses. He is labelled *Paddy the Regent Maker*. The four commoners (see No. 7511) stand behind them in a row; behind their backs and on the extreme r. appears the profile of Weltje (cf. No. 7509), saying, *By Cot de Ambassadors vos carry vid de high head dere disappointment—pity ve vos have noting for dem*. On the wall is a picture of Gilpin on horseback: *Gilpin's Journey to Ware and back again* (see No. 6886, &c.). The Prince's chair is on a dais, on its back are the feathers and motto *Ich dien*. Below the title is etched:

*And Joe Surface, Manager, Author, Actor, Prompter and Machinist all himself, exhibiting, for the first time, a very curious*

SPEAKING FIGURE,

*to a select party of his own dear Countrymen, which, worked-up with a surprising exertion of Art, is so simple that it may be easily managed by Professional Men, in conveying the Voice through the medium of a trumpet to a copious cavity in the Head, so as to deceive the Public.—It was intended for Show at a Crown exhibition, and would have proved a valuable acquisition to the Manager and his Company, but being thought, at present, a Thing too wonderful & extraordinary for general performance, as it might excite & encourage Idleness & Extravagance, a Licence was refused for the Purpose—God save the King—send him Health and Prosperity—Amen—*

For the Irish Commissioners appointed to offer the Prince an unrestricted regency see No. 7511, &c. They presented the address on 27 Feb., the day the King was declared 'free from complaint'. Wraxall, *Memoirs*, 1884, v. 327. The transaction was regarded, according to Grenville, as 'the most absurd and ridiculous farce. It is impossible to describe how much and how universally their Excellencies are laughed at'. Buckingham, *Courts and Cabinets of George III.*

The Prince's tactful answer to the deputation (see No. 7511, &c.) was attributed by the *Morning Herald*, 2 March, to Loughborough and Thurlow; by the *World*, 2 March (satirically), to Sheridan in party conclave. Buckingham wrote 28 March: '*I know that the answer given by . . . the Prince of Wales, and the addresses in answer, were drawn by your Mr Sheridan. . . .*' *Hist. MSS. Comm., Dropmore Papers*, 1892, i. 439. For the Prince as Sheridan's mouthpiece see also No. 7493.

7 × 18 $\frac{9}{16}$  in.

# **7514** A SWEATING FOR OPPOSITION BY DR W—LLIS DOMINISWEATY AND CO.

[Rowlandson.]

*Pub<sup>d</sup> March 6 1789 by S. Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). Two doctors (l.) stoke the fires of a row of seven cylindrical vessels or furnaces from which their patients (H.L.) emerge. These recede slightly in perspective from r. to l. On the extreme r. is Burke (B—e), drooping dejectedly, and saying, *By J<sup>asus</sup> I have got no Juice left*. Next him Fox (F—x) declaims, hat in hand, *I have sweated enough*. Sheridan (S—n) gesticulates furiously with clenched fists, saying, *This is Scandalous the Baily's have sufficiently sweated me* (executions in Sheridan's house were frequent). Next him is the Prince (P—), clasping his hands, and saying, *I suppose they call this a Regency Sweat*. A young woman on his r., M<sup>rs</sup> J—n, (? Jordan) says *I sweat with desire*. Next is (W—e) Weltje (cf. No. 7509), saying, *I never sweat so*

*much at Cooking in all my Life.* On the extreme l. Mrs. Fitzherbert (F—T—T), her arms extended in a frenzy, says, *And I with jealousy what disregard the Marriage Rights.* On the ground, below their patients, are the two doctors: Willis on the extreme l., indicated by his clerical bands, holds coal on a shovel, while Dominicetti, wearing a nightcap, kneels on one knee to stir up the furnace under Sheridan with a long poker. On the r. is a *Coal Tub*. Clouds of steam rise from the baths.

A satire on the disappointment of the Prince and his friends at the King's recovery (cf. Nos. 7394, 7509), in which, however, Dr. Willis is associated with the quack Dominicetti. His reports, more favourable than those of his colleagues, had been distrusted by the Opposition. Dominicetti had in the garden of his house (6 Cheyne Walk, Chelsea) 'an elegant brick building', in which were baths and fumigating stoves. He advertised his vaporous baths widely. Faulkner, *Hist. of Chelsea*, 1810, pp. 427-9.

Grego, *Rowlandson*, i. 248.

8½ × 12½ in.

### 7515 THE IRISH AMBASSADORS EXTRAORDINARY. A GAL-LANTE SHOW.

[Rowlandson.]

*Pub<sup>d</sup> March 7. 1789 by S Fores N<sup>o</sup> 3 Piccaddilly*

Engraving (coloured impression). The six Commissioners from Ireland seated on bulls, facing and clutching the tails of the animals (as in Gillray's *Paddy*, No. 5605), gallop towards the façade of Carlton House, where the Prince of Wales (l.) and the Duke of York (r.) look from behind pillars at the embarrassing deputation. Their leader, Leinster (l.), holds a long document, saying, *Aye Aye the M— of B—k—m will remember me when I go back.* The others say (l. to r.), *By J<sup>asus</sup> the folks stare at us as they do at Wild beastises; Lord what a nice Errand is this make him Regent whether or no; I say my Friend C—n—y [Connolly] we shall be there the Day before the Fair; Well? Yes I dare say well why he was so bad he could say nothing but What, What, What, when we left Dublin* (it was noted (8 Feb.) as a sign of the King's recovery that he had resumed his habitual 'What, what', a phrase never used during his illness, F. Greville, *Diaries*, p. 213); *What no occasion for a R—g—t then by J<sup>asus</sup> we will go back again and tell the Lads we are all mad & by the Lord 'tis my opinion we are come over for nothing at all at all.* The bulls are being urged on by two men in court-suits with long rat's tails to show that they are 'rats'. They are (l.) D . . . Q—, the Duke of Queensberry, and (r.) M—s L—, Marquis of Lothian. From an upper window on the extreme r., inscribed *Pall Mall Ordinary*, Weltje (cf. No. 7509) looks down at the scene, saying, *Begar I must go prepare more Sourcroust for dese Wild Bullocks.*

For the 'Irish Ambassadors' see No. 7511, &c. Leinster took precedence from his rank, but Charlemont was the moving spirit and a strong opponent of the Marquis of Buckingham (whose refusal to forward the Address to the Regent had caused the deputation). For the two 'rats' see Wraxall, *Memoirs*, 1884, v. 242-3, 330-1. Their defection was marked because Queensberry was a Lord of the Bedchamber and Lothian was colonel of the 1st Life Guards, cf. Nos. 7526, 7623.

Grego, *Rowlandson*, 248-9.

9½ × 14½ in.



## 7516 EDWARD THE BLACK PRINCE RECEIVING HOMAGE.

[Rowlandson.]

*Pub<sup>d</sup> March 10<sup>th</sup> by W. Holland N<sup>o</sup> 50 Oxford Street. 1789 as the Act directs.*

Engraving. Thurlow (l.), seated in an armchair, receives the homage of a lawyer in wig and gown who kneels before him. He wears a royal crown on his Chancellor's wig and holds a sceptre. His hands are the paws of a bear, one of which the kneeling man takes. They look suspiciously at each other. Behind Thurlow is a draped curtain. On the wall is a picture inscribed *Blood*, representing Thurlow running off with the crown. (Fox also was depicted as Blood, see No. 7354.)

Grego identifies the kneeling man as Adam; it is more probable that he is Arden (whom he resembles), whose appointment as Master of the Rolls Thurlow had opposed, see No. 7334, &c.

Grego, *Rowlandson*, i. 248.

$8\frac{1}{4} \times 12\frac{5}{8}$  in.

## 7517 BARATARIA.

J S f [Sayers.]

*Pub<sup>d</sup> 11<sup>th</sup> March 1789 by Tho<sup>s</sup> Cornell Bruton Street*

Engraving. The Prince of Wales is seated in a magnificent dining-hall before a bare table. The Duke of Leinster (r.) offers him across the table a dish of *Potatoes from Leinster*; the Prince extends his arms to take them, but turns his head to look at the forbidding Thurlow, dressed as a doctor, who stands (l.) on his r. Thurlow points authoritatively to the potatoes with the head of his cane, saying, *Take back the Irish Potatoes*. The Prince says with a peevish expression: *If I must not have the roast Beef [the English Regency] let me have y<sup>e</sup> Potatoes Doctor I have paid for them*. On the extreme r., behind Leinster, Sheridan, with a melancholy expression, tries to take a dish containing a sirloin from a beefeater, who says, *This belongs to my Master Sir*. In the foreground (l.) Weltje (cf. No. 7509), dressed as a cook, stands looking at the Prince, his hands clasped in dismay, saying, *By Got now we sall not heb our Desert*. Two colonnades of pillars recede in perspective behind the Prince; on the plinth of one is a relief of *Tantalus* vainly trying to drink from the vessel at his lips. In the foreground (centre) are two dogs coupled together, one is Burke, in spectacles, looking hungrily at the bare table, the other is Fox, turning his back on the table and straining away from Burke. The Prince's chair is surmounted by his coronet and feathers. On a chain round Leinster's neck hangs a crowned Irish harp attached to the order of St. Patrick with its significant motto, *Quis separa[bit]*.

For the Irish offer to the Prince of an unrestricted Regency see No. 7511, &c. Ireland was called Barataria (Sancho Panza's province) in *Baratariana*, letters by Flood, Grattan, &c., 1771, in imitation of those of Junius, cf. Nos. 5133, 5134. *Baratariana*; or, *Sancho turn'd Governor*, 1785, was a popular farce by F. Pilon.

$11\frac{1}{4} \times 12\frac{7}{8}$  in.

## 7518 IRISH AMBASSADORS EXTRAORDINARY!!!

[? Rowlandson.]

[March 1789]

*In a few days will be Pub<sup>d</sup> the return of the Embassadors.*

Engraving. A companion print to No. 7519. A procession of seven men riding galloping bulls; the leader (r.) is a bishop (St. Patrick) wearing a mitre and carrying a cross; he has a beard, and says, *Make haste, my dear Honeys*. The others are the six 'Ambassadors'; all wear fool's caps, all flourish shillelaghs, and all carry sacks of potatoes at their backs. Their leader, who wears a ducal coronet, says *No Restrictions, by the Holy Cross of S<sup>t</sup> Patrick!!!* His sack is labelled *Leinster potatoes*. Next, wearing an earl's coronet, is Charlemont; he stoops over his bull's neck, saying, *We'll let the English see what Upright Members we have in Ireland; never lose an Inch in any Engagement!* His sack is labelled *Ulster Potatoes*. The next 'Ambassador' says, *Christ J<sup>as</sup>us how our majority will astonish the young King*. The bull of the next man snorts and kicks, and his potatoes pour from the sack; he says, *Damn my blood I shall lose all my Potatoes!* The next turns round to speak to the last rider, saying, *By my own soul my dear I was told that he [the King] was recovering very fast*. His sack is *Apple Potatoes*. The last man answers, *all Shittle comeshite! by my own salvation he's as mad as a March hare*. His sack is *Munster Potatoes*.

For the Irish Commissioners see No. 7511, &c.

Grego, Rowlandson, i. 249.

$6\frac{1}{8} \times 30\frac{1}{2}$  in.

## 7519 THE AMBASSADORS EXTRAORDINARY RETURN, OR BULLS WITHOUT HORNS.

[? Rowlandson.]

*Pub<sup>d</sup> March 16<sup>th</sup> 1789 by S Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). A sequel to No. 7518. The seven men ride (r. to l.) on asses, a signpost (r.) pointing *To Dublin*; they carry *Regency cakes* in place of potatoes. On the extreme l. three men lean eagerly forward, one shouts: *What news, What News the tidings tell make haste and tell us all, Say why are Thus mounted Is Regent come and all*. St. Patrick, whose galloping donkey has a head-dress of the Prince of Wales's feathers, answers, *By J<sup>as</sup>us I'll tell you all in no time why you must know the K—g is better than the Reg—t that is all*. Next comes Charlemont, identified by his earl's coronet; his donkey kicks violently; he says, *Oh by Christ Master Walgee* [Weltje, cf. No. 7509] *made us such Regents and Regency Cakes*. The Duke of Leinster follows, shouting, *Aye my Lads D<sup>r</sup> Wallosus* [Willis] *has done the K—g over and the Reg—t wont take it*. The third Commissioner says, *The English Lads were so merry by my Shoul they were always a laughing at us*. The next man puts his legs into the panniers of his ass, which is falling on its knees, and says, *Embassadors Extraordinary by S<sup>t</sup> Patrick, but I've forgot, what we have done*. The last answers, *Done why carried the Address and brought it back again with all these Cakes. A Da—md deal better than Pottatoes*.

For the 'Irish Ambassadors' see No. 7511, &c. They were much entertained by the Prince, the Duke of York, and the French Ambassador. *London Chronicle*, 3 March; Sir G. Elliot, *Life and Letters*, i. 277–8. They



were reputed to return to Ireland with many promises from the Prince: 'Duke of Leinster the Garter; Lord Charlemont a Duke . . . , Mr Ponsonby Speaker and the *conduct of the House of Commons.*' *Hist. MSS. Comm., Dropmore Papers*, 1892, i. 440.

Grego, *Rowlandson*, i. 251.

$7\frac{1}{8} \times 25\frac{3}{4}$  in.

## 7520 BEHOLD, HE PRAYETH.

*Pub. April 1. 1789 by S. W. Fores N 3 Piccadilly.*

Engraving (coloured impression). Thurlow (r.), in profile to the r., kneels in prayer at a table on which the head of the mace is visible. He wears his Chancellor's robes and says, *When I forsake my King, May God forsake me.* A demon, clutching his shoulder, says, *Well said Old Boy! You're a true Disciple.* Two smaller imps, flying above his head, say, *Oh! rare! he is a precious Brother*, and, *How well he has learned his Lesson.* Behind him are seated eight bishops, as if in the House of Lords, they say (l. to r.): [1] *Who w'od have ever thought to have heard him pray*; [2] *What a Hypocrite! a second Cardinal Wolsey!*; [3] *I thought he never called on God but to curse Mankind!* [cf. No. 7320]; [4] *One wo'd almost think he was in earnest*; [5] *Yes if it did not seem so odd To hear him talking about God*; [6] *Surely he thinks to reform*; [7] *Pshaw! Pshaw! he means only to serve this Turn*; [8] *This Farce wo'nt do in these Enlightned Days.* A panelled wall forms a background.

A satire on Thurlow's famous words (usually given as 'forget' not 'for-sake') in the debate, 15 Dec., when he declared (weeping) his adherence to the King (after his intrigues with the Prince, see No. 7377). *Parl. Hist.* xxvii. 680; Stanhope, *Life of Pitt*, i. 326-7; Wraxall, *Memoirs*, 1884, v. 222-3. Cf. *Life of Wilberforce*, 1838, i. 385-7. In his speech of 27 Jan. (see No. 7499) Burke's famous reference to 'The iron tears which flowed down Pluto's cheek . . .' (*Parl. Hist.* xxvii. 117) was to this speech of Thurlow. Cf. No. 8098.

$8\frac{5}{8} \times 13$  in.

**7520 A** Another impression, Fores's name erased and replaced by 'Burch Strand' in ink.

## 7521 THE ROCHESTER ADDRESS OR THE CORPORATION GOING TO EAT ROAST PORK AND OYSTERS WITH THE R—G—T.

[Rowlandson.]

*Pub<sup>d</sup> April 4. 1789 by S. Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A strip design of a procession (l. to r.) of isolated figures, the names etched beneath, the words spoken above, as in No. 7482. The stout *M—t—ws M—y—r* (Matthews, Mayor) heads the procession, he carried a pole across his shoulder on one end of which is the *Rochester Address*, a large yellow (buff) placard, decorated with blue ribbons, at the other end a bundle of wood; he says *Ill send him some Chips* (suggesting a post in the Dockyard). He is followed by *A—n Sp—e* (Alderman Spice or Spence), an obese tallow-chandler, carrying a bunch

of candles, and saying, *I'll assist him with my long Sixes*. Next is a very lean apothecary with a large syringe, *A—n T—m—n* (Alderman Thompson), saying, *he stand in Need of my Preventative*. These three and the last man wear civic gowns. Next is *A—n Fr—w—r* who turns the tap of a cask held under his arm, saying, *Aye Aye he shall have some Chatham Butt*. Next is *P—t—ce* (Prentice), with three bottles of wine; he turns to say to the barber who follows him, *Ill give him 13 to the Dozen and all sour*. *F—n—s* (as a 'flying barber', cf. No. 6834), carries a *wig box*, a covered pot of hot water, and a barber's bowl under his arm, saying, *I'll shave him I warrant you*. A lean and elderly lawyer *Sp—ks* (Sparks) follows, *A case in Law* protruding from his pocket; he says, *I'll beg to speak to Sherry for his business, bailing Actions, Demands writs of error &c That is if he'l promise to see me paid*. A foppish man, *B—st—w* (Bristow), with his hands thrust in his breeches pockets, says, *he shall never be tried by the Court of Conscience* (a court for the recovery of small debts). The next man *R—b—n* (Robinson), also fashionably dressed, holds up a small rectangular object, saying, *There are your right sort none of your Quack*. The last man, very obese, *A—n N—h—n* (Alderman Nicholson), holds a brick and a trowel, saying, *I hope to have a Job to make him some Fortifications*.

The point of this satire is obscure. On 27 March representatives of the City of Rochester presented an address not to the Prince, but to the King on 'his late happy recovery', one of the many which were pouring in from places large and small. The identifications have been made in a contemporary hand. For the Rochester Corporation see No. 7552.

Grego, Rowlandson, i. 251-2.

6 $\frac{3}{4}$  × 26 $\frac{1}{4}$  in.

## 7522 RESTORATION DRESSES.

[? Kingsbury.]

*Pub April 22 1789 by S W Fores N<sup>o</sup> 3 Piccadilly Whare may be had the Funeral Prosession<sup>1</sup> of Miss Regency & the prosession to St Pauls<sup>2</sup>*

Engraving. Four ladies, fashionably dressed, with elaborate head-dresses decorated with loyal mottoes, stand in a row. One (l.) in profile to the r. wears a broad-brimmed hat with a high cylindrical crown and a brim with a curtain of lace, trimmed with feathers and ribbons inscribed *Save the King*, *Live the [King]*, and *Regoice [sic]*. On a bracelet are the letters *G.R.*, and on the ends of a ribbon sash medallions inscribed *The King Restor[ed]* and *Live the King*. She resembles Lady Archer, one of the Prince's set. Next is a lady in back view; a large bow in her hat is inscribed *Long Live the King G.R.*; her hair is tied with a *G.R.* ribbon. The next lady, full-face, appears to be in court dress; across the front of her coiffure with its feathers and flowers is a broad ribbon: *The King Restored*; she holds a fan on which is a profile portrait of the King. The last, similarly dressed, in profile to the l., wears a tower-like erection on her head round which is a spiral ribbon inscribed *God Save the King*, on her sleeve is a band inscribed *G.R.*

These emblems, which succeeded the 'Regency caps' previously worn by the Prince's party (*Harcourt Papers*, iv. 178, 180, 200, 216), were much worn. Elliot writes, 26 March, of the drawing-room held by the Queen on that day, 'All the women, with only two or three exceptions, had caps

<sup>1</sup> *Death* has been struck out and *Funeral Prosession* inserted with a caret.

<sup>2</sup> The words *to St Pauls* have been etched above of *the Train*.



with "God save the King!" on them—*our* ladies as well as the others. *All of us* [Foxites] went to Court.' *Life and Letters*, i. 288. The dresses (of individuals) are described in the *London Chronicle*, 27 March: 'the ladies wore nearly the same kind of uniform caps . . . chiefly of crepe, with large plumes of white ostrich feathers . . . in all head dresses were bandeaus of embroidered velvet with the motto of "God save the King".' See also No. 7523.

$9\frac{7}{8} \times 14\frac{3}{8}$  in.

## 7523 RESTORATION DRESSING ROOM

[? Kingsbury.]

*Pub<sup>d</sup> April 24 1789 by S W Fores N<sup>o</sup> 3 Piccadilly whare may be had the funeral prosession of Miss Regency*

Engraving. Three ladies are adorning themselves with the emblems of loyalty which were generally worn to celebrate the King's recovery, see No. 7522. A stout and smiling lady, resembling Mrs. Hobart, puts her foot on a stool to tie a garter: *R[e]joice He Live*. The clock on her stocking is embroidered with the Prince's feathers, *Long live the King* adorns her hair, *GR* is on her sleeves, the ends of a sash ribbon have profile medallions of the King. A handsome lady stands in profile to the l. before a dressing-table, a maid (l.) pulls a stay-lace, a pendent garter is inscribed *Restoration*; in her hair is *God save the King*. The third lady, also handsome, is seated in profile to the l., a fashionably dressed barber on the extreme r. is dressing her hair; she wears a cap with three ostrich feathers, her clocked stocking has the Prince's emblem, she is tying a garter inscribed *Vive le Roi*. On a slipper beside her are the letters *G.R.* On the floor in the foreground is a large ribbon favour: *GR* and *Our Prayers are heard he lives*.

$9\frac{7}{8} \times 14\frac{7}{16}$  in.

## 7524 CITY HORSEMANSHIP OR PROCESSION TO ST. PAUL'S.

[Dent.]

*Sold by W Moore N<sup>o</sup> 308 Oxford Street—April 28<sup>h</sup> 1789 Pub<sup>d</sup> by W Dent April 28<sup>h</sup> 1789*

Engraving (coloured impression). A satirical representation of the City contingent in the King's thanksgiving procession to St. Paul's on 23 April, the houses of (?) the south side of Fleet Street forming a background. The crowd is dense. Five citizens in livery gowns are followed by the Lord Mayor (William Gill) in his robes holding erect the City Sword. The bridles of their horses are inscribed *God save the King*, their saddle-cloths are decorated with the City arms. A stout man holds the Mayor's horse and also his l. leg. The two sheriffs, William Curtis and Sir Benjamin Hammet, carrying staves, ride together in front of the Mayor; a man lies on his back in the foreground as if knocked down by one of the riders. Of the four Common Councilmen who formed the rest of the contingent only three are depicted: a single rider in front of the sheriffs has lost both his stirrup and his top-boot, which lies on the ground; the foremost pair, on the extreme l., have knocked down one of the citizen soldiers who lined the route, and have broken his wooden leg. Another casualty is indicated

by a tray of *Birch's Puffs*, all a penny a piece (cf. No. 7681), which lies on the ground on the extreme l. The near rider wears a shoe, his top-boot is attached to the horse (like a gambado, see No. 7231). On his hat is the dial of a clock (? *Le Mesurier*, cf. No. 7681). On his companion's hat is a pie or puff, he is Birch, the confectioner, one of the deputation. All the (circus) horses have long tails. The front rank of the dense crowd is formed of the City militia, of most unsoldierly appearance, their muskets held at different angles, their dress far from uniform (cf. No. 7613, &c.). Spectators look from the windows of three houses on which are many inscriptions. On the extreme l. is a house with two placards, *Seats to Let*, and *This day will be presented the constant Couple* [cf. No. 6918] *with Peeping Tom*. (O'Keefe.) The windows are crowded and from one hangs a banner: *God save the King*. The next house is also inscribed *Seats to let*. It has *G.R.* (reversed) with a crown (for illumination). Next comes a side street, packed with spectators. The corner house on its r. is much decorated: *R.G.* (reversed) on each side of a portrait of the King, inscribed *Vive le Roy*, a loyal banner and *Thanksgiving seats to let above God save the King*. The next house is unadorned except for the inscriptions: *Seats to let* | *Grand Procession* | *Peep holes* | *Three Guineas each*. The windows are comparatively empty and in the two on the second floor are only a dog and a cat. The next has a bay window on the first floor packed with spectators and adorned with *God save the King*. Above are two placards: *Seats with Refreshments at £1. 1s. 0 each* and *Prospect unlimited*. The next has *Seats to let*, a star (for illumination) and a loyal banner. On the extreme r. is part of a house showing three windows with one spectator only, placarded *Seats to let* and *St. George's Day—Seats to let at 2-2-0*.

The high charges for seats are clearly satirized, the individual houses apparently being indicated. The Lord Mayor met the King at Temple Bar, presented him with the City Sword which was returned, when the Lord Mayor, attended by the Sheriffs and four Common Councilmen, preceded the King to St. Paul's. The Lord Mayor is described as managing his horse with 'great skill and dexterity', but Hammet and the four Common Councilmen rode horses 'provided . . . by Mr Hughes' (circus-proprietor), so probably the gibe at their horsemanship was warranted. *London Chronicle*, 24 Apr.; *Ann. Reg.*, 1789, pp. 249-51; Jesse, *George III*, 1867, iii. 116-19. For the scene in St. Paul's see Sir G. Elliot, *Life and Letters*, i. 303-5. See also Nos. 7525, 7536. For the theme of city horsemanship cf. No. 6886, &c. (John Gilpin).

Reproduced, Paston, pl. clxxi.

$8\frac{1}{16} \times 15\frac{7}{8}$  in.

**7525** THE GRAND PROCESSION TO ST PAUL'S ON ST GEORGE'S DAY 1789.

[Attributed to Rowlandson, ? H. W.]

*London Published by William Holland, Printseller, No 50 Oxford Street, April 29, 1789 In Holland's Caricature Exhibition Rooms, may be seen the largest Collection of Political and other humorous Prints—Admittance 1 Shilling*

*Just Pub<sup>d</sup> Old Maids of Quality at a Cat's Funeral; Irish Ambassadors Extraordinary; Irish Ambassadors returning to Dublin; An Irish Bull bait in England; the Pitt fall; The Prospect before us; S<sup>t</sup>*



*Stephen's Mad House; Going in State to the House of Peers; State Butchers; the Corporation of Roch—er returning from Carl—n House; the Vice Q—n's delivery in Dublin, &c.*

*To be had at N° 50 Oxford Street—the Prince's Bow—Meeting an Old Friend with a New Face—English Slavery, 7-6 each Edwin's Pills to purge Melancholy 2-6, The Festival Anacreon in two Parts, containing the whole of Cap<sup>t</sup> Morris's Songs, with others by distinguished Bon Vivants, each Part 3-6—Nimrod's Songs of the Chace 3-6 &c &c.*

Engraving. A long strip design on two plates of the royal procession (l. to r.) to St. Paul's similar in intention to No. 7524. On the extreme l. is Temple Bar, through which the royal coach has just passed, followed by two mounted Life-Guardsmen. In the royal coach (not the glass coach actually used) sit the King and Queen; facing them is a very ugly woman (? Mrs. Schwellenberg; actually, two ladies of the Queen's bedchamber). Pitt as the only postilion rides the near leader of the eight cream-coloured horses. The coachman and the three footmen standing at the back of the coach may be intended for politicians but cannot be identified. Immediately in front of the King's coach rides the Lord Mayor (Gill), holding the City Sword, which he has just offered to the King, see No. 7524, and in great difficulties with his horse, whose mane he grasps. One man seizes the reins, another holds the Mayor's leg. He is bald-headed, as are the citizens who precede him. In front of him ride three pairs of citizens wearing civic robes, all in difficulties, and riding very badly. One of the two foremost falls backwards screaming, both arms in the air. Before the City contingent of the sheriffs and four Common Councilmen rides a man on a goat with a leek in his hat, evidently Sir Watkin Lewis (cf. No. 6509). Behind the cavalcade is visible here and there a row of bayonets, held at varying angles. In front of the procession, and on the extreme r., are the City Militia who guarded the route on the east of Temple Bar. They are of grotesquely unsoldierly appearance, holding their muskets with extreme awkwardness, as in No. 7524.

Above the heads of the procession is a line of first-floor windows (on the north side of Fleet Street) crowded with spectators, who lean out waving their hats. Two windows are immediately above the King's coach. Next is the signboard, a cock, and then a balcony or stand, with a piece of drapery inscribed *Long Live the King*. Below the next window is a board: *Royal Wax Work Here you may see King Solomon* [cf. No. 6486] *in all his glory!* (evidently Mrs. Salmon's famous wax-work exhibition). After a crowded window without an inscription is a stand in which are musicians with flutes, fiddle, a French horn, oboe, &c., as well as a party of spectators. Its drapery is inscribed: *And all the People rejoic'd and sung*

*Long Live the King!  
May the King live for ever!*

A Union flag is inscribed *God save the King*. In the next window are two men wearing shirts and nightcaps, yawning violently, and some other ugly spectators; the inscription, *Seats Two Guineas*, has been scored through and replaced by *Seats 5 Shill<sup>s</sup>* (twice). Under the next window the inscription *Seats three Guineas* has been struck out and replaced by *Seats in the second Floor only 2<sup>s</sup>-6<sup>d</sup>*. Under the next window: *Seats in the Gutter one shilling*. A lady in the next window wears a loyalty bandeau (see

No. 7522); beneath the window: *Four Seats in this Window for a Guinea, Ham and Buttock of Beef included*. On the extreme r. is a crowded balcony with the inscription *Long live the King*. After the title is etched: *With an exact View of the Lord Mayer carrying the City-Sword Bare headed &c.* For the procession see No. 7524. For the City Militia cf. also Nos. 7612, 7613. Similar in manner to No. 7507.

Grego, *Rowlandson*, i. 252.

$9\frac{1}{16} \times 57\frac{1}{4}$  in.

## 7526 THE FUNERAL PROCESSION OF MISS REGENCY.

[Gillray.]

*Pub<sup>d</sup> April 29<sup>th</sup> 1789 by S W Fores N 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A strip design. Beneath the figures are inscriptions indicating their identity. The procession is preceded on the extreme r. by Hall the apothecary, one of Fox's chief supporters in Westminster, who holds the abortive *Regency Bill*. A medical instrument protrudes from his coat-pocket; he is *Apozem, Clerk, & Apothe-cary*. He looks over his shoulder, saying:

*Oh! dismal sight, so black, so glum,  
Our Party all in mourning, grief & tears,  
Ah! who can swallow down this Pill?  
This mournfull Exit of our Regent's Bill?*

After him in priest's robes and wearing a Jesuit's biretta walks Burke, *Ignatius Loyola* (cf. No. 6026), holding an *Ode upon his Majesty Recovery*; he declaims:

*Our cloud capt Towers,  
Our gorgeous Palaces,  
Our solemn Temples  
Yea our great Regency itself,  
Is dissolv'd!  
And like the baseless fabrick of a vision  
Not a wreck left behind!*

The coffin is carried on the shoulders of six men with bulls' heads, hoofs, and tails, wearing coronets and shedding tears; three only are depicted, though the hoofs of the three on the l. side of the coffin are indicated; it is *The Body of the deceased supported by six Irish Bulls*. They wear a duke's, an earl's, and a baron's coronet, and say: [1] *Pullalaloo—Pullalalo—oh!*; [2] *Oh!—Ogh!—Oh!*; [3] *Oh Pullalalo—ogh*. On the coffin is a coronet with the Prince's feathers flanked by an empty purse and dice and dice-box. Four ragged little girls holding nosegays walk as pall-bearers, two before the coffin and two behind it. They are (*bis*) *Unfledg'd Noviciates of St Giles's or, Charley's delight*.

The first couple say:

*When we've cried o'er the Grave as long as we're able,  
We'll kiss, and we'll wipe Charley's tears all away—  
An Eight year old Tit  
Is Charley's bit  
He can kiss her all night after talking all day.*

The second couple repeat the refrain.



They are followed by Mrs. Fitzherbert in long trailing weeds, a rosary and crucifix hanging from her waist. She is *Chief Mourner—The Princess of W——s*. She clasps her hands despairingly, and repeats:

*Bane of my hopes! O mock'ry of my fortune;  
They call me now, poor Shadow, painted Queen,  
The flattering Index of a direful Pageant,  
One heav'd on high, to be hurl'd down below;  
A dream of what I wish'd; a garish Flag  
Now made the aim of every dangrous shot;  
A sign of Dignity, a Breath, a Bubble;  
A Queen in Jest!!*

She is followed by Sheridan and Fox, wearing cloaks and carrying hats with mourning-scarves; they are: *Second Mourners, The Rival Jacobites*. Fox, weeping, says to Sheridan:

*Why dost thou glout & hang thy Lip at me,  
Thou canst not say, I brought her to this end?  
Ah! me! I can no more! dye Charley, dye!  
For Sherry grudges thou should'st live so long*

Sheridan, also weeping, answers:

*Ah! Charley hadst thou neer been seen  
This neer had hapt to me!  
I would that Pitt had seal'd my Eye  
E'er I had joind with thee!*

The next couple are Weltje (cf. No. 7509) and a hairdresser, *Mails: We—t—e, Clerk of the Dish-clouts and M——ls, The Hairdressing Pimp*. The latter, clasping his hands, says:

*Dear Charley ah! tell us how long d'ye think  
King George will remain on his Throne?*

Weltje, who holds a large pot or cauldron and a ladle, puts his handkerchief to his eyes, saying:

*Vor by Got, ve do pine, & in sadness ve tink  
Dat its long till de Prince wear de Crown.*

They are followed by Loughborough, thin and erect, saying:

*How hard O Sawney is thy lot,  
Who was so blithe of late,  
To see our hopes all gone to pot  
Our hopes that were so great—*

He is: *A remnant of 1745, or the would-be Chancellor* (cf. No. 5287).

The last couple, wearing regimentals with mourning sleeve-bands, are *The Pismire Marquis [Lothian] and Lord Stilletto [Rawdon]*. The latter, very impassive, says to his companion:

*Lord, Sir, you seem mighty uneasy,  
But I this misfortune can bear,  
I warrant I shall not run crazy  
Nor die in a fit of despair.*

Lothian answers dejectedly:

*If so you suppose youre mistaken  
For, Sir, for to let you to know,  
If from me the King's favor is taken  
To the Prince I, of course, make my bow*

The procession is followed by a nude and very emaciated demon (l.), playing the fiddle and capering. He is the *Blue and Buff Train Bearer*. He sings, grinning:

*O! the Devil, the Devil,  
O the Devil the D.  
Such a fine sight as this,  
My old Daddy will gladly see.*

A satire on the withdrawal of the Regency Bill on the King's recovery, see No. 7509. The print derives from a pamphlet: *The Death, Dissection, Will and Funeral Procession of Mrs Regency*, . . . Printed at the Logographic Press for John Walter, 1789. The six Irish giants of the pamphlet have been altered to bulls, and represent the 'Irish Ambassadors', see No. 7515, &c. The third (baron's) coronet is presumably due to a desire for symmetry in the design. Their words are from the Irish-howl song in the tract. An announcement of the arrival of the Irish deputation in the *World*, 26 Feb., was headed 'Six amazing Irish Bulls!' Fox had played into Pitt's hands by his ill-judged claim for the Prince's 'indefeasible right', see No. 7381, &c.; Sheridan had acted throughout as the Prince's confidential adviser, see Moore, *Life of Sheridan*, pp. 411 ff., and No. 7513, &c.; for the jealousy between them over the Regency negotiations cf. *Harcourt Papers*, ed. E. W. Harcourt, iv. 146; for the 'ratting' of Lothian see No. 7515. Lord Rawdon, a friend of the Prince, was Stormont's rival for the Home Secretaryship. Buckingham, *Courts and Cabinets of George III*, ii. 102-3.

Grego, *Gillray*, pp. 108-10; Wright and Evans, No. 47.

$7\frac{7}{8} \times 27\frac{1}{4}$  in.

## 7527 [BURKE'S TWO CONSCIENCES.]

[1789]

Engraving. (No title.) Frontispiece from *Gynomachia; or, a Contest between two old Ladies, in the Service of a celebrated Orator*. Pub. Walter, Piccadilly. Two bare-legged old women stand disputing before Minos, seated and holding a sceptre. Both have the head of Burke; one (l.) wears quasi-classical draperies in which documents are thrust, one inscribed *Sublime & Beautiful*, and is addressing the other, who stands defiantly, hands on hips. The latter (r.) is dressed like an Irish peasant, in her petticoats are numerous documents, one inscribed *Pres<sup>d</sup> Disconte[nts]*. The words spoken are engraved beneath the design:

*To One Master, my Lord we two Women belong,  
Whom I strive to lead right, and she strives to lead wrong,  
Edmund Burke's Moral Conscience, my Lord is my Name,  
His Political Conscience, is she to her shame.*

Minos resembles Lord Camden; on the apex of his throne is an owl. On each side of him stands a judge, one (l.) has some resemblance to Arden, the other (r.) to Thurlow. Clouds and a row of satyr-like creatures indicate Hell.

This verse-satire (B.M.L. 11630. c. 11/14) is reviewed in the *Monthly Review*, May 1789, p. 463. It was a violent attack on Burke's political conduct and on 'the Whig's Creed'. For Burke's unpopularity at this time, increased by his violent speeches on the Regency question, see Wraxall, *Memoirs*, 1884, v. 314 ff.

$8\frac{5}{8} \times 6\frac{5}{8}$  in.



7528 ILLUMINATION. [1 May 1789<sup>1</sup>]

[Dent.]

Engraving (coloured impression). A portion of the front of a house in *Bruton Street*, showing the top of the front door and the lower part of an open sash-window, from which looks Sheridan, clasping his hands. From his head radiates a star-shaped illumination. *Joseph Bardolph Surface* is inscribed in a cartouche on the door. Beneath the title is etched:

"*Honest Bardolph, whose Zeal burns in his Nose*"

Shakespeare

*Joe Surface, to keep up appearances, slept home from Brookes's, and popt his Face out of the Window by way of illuminating the House.*

Times

For Sheridan as Bardolph see Nos. 6974, 7380, 7884, 7920; as Joseph Surface see No. 7510, &c. His fiery, drink-blotched face appears in pictorial satire from c. 1788. His address at this date was Bruton Street. The quotation is probably from *The Times* of 24 Apr. 1789,<sup>2</sup> describing the illuminations of 23 Apr., cf. No. 7524. For the distress which this caused to the Whigs cf. Nos. 7509, 7526. London was also illuminated on 10 March on the news of the King's recovery. See Sir G. Elliot, *Life and Letters*, i. 281.

6¼ × 4¾ in.

## 7529 COOLING THE BRAIN. OR—THE LITTLE MAJOR, SHAVING THE SHAVER.

[Gillray.]

*Pub<sup>d</sup> May 8<sup>th</sup> 1789. by J. Aitken. Castle Street, Leicester Square Aitken's Exhibition Room. in Castle Street, Leicester Fields, is now open'd for the inspection of the Nobility, & the Public in general, containing the only compleat assortment of Satiric, Humourous & Caricature productions now extant—Admittance Gratis.*

*pr. 1<sup>sh</sup> plain, 1<sup>s</sup>/6 col<sup>d</sup>.*

Engraving (coloured and uncoloured impressions). Burke, as a lunatic, is seated on straw dressed only in breeches, but wearing a rosary and crucifix round his neck; Major Scott stands behind him, shaving his head. His r. wrist and l. ankle are chained to a staple in the floor, the chains being inscribed *The Censure of the Commons* and *The Contempt of the Lords*. He clenches his fists and turns his head in profile to the r., towards a vision of Hastings, saying, *Ha! Miscreant! Plunderer! Murderer of Nundocomar! where wilt thou hide thy head now?* Hastings walks in profile to the r., carrying a sack over his shoulder inscribed £4000000; he is about to enter the gate of *S<sup>t</sup> James's* from which two hands emerge to receive him labelled (in reversed characters) *Welcome*. Clouds surround Hastings and the palace, showing that this is a vision. In the background (l.) is a gibbet from which hangs a figure rudely drawn, as if chalked on a wall, representing *Nundocomar*. Beneath the design is etched in three columns:

<sup>1</sup> So dated by Miss Banks, probably the date of purchase.

<sup>2</sup> Not in B.M.L.

*Madness thou chaos of the brain;  
 What art, that pleasure giv'st and pain?  
 Tyranny of Fancy's reign!  
 Mechanic Fancy! that can build  
 Vast labyrinths & mazes wild,  
 With rule disjointed, shapeless measure,  
 Fill'd with horror, fill'd with pleasure  
 Shapes of horror, that would even  
 Cast doubt of mercy upon Heaven!*

Hoadley

The trial of Warren Hastings, interrupted by the King's illness, was resumed on 21 Apr. On 27 Apr. Major Scott in the House of Commons read a petition from Hastings complaining of extraneous matter introduced by Burke and not included in the charges found by the House: that on 21 Apr. he had accused Hastings 'of murdering Nuncomar by the hands of Sir Elijah Impey'. After prolonged altercations in the House, these words of Burke were proved by Gurney from his short-hand notes—the Opposition protesting against the admission of his evidence. A letter from Burke justifying himself was read in the House on 1 May and answered by Scott in a letter to the Press dated 9 May. A motion by the Marquis of Graham that the words in question 'ought not to have been spoken' was carried after a stormy debate by 135 to 66 on 4 May (a vote of censure on Burke), *Trial of Hastings*, 1796, Part II, pp. 9 ff.; *Parl. Hist.* xxvii. 1344 ff.; Sir G. Elliot, *Life and Letters*, i. 306–7; Parkes, *Memoirs of Sir P. Francis*, ii. 461–3; *Letters of Simpkín the Second*, 1789 (Letter xii). See No. 7269, &c.

Burke was lampooned as less than sane for his violence during the Regency debates: a handbill was stuck up at Whitehall on his health similar to the medical reports on the King: 'calmer this morning but tending towards unquietness.' *Harcourt Papers*, iv. 195. Cf. Nos. 7689, 7863.

Grego, *Gillray*, p. 110.

$8\frac{7}{8} \times 13\frac{1}{8}$  in.

**7530** THE ACCOMODATING SPOUSE; TYR—NN—ES DELIGHT!  
 —COMING YORK<sup>1</sup> OVER HER; —OR WHAT YOU LIKE.

[Gillray.]

*Pub<sup>d</sup> May 15<sup>th</sup> 1789 by J. Aitken, Castle Street Leicester Fields—  
 London—* *Pr. 1<sup>s</sup>:6<sup>d</sup>.*

Engraving (coloured impression). A lady (l.) lies in bed, baring her breast and looking amorously at the Duke of York, who takes her hand and is climbing into the bed. Her husband (in back view) leaves the room by a door on the r., saying, *A good night to your R . . . l High . . . s!!! Bon Soir, my lady; I'm no peeping Tom of Coventry*. The Duke's breeches and military coat, with its star, are on a chair by the door. The bed is draped with a heavy curtain; the floor is covered with a patterned carpet.

For Lord and Lady Tyrconnel and the Duke see Nos. 7373, 7741, 7832.  
 $9\frac{1}{16} \times 13\frac{3}{8}$  in.

**7530** A Another impression, in which Tyrconnel's words differ.

<sup>1</sup> 'York' is struck through but left conspicuously legible.



**7530** B Another impression, the title altered to:

THE ACCOMODATING SPOUSE;—THE KIND CUCKOLD SENT  
TO COVENTRY;—COMING YORK OVER HER;—OR WHAT  
YOU LIKE.

'York' as in No. 7530. The price is erased.

**7531** BRUNSWICK TRIUMPHANT! OR—THE BATTLE OF THE  
BLOOD'S,—PURE, & CONTAMINATED.

[Gillray.]

*Pub<sup>d</sup> May 23<sup>d</sup> 1789 by J: Aitken Castle Street Leicester Fields—  
Price 1<sup>sh</sup>*

Engraving (coloured impression). A pugilistic encounter between the Duke of York (l.) and Lt.-Col. Charles Lennox (r.), both stripped to the waist. The Duke stands with both fists clenched, saying, *Come on my Lad! don't fall without a Blow! I'll tickle your Mazzard, if you dare to stand up like a Man!* Lennox, on one knee, clutches the arm of his second, the Duke of Richmond, saying, *O save me Nunkle!—O Lord!—O Lord!—O Lord! Your H—h—ss is above my Match!—O Lord—I'm not fit to fight any body above your Footman.* Richmond puts out a hand to restrain his nephew, saying with an expression of alarm, *For heavens sake, forbear! we are nothing but a brood of Bastards! Bastards begot—Bastards instructed—Bastards in Mind—Bastards in Valour—in every thing illegitimate—we are neither of Blood, or of Honor, to cope with your Hi—h—ss!!* The Prince of Wales, on the extreme l., is his brother's second; he says, with a contemptuous expression, *Fredrick! cant you tip his bottle holder a sly plump in the Bread-basket?* Behind him is a Union flag; behind Richmond are fortifications flying a French flag, symbolizing his French descent and title, cf. No. 7479, as well as his abortive scheme, see No. 6921, &c. For his descent from Charles II cf. No. 7507.

Beneath the design is etched:

*Oft have I seen a hot o'erweening Cur,  
Run back & bark—because he was with-held,  
Who being suffer'd in the Bear's fell paw  
Hath clap'd his Tail between his Legs & cry'd.*

The Duke of York, having said that words had been used to Lennox in a political conversation 'that no gentleman ought to submit to', was asked by Lennox (before the officers of the Coldstream) who spoke them; the Duke refused to answer, but said they were spoken at Daubigny's. On 18 May Lennox sent a circular letter to all the members of Daubigny's club, but got no satisfactory answer. The letter was printed in the papers on 27 May. On 19 May an account of the quarrel was published in the *London Chronicle*. The long-expected duel took place on 26 May. The quarrel arose out of the Regency crisis (see No. 7377, &c.), when the Duke, the King's favourite son, took the part of the Prince on being promised the rank of Field Marshal. *Cornwallis Corr.* i. 406. Lennox was said to have abused the two princes and their party, which was 'the ton of the Court or Queen's party', see Sir G. Elliot, *Life and Letters*, i. 313–20. See also *Life and Letters of Lady Sarah Lennox*, ii. 69–70; *Bland Burges Papers*, ed. Hutton, pp. 122–5; *Greville Memoirs*, 1888, i. 63–4. H. Paton in *Kay*, i. 90–92. Kay etched a W.L. portrait of Lennox on his exchange, as a result

of the duel, into the 35th Regiment, then quartered in Edinburgh. Ibid., No. XXXIX; 'Collection', No. 118. See also Nos. 7532-5, 7542, 7573, 7594.

$8\frac{7}{8} \times 13\frac{1}{16}$  in.

### 7532 THE ROYAL DUEL.

*Pub. May 27 1789 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A representation (not caricatured) of the duel between the Duke of York and Lennox on Wimbledon Common on 26 May. Lennox (l.) fires at the Duke, who fires in the air. Above the Duke's head is written (in ink) 'Fire again Sir'. The two seconds stand beside their principals: Lord Winchilsea (l.) and Lord Rawdon (r.). In the distance is a man on horseback. Trees and grass form a background. See No. 7531, &c.

$9 \times 13\frac{1}{2}$  in.

### 7533 A SCENE ON TUESDAY THE 26TH OF MAY BETWEEN A PRINCE—AND—A POLTRON.

[Gillray.]

*Pub<sup>d</sup> May 27<sup>th</sup> 1789. by J. Aitken Castle Street Leicester Field.  
Price 1<sup>s</sup>/6—plain*

Engraving (coloured impression). A satirical representation of the duel between the Duke of York and Lennox. The Duke (l.), calm and dignified, fires his pistol in the air; Lennox (r.), his knees bending in obvious alarm, holds a pistol in each hand, saying, *I hope your H—gh—ss is satisfied now that I am a Man of Honor, by my firing thro' your hair? & that you will retract the opinion of my being a Coward.* The Duke, whose hat is on the ground, answers, *Satisfied? yes I am satisfied! that your whole race are a set of dastards!—& you may fire at me till the day of Judgment, e'er I will retract my opinion—or honor a Coward, by putting him out of the World!* The seconds stand behind their principals: Lord Raw—n, in profile to the r., a pistol in each hand, says, *Gunpowder is disgrac'd when used upon such reptiles! make them eat their own words, till they are choak'd, thats the way to quiet Charles's-bastard-brood* (cf. No. 7507); Lord Winc—l—a (r.), looking very frightened, holds an arsenal of pistols under his l. arm, a blunderbuss in his r. hand, saying, *Would that I had not meddl'd in the business, or, that I could get over to the other side.* All wear military uniform; Winchilsea was a Lord of the Bedchamber, Lennox Lt.-Col. in the Coldstream, the Duke's regiment. In the background stands an empty post-chaise.

Lennox fired and 'grazed the Duke's curl', the Duke did not fire, Lennox pressed him to do so, but he refused, saying he had had no intention of firing, but would not accede to Lennox's request 'that he should say he considered L<sup>t</sup> Col. Lenox as a man of honor and courage'. 'The seconds think it proper to add, that both parties behaved with the most perfect courage and intrepidity.' Authenticated and signed account published by the seconds. *London Chronicle*, 27 May 1789. The print reflects the unpopularity of the Duke of Richmond, often traduced as a coward, cf. Nos. 7389, 7554. For the duel see No. 7531, &c.

Grego, Gillray, p. 110. Reproduced, Paston, pl. clxxvi.

$8\frac{7}{8} \times 13\frac{3}{8}$  in.



**7534 A SCENE AFTER THE DUEL. OR THE SURGEON DRESS-  
ING THE DUKE'S WOUNDS.**

[Dent.]

*Pub<sup>d</sup> by W Dent May 29<sup>th</sup> 1789*

Engraving. The Duke of York is seated in a chair while a French hairdresser (r.) fixes a false curl to the side of his head, where the hair has been shot away. On the l. stand the Prince of Wales in profile to the r., Prince William, wearing a sailor's trousers and round hat, his arms folded, and, behind them, the tall Weltje. The Prince asks, *Why did you not have a pop at him;* the Duke answers, *I could not fire as the Colonel only discharged his Pistol in the HAir.* Prince William says, *My Eyes but I would have shivered him like a Biscuit.* Weltje exclaims, grinning, *By Cot he vos de Hero and vos honor to de German School.* The hairdresser, who is grotesquely thin, his hair in a long queue, says, *For all de head vos so deranged, I sal put on de false curl so very neat you sal appear as mush in Order as oder people, my Lor Duc.* On the floor are the Duke's hat and pistol and a number of hair-dressing implements. On a table (r.) is a large bag inscribed: *Friseur, Barber-Surgeon. Trapans Toupees, Sets broken Tails, and cures fractured Curls with ease and safty.*

In the upper l. corner of the design is a small representation of the duel, showing Lennox (l.) firing at the Duke, the ball removing his curl. The Duke aims but does not fire; Winchilsea, who appears to be blindfolded, says, *An Honourable Issue indeed.* In the centre behind the seconds is the hairdresser, saying, *Oh de Curse Ball vos take away de curl.*

See No. 7531, &c.

$6\frac{3}{8} \times 10\frac{1}{16}$  in.

**7535 THE COWARD,<sup>1</sup> COMFORTED,—OR—A SCENE IMME-  
DIATELY AFTER THE DUEL.**

[Gillray.]

*Pub<sup>d</sup> May 29<sup>th</sup> 1789 by J. Aitken, Castle Street Leicester Fields.  
Price 1<sup>sh</sup>/6. plain*

Engraving (coloured impression). Lennox leans back on a sofa, his pistol in his hand, looking up with a melancholy expression. A lady (l.) holds a smelling-bottle to his nose; the Duke of Richmond (r.), leaning on one end of the sofa, regards his nephew anxiously. Lennox says:

*I had been happy, if the Gen'ral Camp  
Foot-soldiers, all, had pull'd my Nose in private,  
So it had not been told; O, now for ever  
Farewell the Plumed Troops & the big War,  
The spirit-stirring Drum & the ear piercing fife,  
The Royal Banner & all quality,  
Pride, Pomp, & Circumstance of glorious War  
Farewell! Your Hero's reputations gone!*

The lady, Lady Charlotte Gordon (who married Lennox, see No. 7594), says: *O my dear shiv'ring L. . . x<sup>1</sup>! do compose yourself, for the sake of your dear Charlotte! Ah! that hot-blooded-fellow has fright'ned him into an Ague—come do take a sniff at your Charlotte's smelling-bottle, the Bonny Duchess*

<sup>1</sup> These words have been ostensibly obliterated by cross-hatching which leaves them legible and makes them conspicuous.

says that my smelling Bottle is a nice Thing to raise a Man's courage, I long for you to take hold of it, my dear L . . . x.<sup>1</sup> Richmond says, Don't fret yourself my dear Nephew,<sup>1</sup> you have behaved like a Man of Spirit & Honor;—your putting up with a public Insult when you could have resented it, shews your magnanimity! your pretending not to remember the words of the insult, shews your harmless disposition!—your Letters to the Club, your good-sense!—their being sent a week before the Duel, your want of malice! as it gave his Highness's friends an opportunity to secure him from your resentment, by putting you under arrest!—your firing first, proves your spirit!—your not waiting to be shot at, your discretion!—& your being satisfied with only attempting the life of the son of your \*\*\*\* proves your Loyalty, & generosity!—therefore, my dear Boy, take comfort, get the better of this Ague, which you are thrown into by pulling the trigger, &, if you are kick'd out of one Regiment, Nunkle will beg another for you, as a reward for your Gallantry & good-will to the house of Hanover!!!

Pitt (l.) looks round a door, saying, Heav'ns L . . . x.<sup>1</sup> what's the matter? I hope you've succeeded in lessening the number of my Plagues.

For the duel see No. 7531, &c. The Duke of York suspected Lady Charlotte, with Lennox and the Duke of Gordon, to have been three masks who insulted the Prince of Wales, this being a contributory cause of the duel. Greville, *Memoirs*, 1888, i. 63-4.

$8\frac{7}{8} \times 13\frac{1}{8}$  in.

### 7536 A MARE ON HORSE BACK OR THE CITY ST GEORGE.

[1 June 1789]

Engraving. *Rambler's Magazine*, vii. 163. The Lord Mayor (William Gill) riding in profile to the r. in the royal procession to St. Paul's on 23 Apr. His horse is led, but is kicking, and the Mayor, clutching the City Sword, leans forward on the animal's neck, his furred robes flying out behind. In the background several ranks of the City militia are indicated, with the heads on a stand of spectators (l.).

The text describes the Mayor ('a striking likeness') as riding one of Hughes's circus horses, after a course of riding lessons. See No. 7524, &c.

$4\frac{3}{16} \times 5\frac{15}{16}$  in.

B.M.L., P.C.

### 7537 HYDE-PARK;—SUNDAY,—OR—BOTH HEMISPHERES OF THE WORLD IN A SWEAT;

[Gillray.]

Price 1<sup>sh</sup>/6—Pub<sup>d</sup> June 1<sup>st</sup> 1789, by J Aitken, Castle Street Leicester Field.

Engraving (coloured impression). A cavalcade of ladies and gentlemen on horseback riding close together, the legs of the horses being cut off by the lower margin of the print. Beneath the title is etched:

"The World—and all the great "which it inherit"—was there—Equestrian motion, universal—we saw all—mark'd all!—the Duelist with one Curl, & the Fraternal, one degree higher, down to the intelligencers of the Low-Prints (who cast their eyes around, that witness'd huge affliction & dismay); all was splendid—who (& what dignity but contained in that monosyllable?) not

<sup>1</sup> These words have been ostensibly obliterated by cross-hatching which leaves them legible and makes them conspicuous.



*present?—Becky—was there!!—attraction spontaneous!—Old Quiz, cast a single glance!—“O the days when I was young!—one pang arose!—we view’d the field—captivating—beautiful—most beautiful!—but—Bunbury—where was Harry Bunbury?—we return’d—as (craving appetites of Cheapside satisfied) cent. p’ cent. Citiz:—Mans-merciers & Womens-merciers, were arriving, to inhale the clouded Air—Heat—Dust—Ibid—Ibidem.—*

Topham rides (l. to r.) in the foreground, enormously fat, looking through a quizzing-glass. Next him is a stout lady probably intended for ‘Becky’ (Mrs. Wells) though resembling Mrs. Fitzherbert; she wears a hat with a floating veil. Queensberry (l.) rides behind her, holding up a bunch of reins in his r. hand. The other persons mentioned, the Duke of York (the duellist, see No. 7531, &c.) and the Prince, are not depicted, unless a very stiff and erect officer (r.) is intended for the Duke. The shoulders of the ultra-fashionable Topham are sprinkled with powder, cf. No. 8190.<sup>1</sup>

A satire on Topham’s paper the *World*, and on its ‘fashionable intelligence’; it attracted attention by the whimsical style of the writing, and the high tone of superiority which it affected, characterizing the other daily papers as the ‘low prints . . .’. John Taylor, *Records of My Life*, 1832, ii. 292. See No. 7210, &c. For the theme of ‘cits’ going to the parks to gape at the fashionable crowd cf. No. 6344. For Hyde Park see Nos. 5925-7.

8½ × 12¾ in.

### 7538 [PITT.]

JS [f] [? Gillray.]

June 17. 1789 *Fores* N° 3 *Piccadilly*

Engraving. A caricature portrait of Pitt speaking in the House of Commons in profile to the r. In his r. hand is a document: *Regency Restrictions* (see No. 7488, &c.); his hat is under his l. arm, his l. hand is held out. He bends forward, his r. leg advanced.

An imitation, perhaps by Gillray, of the W.L. portraits of Sayers, cf. Nos. 7540, 7541.

6½ × 4 in., clipped.

### 7539 CHANCELLORS TAUGHT LAW, & BISHOPS DIVINITY

[? Collings.]

Published June 18 1789 by S W. *Fores* N° 23 *Piccadilly*

Engraving (coloured impression). Lord Stanhope (r.), as a schoolmaster, sits in an arm-chair in profile to the l., looking fiercely at Thurlow who stands, full face, holding an open book, *Statutes*. Stanhope, who holds a birch-rod, says, *Spell that again Sirrah or I’ll teach you Law with a vengeance*. On the back of his chair is a coronet with a fool’s cap, and the words *If I can*. Thurlow says, *L—A—W—Law!* In the background (l.) five bishops sit in a row on a bench against the wall holding open books. In the foreground (l.) is a wheelbarrow inscribed *Rubbish*, containing a mitre,

<sup>1</sup> Cf. T. Nicholls, *The New Insect*:

Twas I, to pleasure all beholders,  
First greas’d, and powder’d all the shoulders.  
*Public Advertiser*, 9 Oct. 1789.

a crosier, and documents inscribed *Homlies, Articles of the [Church], Canons*. A spade leans against it. On the wall is a picture of a man (Stanhope) plying a pickaxe against a partly demolished church; an empty wheelbarrow stands behind him.

A satire on the debate in the House of Lords on 9 June on Stanhope's Bill for relieving members of the Church of England from sundry penalties and disabilities, when the Bill was thrown out. Stanhope said 'he was determined to persevere, and if the right reverend bench would not suffer him to load away their rubbish by cart-fulls, he would endeavour to carry it off in wheel-barrows . . .' (cf. No. 7632). He also said, 'on another occasion I shall teach the noble and learned Lord [Thurlow] law, as I have this day taught the bench of bishops religion'. *Parl. Hist.* xxviii. 133. See Stanhope and Gooch, *Life of Charles Third Earl Stanhope*, 1914, pp. 82-5.  $8\frac{1}{4} \times 12\frac{7}{8}$  in.

### 7540 [LORD THURLOW.]

ƒ S ff [Gillray.]

*Pub<sup>d</sup> June 27<sup>th</sup> 1789. by ƒ. Aitken. Castle St<sup>e</sup> Leicester Fields*

Engraving (coloured impression). The Chancellor seated on the woolsack in profile to the r. staring fixedly. His legs are crossed and his hands are on his knees. Cf. *Probationary Odes*: 'Bend my black brows that keep the Peers in awe.' A companion print to No. 7541.

Grego, *Gillray*, pp. 109 (copy), 110.

Photograph,  $3\frac{3}{4} \times 2\frac{5}{8}$  in.

### 7541 [SHERIDAN.]

ƒ S ff [Gillray.]

*Publish'd 29<sup>th</sup> June. 1789 by ƒ Aitken Castle Street*

Engraving (coloured impression). A companion print to No. 7540. Sheridan stands in profile to the l., holding out a document inscribed *Charges against W: Hastings*. His l. fist is clenched, his hat is under his arm, and he stands as if speaking at Hastings's trial, with a fierce and fixed expression.

Sheridan took little part in the trial during May and June 1789 when the proceedings chiefly consisted of recriminations between Burke and Scott, cf. No. 7529. An imitation of the prints by Sayers of Francis and others, see Nos. 7290-4. Cf. No. 7538. For the signature cf. No. 7146.

$7\frac{1}{8} \times 4\frac{1}{2}$  in. (pl.)

### 7542 ESSAY ON DUELLING—ANGLICE DOING = HIM!

*Annibal Scratch fecit* [? Collings.]

*Published ƒuly 10 1789 by W Fores N 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A burlesqued duelling scene. In the centre stands Lennox, legs wide astride, his head turned in profile to the l.; he aims one pistol point-blank at the stomach of a man close to him, while he fires with his l. hand in the opposite direction, shoot-



ing off the curl of the Duke of York (r.), who has dropped his pistol, saying, *There goes the best half of my poor Head*. The Prince of Wales, who stands full face on the extreme r., holding blunderbusses, rapiers, and pistols, says, *Never mind your head I am your Corps de reserve*. Papers protrude from his coat-pocket inscribed *Challenge, Challenge*. At his feet is a letter: *To the D of R*. Behind the Duke of York and between him and Lennox stands Hanger, stripped to the waist, in the attitude of a pugilist, threatening Lennox; he says, *Bl—st my eyes I'll tip him Ward's damper in no time at all*. Lennox says, *A Man need the lives of a Cat for you all, but however gentlemen come on, as far as one poor life will go tis at your Master's service*. A second pair of pistols projects from his coat-pocket, a third pair lies on the ground at his feet. His victim, clutching his entrails, says, *A plague of both your Houses—I'm sped*. He wears a very long sword inscribed *Long & strong*; at his feet is an overturned inkpot and pen, and an open pamphlet inscribed *Letter to the K— by T S*; on this both he and Lennox have placed a foot. A fifth combatant stands on the l., threatening Lennox with a jagged sword inscribed *Invincible Toledo*. He says, *Sclaps & Tomowhawks—there I would have him & there again—& there damme! Whiz*. At his feet are two books: *Skirmishes in America by Yankee Doodle and Harris's List* [of Covent Garden Ladies]. He is probably Lt.-Col. Banastre Tarleton (whose boastful 'History of the Campaigns of 1780 and 1781 in the Southern Provinces of North America' was published in 1787). On the extreme l. stands Prince William, wearing naval uniform with cocked hat and trousers; he holds a sabre and a cat-o'-nine-tails. He says, looking to the r., *Shiver my topsails if I come athawrt him I give him a salt Ell for his supper*.

A satire on the political animosities underlying the duel between Lennox and the Duke of York, see No. 7531, &c. The wounded man is Theophilus Swift who published a pamphlet on the duel which led to a duel, 3 July, between Lennox and himself, in which he was wounded. Swift then issued 'A Letter to the King on the Conduct of Colonel Lennox'. *D.N.B.*

8½ × 23¾ in.

## 7543 A VIEW OF INDIA

*Pub<sup>d</sup> as the Act directs July 14 1789 by H Humphreys Old Bond St.*

A reissue of No. 6519, with the title erased, that given here is taken from the inscription on Fox's peep-show. The application is evidently to the trial of Hastings, cf. No. 7529.

## 7544 ROYAL<sup>1</sup> DIPPING.

Ʒ N 1789<sup>2</sup> [Nixon.]

*London, Pub<sup>d</sup> by Will<sup>m</sup> Holland, N<sup>o</sup> 50, Oxford Street July 15, 1789  
In Holland's Exhibition Rooms may be seen the largest Collection in  
Europe of Humorous Prints. Admittance, One Shilling.*

Engraving. The King, naked, is being dipped in the sea by a bathing-woman; he turns his head to the r. towards a band of musicians standing in the water above their knees and playing *God Save Great | George the King | Long live the King*. Four men (l. to r.) play the oboe, a nameless

<sup>1</sup> The letters OYA have been scored through.

<sup>2</sup> In reversed characters, illegible without a looking-glass.

instrument, French horn, and bassoon; two boys are shouting, one of whom (r.) bangs a salt-box. Immediately behind the King is the royal bathing machine with an attendant holding the King's shirt and looking down at the King in the water. Over the door are the royal arms. In the water a second bathing-woman and a man stand protectingly beside the King, while on the l. is a second man with a couple of disks (? corks) slung over his arm. Next the King's box is a second bathing-machine; the Queen and one of the princesses stand on its platform, watching the royal dipping. On the r. and against the sea-wall in the middle distance is a third bathing-machine, a nude bather is scrambling up its steps. In the background (r.) is the sea-wall backed by the esplanade and the houses behind it. On it are two men on horseback, each with a large bundle at his back: *News for the Oracle* and *News for the World*, indicating the numerous paragraphs and reports in the London newspapers on the King's visit to Weymouth. A crowd of small figures wave hats and crackers or squibs are being fired. The largest building is the *Assembly Room*. The houses end abruptly, and on the l. the background is a rural landscape with a signpost pointing to [Do]rchester and to Melcome. Beneath the title is etched:

*Of purest Air, and healing Waves we tell,  
Where, welcome Maid, Hygeia loves to dwell!*

F. Burney writes, 13 July: "Think but of the surprise of His Majesty, the first time of his bathing, he had no sooner popped his royal head under water than a band of music, concealed in a neighbouring machine, struck up "God save great George our King".' *Diary*. She writes of the exuberant loyalty of Weymouth, and also mentions the (incorrect) news in the *Oracle* (first issue 1 June 1789). For the *World* see No. 7210, &c.

9 $\frac{7}{16}$  × 16 $\frac{3}{8}$  in.

## 7545 BILLY'S GOUTY VISIT, OR A PEEP AT HAMMERSMITH.

[Dent.]

*Pub<sup>d</sup> by W Dent July 20<sup>th</sup> 1789*

Engraving (coloured impression). Pitt visits the quack de Louthembourg to be cured of his (supposed) unpopularity. He walks (l. to r.) with crutches, one gouty leg is swathed with bandages inscribed *Excise*; he is grotesquely thin. Two stout citizens, one on each side of him, are puffing clouds of smoke in his face inscribed *Sir R. Walpole's Legacy*. He says, *Dear Doctor relieve me from the Fumes of discontent—set me on my Legs and make a Man of me*. The fashionably dressed doctor stands in the centre of the room, in profile to the l., addressing Pitt, and pointing to an oval H.L. portrait of Chatham on the wall. He says, *I can Cure my poor Patients vidout trouble or expence—but to make de Man of you by Cot I could as soon animate de Canvas*. Chatham holds a paper inscribed *Magna Charta et libertas*; the frame is inscribed *Right Hon<sup>ble</sup> W<sup>m</sup> Pitt Earl of Chatham*. On a bench against the wall (l.) is a row of *Incurable Curables*: a man without a leg, a woman without arms, a man without a head and with only one arm, a man without arms, a man with half a head. Above their heads *Miracles never cease!!!* is inscribed within a triangle formed of the names of three notorious quacks: *Graham, Louthembourg, Katterfelto*. In front of these patients is a table on which is a book: *Medicine—Faith*, and a long scroll lying partly on the ground: *Cures by a Touch. A Maiden of*



*the Green Sickness—A Ditto of a nine months Dropsy—A Child without legs made to go—A Man without a Head made to comprehend—A Lawyer cured of a spotted fever—A Lady of a scarlet Fever—A Bishop of a Lethargy—An Alderman of craving—A Justice of Deafness—A Statesm[an] of Blindness &c &c.* Under the table-cloth is seen a pile of guineas; above this is a placard of the *Bottle Conjuror* (the bottle-imp issuing from his bottle), below which is inscribed *Loutherbourg Ex<sup>d</sup>*. On the wall (l.) is a placard: *Question to the Professor—Why not cure the Poor Blind if such a Blessing can be bestowed without Expence or Trouble?*

De Loutherbourg, who lived at Hammersmith Terrace, Chiswick, became a believer in Cagliostro and Mesmer, and, falling under the influence of Richard Brothers, he claimed the powers of prophecy and of curing diseases by prayer and faith. In 1789 a list of his cures was published by a believer, Mary Pratt. See Whitley, *Artists and their Friends in England*, 1928, ii. 354–6. Pitt brought in a Bill for transferring the tobacco duties from Customs to Excise, this was opposed (as Walpole's Excise Bill of 1733 had been) as tyrannical and unconstitutional, and was petitioned against by the manufacturers of tobacco, but the attempt to raise public clamour failed. *Parl. Hist.* xxix. 177 ff. (debates of 16 and 24 June); *Ann. Reg.*, 1789, pp. 154–8. For Graham and Katterfelto see *Catalogue*, vol. v. For the bottle-imp, the great hoax of the century, see Nos. 3022–7, and cf. No. 5245. For the tobacco excise see also Nos. 7551, 7554, 7563, 7625, 7634, 7640, 7670.

6 $\frac{3}{8}$  × 13 $\frac{1}{2}$  in.

**7546** FRANCE. BRITAIN  
FREEDOM. SLAVERY

[Gillray.]

*Pub<sup>d</sup> July 28<sup>th</sup> 1789. by J. Aitken Printseller N. 14. Castle Street  
Leicester Field.*

*Price 2<sup>s</sup>*

Engraving (coloured impression). A design in two compartments. On the l. the triumph of Necker in a land of 'Freedom', in the other that of Pitt in a land of 'Slavery'.

Necker (full face), seated in an armchair is carried on the shoulders of distinguished personages, who wave their hats. He holds in his r. hand the staff and cap of *Liberty*, in his l. a royal crown. He is stout and benevolent. Above his head floats a laurel wreath, irradiated, inscribed *Necker*, and adding a touch of absurdity. Under his feet are a chain and an instrument of torture resembling a harrow. The naval officer (l.) wearing a star, who holds one pole of the chair, is labelled *Orleans*; his companion, in regimentals, is probably Lafayette; both wave their hats. In the background is a cheering crowd and the massive but broken stone wall of the *Bastile*.

On the r. Pitt, lean and arrogant, stands in profile to the l. on a royal crown which bends under his weight (as in No. 7478). In his r. hand is a banner on which are instruments of torture: a harrow, shackles, and scourges; in his l. hand, which rests on his hip, are a headsman's axe and chains, the other ends of which are attached to persons who kneel humbly behind him, the most prominent of whom is the King. Other chains are attached to artisans, &c., who kneel abjectly before him. In the background are (l.) a gallows from which hang seven nooses, and (r.) a high scaffold

on which stands a headsman with an axe. From Pitt's pocket projects a large tobacco-pipe inscribed *Excise*.

On 12 July, when Necker's dismissal was discovered, wax busts of Necker and Orléans (by Curtz or 'Curtius') were carried in triumph through Paris, the populace shouting *chapeau bas* (pl. in *Gravures historiques* . . . 1789, copy in Print Room; de Vinck, No. 1507). When Necker returned in triumph to Paris, he was given an ovation. Mme de Staël, *Considérations sur la Rév. fr.*, 1818, i. 254-5. Gillray appears to combine both occasions. Necker had an inflated reputation in England as in France, cf. No. 7657 (1780). Pitt's arrogance, cf. Nos. 7479, 7936, &c., is contrasted with Necker's beneficence; his transference of his tobacco tax from customs to excise is identified with slavery, as in No. 7634. The first of many references to the fall of the Bastille, see No. 7550, &c. For the contrast between 'Freedom' and 'Slavery' cf. No. 8145.

Grego, *Gillray*, p. 113.

10 $\frac{1}{4}$  × 17 $\frac{1}{2}$  in.

### 7546 A SLAVERY FREEDOM

[Gillray.]

Engraving (coloured impression). A copy or the original of No. 7546, reversed. The hat and arm of Lafayette extend across the line between the two compartments.

10 $\frac{3}{16}$  × 14 $\frac{13}{16}$  in.

No. 7546 was copied in reverse in France in aquatint, each portion being a separate print:

*Constitution de la France*, de Vinck, No. 5783; Hennin, No. 10545. Necker's wreath is absent. Impression in Print Room. 6 $\frac{3}{4}$  × 5 $\frac{5}{8}$  in.

*Constitution d'Angleterre ou le triomphe du ministre Pitt foulant aux pieds la couronne d'Angleterre.*<sup>1</sup> Hennin, No. 10544.

### 7547 BAN-YAN DAY ON BOARD THE MAGNIFICENT; OR, PEASE PORRIDGE HOT FROM THE COPPERS!

[? J. Nixon.]

At N<sup>o</sup> 50 Oxford S<sup>t</sup> may be seen the largest Collection in Europe of Caricatures—Admitt<sup>ce</sup> 1 Shil<sup>ls</sup> London, Pub<sup>d</sup> by W<sup>m</sup> Holland, N<sup>o</sup> 50, Oxford S<sup>t</sup>, July 29, 1789

Engraving (coloured and uncoloured impressions). The King and three princesses are seated at a round dinner-table on the deck of a man-of-war. A large bowl is on the centre of the table, into which the ladies dip their spoons; a sailor, putting his hand on the King's shoulder, holds a spoon to his mouth. The King clutches a dish of *Cheese*. A sailor behind the King (r.) points to another sailor who stands at the top of a ladder leading up to the deck holding a bunch of turnips. Military bandsmen (r.) play a drum and a pipe; two negroes standing (l.) behind the princesses play, one a French horn, the other a bassoon. Beneath the title is etched: *On piping to dinner he ask'd what the Seamen din'd upon, he was answered it was Ban-yan day: then said he let me have some Pease hot from the Coppars.*

<sup>1</sup> Another French copy (etching), probably issued after the outbreak of war, is described in Volume VII.



*A Punch Bowl full were instantly served up. Tom Bowling had the honor of feeding the R——l Guests, who went away highly pleas'd with their nautical luncheon.*

On 18 July the King, with the Princesses Royal, Augusta, and Elizabeth, went on board the *Magnificent* from Weymouth, and took a cold collation in the cabin. *London Chronicle*, 21 July 1789. Mrs. Harcourt notes in her diary the frequent sea-expeditions of the royal party: 'The sailors delighted in the Princesses and said they would make capital wives for sailors and soldiers and other poor men.' *Diary*, Philobiblon Society, 1871-2. Cf. No. 7549. Banyan day is a sea-term for days on which no meat is allowed to sailors. Grose, *Dict. Vulg. Tongue*, 1796.

Similar in manner to No. 7544.

$8\frac{7}{8} \times 14\frac{1}{4}$  in.

## 7548 THE OFFERING TO LIBERTY.

[Gillray.]

Price 2<sup>sh</sup> plain—London Pub<sup>d</sup> Aug 3<sup>d</sup>, 1789, by J. Aitken N. 14 Castle Street Leicester Fields.

Engraving (coloured and uncoloured impressions). Liberty (r.) enthroned on the ruins of the *Bastile*, receives the acclamations of the French people who are headed by *A repentant Monarch*: Louis XVI, in royal robes, kneels on one knee at her feet, holding up to her his crown. A broken axe lies on the ground before him. Liberty, who is irradiated, holds the cap of *Libertas* on her staff; she extends her r. hand graciously to Louis, saying:

*Receive from Liberty your Crown again!  
And He that wears the Crown immortally  
Long guard it yours.*

She is *The Goddess of the Noble Mind*. Behind the King walk together *Orleans*, and *Necker*, inscribed respectively *Honor*, & *Virtue*. The latter holds out as offerings to Liberty a purse and a flaming heart. *Orléans* holds out his sword and a chain to which are attached five prisoners who walk behind him. The first is a stout woman wearing a crown or tiara to which is attached a veil. She advances defiantly, her r. fist clenched, putting to her mouth a bottle of *Rhenish*; she is *Messalina*, a travesty of Marie Antoinette. Behind her, terrorstruck, walk two men with coins dropping from their over-full pockets followed by two women weeping, one fat with a pouch bulging with coins, the other thin. These four, whose wrists like that of 'Messalina' are chained, are *Pests of France & Britain German-Toad-eaters—and—German Counsellors*. Behind them marches *La Fayette*, *General of a free People*; he holds in both hands a banner with a fleur-de-lys device inscribed *Libertas*. Behind and on the extreme l. march serried ranks of the *National Guard* carrying muskets with fixed bayonets. They are *Free Citizens or Extirpators of Tyranny*. In the background, behind the procession, an immense crowd is indicated; they wave their arms and their hats in wild enthusiasm.

This and No. 7546 illustrate the first reactions in England to news of the fall of the Bastille. The allusion to 'German toad-eaters', &c., as a pest of England indicates Mrs. Schwellenberg, cf. No. 7906. See No. 7550, &c.

Grego, Gillray, p. 113.

$8\frac{3}{4} \times 23\frac{7}{16}$  in.

**7549 A FRESH BREEZE.**

[Rowlandson.]

*Pub<sup>d</sup> Aug<sup>s</sup> 4. 1789 by S.W. Fores N<sup>o</sup> 3. Piccadilly*

Engraving. The royal party on board a vessel which, though the sail is inscribed *Southampton Frigate*, resembles a fishing-vessel. They are seated in the stern in the worst throes of sea-sickness: the King (centre), his hat tied on with a handkerchief, clasps his stomach. One of the princesses, holding a smelling-bottle, supports the Queen. The helmsman is impeded by a fat lady who drinks from a bottle. A princess (l.) droops despairingly, another (r.) appeals to Heaven for mercy. A sailor (l.) carries off a bucket, holding his nose. Below the deck appear the heads of two beef-eaters, vomiting.

During their visit to Weymouth the royal party made many sea-trips on the *Southampton* frigate, the details of which appeared in the Press. On 20 July the frigate put to sea on a rough day; the Queen was very sea-sick, but the King and Princesses 'experienced little or no inconvenience'. *Ann. Reg.*, p. 263. Cf. No. 7547, 7556.

Grego, *Rowlandson*, i. 258-9.

$9\frac{7}{8} \times 14\frac{3}{8}$  in.

**7550 LA CHUTE DU DESPOTISME. THE DOWNFALL OF DESPOTISM.**

[? H. W.]

*London Pub<sup>d</sup> by Will<sup>m</sup> Holland N<sup>o</sup> 50, Oxford Street August 14, 1789*  
*In Hollands Exhibition Rooms may be seen the largest Collection in*  
*Europe of Humourous Prints Admittance One Shilling.*

*Lately Pub<sup>d</sup> by W Holland—The Princes Bow Meeting an old Friend*  
*with a new Face. English Slavery. 13-6 each, Col<sup>d</sup> Old Maids at a*  
*Cats Funeral 6-0, Procession to St Paul's 6-0 Beauties of Fashion*  
*7-0 R——l Dippers at Weymouth 3-0 Sale of English Beauties 6.0.*

Engraving (coloured and uncoloured impressions). A symbolical representation of the fall of the Bastille. The inscriptions, in incorrect French, are translated beneath the design, here given in brackets. On the r. is a portion of the building, still intact, with a lowered drawbridge on which stand two emaciated prisoners with long beards and talons for nails clad only in scanty draperies. They address Orléans, who stands, with extended arms, saying, *\*Regardez Mes amis les effet louables [sic] d'aristocracie!* (*\*Behold, my friends, the lamentable effects of Aristocracy*). A prisoner exclaims, clasping his hands, *†Oh! Quel luminaire glorieux!* (*†Hail, thou glorious luminary!*). On the roof sits Liberty with the staff and cap of *Libertas*, on a circular pedestal inscribed *Montesquieu, Raynal, Voltaire, Rousseau*. At her feet stand an officer and a civilian displaying Liberty to those below; they are presumably Lafayette and Necker. All three are irradiated. On the ground below, Louis XVI kneels in profile to the l. with his back to the Bastille, facing with clasped hands the Comte d'Artois and Marie-Antoinette enclosed in a setting sun (of tyranny), which sinks below the level of the ground; round its disk are instruments of torture: chains, scourges, an axe, a wheel, a harrow. Artois, stamping and clasping his forehead in despair,



exclaims, \**Helas! Artois miserable Q'un Sortie est le tion!* (\**Miserable Artois, what an exit's thine.*) The Queen says to Louis, †*Renvoyez vos troupes au plus vit nous avons perdu* (†*Send back your Troops—all is over*). Behind the King the attackers of the Bastille, all in regimentals, with a flag inscribed *Libertas*, are fighting at close quarters with the garrison; muskets are being fired and sabres used.

The print well represents the attitude towards the fall of the Bastille which (in France and abroad) became a symbol of the aspirations of the Revolution. For prints relating to it see de Vinck, Nos. 1533–1722. The facts had little relation to the symbolism: the governor surrendered on a promise of safety for himself and the small garrison, but was murdered. What little fighting was done was by deserters from the *Gardes Français*. See Flammermont, *La Journée du 14 Juillet 1789*, 1892; C. D. Hazen, *The French Revolution*, 1932, Chap. IX. For the seven prisoners cf. de Vinck, No. 1628. One of the aged prisoners depicted is probably J. F. X. Whyte, known as Count Whyte de Melville, b. Dublin 1730, transferred 15 July 1789 to the asylum at Charenton. Alger, *Englishmen in the French Revolution*, 1889, pp. 10, 333. See also Nos. 7160, 7546, 7548, 7558, 7561, 7634, 7665, 7678, 7685.

Similar in manner to Nos. 7554, 7632.

16 $\frac{5}{8}$  × 20 $\frac{3}{4}$  in.

## 7551 A JOURNEY TO YORK.

### A JOURNEY TO WEYMOUTH.

[c. August 1789]

Engraving. A design in two compartments, one above the other, contrasting the reception of the Prince of Wales in York with the (imaginary) reception of Pitt on a visit to the King at Weymouth.

[1] The Prince's travelling chaise is being dragged (r. to l.) through the streets by an enthusiastic crowd. The Prince and a companion are seen within the chaise, on the door are the Prince's feathers and *G.P.* On the l. the corporation in their robes wait to receive the Prince, the mayor indicated by his chain; one man holds the civic mace, another a flag inscribed *Long Live Britannia's future hope*. One of the crowd waves a Union flag inscribed *The Prince & old England for ever*. Behind the chaise the crowd is headed by a man holding a large flag inscribed:

*Success to the Howards*

— *Russells*

— *Percies*<sup>1</sup>

— *Cavendishes*

— *Benticks*

— *Spencers*

*and Earl Fitzwilliam*

The horses from the chaise, one ridden by a postilion, are led by the cheering crowd.

The Prince's visit to York was the occasion of a Whig demonstration. He arrived at York race-ground on 24 Aug. in Earl Fitzwilliam's carriage, from which the horses had been taken: 'they were drawn in by the populace with great *éclat*', *London Chronicle*, 27 Aug. On 25 Aug. the Corpora-

<sup>1</sup> Hugh Percy, Duke of Northumberland, at first a supporter of Pitt, took the Foxite side in the Regency crisis (as one of the 'armed neutrality') and was offered office by Fox. *D.N.B.* The other names are those of Whig families except for Frederick Howard, Earl of Carlisle, a supporter of the Coalition who, though a friend of Fox, had been in North's ministry.

tion (Mayor T. Hartley) presented him with the freedom of the City and with an address praising his conduct during the Regency crisis (see No. 7377, &c.). Ibid., 29 Aug.; Huish, *Memoirs of George IV*, 1831, i. 240-2.  $4\frac{1}{2} \times 12\frac{1}{4}$  in.

[2] Pitt's carriage, driving headlong (l. to r.), is attacked by an angry crowd with axes; one horse falls to the ground; a bystander, pointing at Pitt, who leans in terror from the carriage, says, *The Ax ought to be differently employed, he borrows two Millions, to pay off one—Damn his Finance and Excise*. A company of firemen (l.) direct a hose upon Pitt's head; two women empty chamber-pots upon him from a window. A woman shouts to them *That's right my Girls shower your blessings on him He will by & by excise all he dislikes about You*. On the extreme r. a gallows bestrides the road, a noose hanging from it; a man on its cross-bar exclaims: *Bring him to me & I'll pay off the National debt This is what the Country owes him*. Men stand below with pikes. In the background (l.) is the sea with a ship at anchor (partly concealed by buildings); her Union flag is lowered.

Pitt is attacked for his chastity, for his excise, see No. 7545, &c., and for the Sinking Fund which was established in 1786, see Nos. 6915, 6960, 7135, 7175, 7842, 7871. See Rose, *Pitt and National Revival*, pp. 188-95. Pitt visited the King at Weymouth on Cabinet business in August. *Hist. MSS. Comm., Dropmore Papers*, i. 488-9.

$4\frac{1}{2} \times 12\frac{1}{4}$  in.

## 7552 THE FREEMEN TRIUMPHANT, OR THE MARE FOAL'D OF HER FOLLY,

[? I. Cruikshank.]

*London pub<sup>d</sup> August 18 by S W Fores No 3 Piccadilly*

Engraving (coloured impression). A procession (r. to l.) of the Corporation of Rochester with asses' heads, followed by indignant fellow townsmen. The names are etched beneath as in No. 7521. The *Mare*, probably the Mayor (Mathews), walks first, braying, and so *I'm done o-o. over over*; from his pockets hang papers inscribed *1 Fine—£100 2—£100* (reversed). A little boy runs in front of him holding a *wig*. Next comes *Th—m—n* (Alderman Thompson), sniffing at a phial, and saying *I'm sick, I'm sick*. *Sp—ce* (Alderman Spence), very stout, says, *so our belly's must pinch to pay for this*. *N—c ls—n* (Alderman Nicholson) says *o that we had Consulted the recorder*. The next three walk on the prostrate body of *Fr—n—s*, who lies face downwards, saying, *I wish I had not been gossiping*: the first, *D—ne*, says, *I'll deny bellonging to them*; the second, *F—rd*, leaning on his stick, says, *Lord how tired I am, nothing but small beer now*; the third, *G—t—s*, clutching a document, says, *I wish I had known Better and shewn the book*; from his pocket protrudes a paper inscribed *Copy of the Fines* (reversed). Behind this man, the last of the ass-headed Corporation, is a signpost pointing (l.) to *Rocsheter* [sic] and (r.) to *Maidstone*. A sailor wearing trousers inscribed *B—ckm—st—r* says *produce your account*. Behind him *Plumber* says *wheres half the money Collected in the frost for the poor*. *R—b—ns—on* says *I am resolv'd to probe this sore to the bottom to amputate all the Ifected parts and thoroly to purge of all Latent Diseases of the Corporation*; the surgical saws and instruments under his arm show that he is a surgeon. On the extreme r. is a man wearing an apron (*a Snider*) and hold-



ing up a pair of shears, who says, *Il send them to hell*. He is followed by a ballad-singer (*a Chanter*) with a broadside inscribed *At Maidstone assizes*; she cries, *Downfall of the Mar* [Mayor] *and Mules*. Behind them is a boy.

The details are obscure, but it is clear that proceedings for embezzlement of City funds had been taken against the Rochester Corporation. See also No. 7521, in which some of the same persons appear, and of which this appears to be an imitation.

$6\frac{7}{8} \times 22\frac{1}{2}$  in.

## 7553 LES SACREIFICES FORCES

[? I. Cruikshank.]

*Pub Aug<sup>t</sup> 19 1789 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A satire on the sitting of the States-General on the night of Aug. 4-5. Marie Antoinette stands at an anvil on which she is breaking the crown, her hammer raised to strike; piles of plate and jewels, with a star of the order of St. Louis, lie at her feet. Beside her the little Dauphin sits on the ground wearing an enormous cocked hat in which is a tricolour cockade. He holds a broken sceptre, and says, with one hand to his eye as if weeping, *qu'on me laisse au moins ce Joujou*. The Queen says, *et a moi trois petits Soupers, par Semaine*. Behind her a grinning demon blows with bellows a fire in which a piece of plate is being melted. Behind them is the hooded chimney of a smithy. On the r. Louis XVI turns the screw of a stamping-machine as if making buttons, piles of which lie at his feet. He says, *Je Sacrifierai tout, pourvu que la Chasse me reste et quelques morceaux de Fer pour les tems de pluie*.

Behind, a file of three men enters through a door; they carry on their heads piles of plate which they are taking to the smithy. Their leader is an aristocrat, hat in hand; the other two are members of the clergy; the last says *Stop Thief*, looking to the r., towards two men with large money-bags standing in a second doorway; one of these says to the other *Emportez Vite, . . . à Turin et en Passant le feu à tous les Moulins*. He is surreptitiously taking money-bags from a cupboard inscribed *Cabinet de Largent pour La Nation*; some of the bags are inscribed *Maison de Ville*.

A satire on the surrender of feudal privileges on Aug. 4 and on the first emigration, after the fall of the Bastille, when the Comte d'Artois (probably represented here) and others of his party went into exile. E. Daudet, *Hist. de l'Émigration*, 1904, i, Chap. 1. Louis XVI was noted for his devotion to mechanical occupations and to hunting, to the detriment of state affairs. Perhaps intended for circulation in France. Similar in character to No. 7376.

$9\frac{7}{16} \times 15\frac{1}{4}$  in.

## 7554 A POLITICAL ACADEMY.

*H W*

*Pub<sup>d</sup> the 3<sup>d</sup> of the 9<sup>th</sup> Moon in Utopia, and Republished by W<sup>m</sup> Holland, N<sup>o</sup> 50, Oxford Street, London*

*In Holland's Exhibition Rooms may be seen all the French Caricatures, with the largest Collection in Europe of Humorous Prints. Admit<sup>e</sup> One Shil<sup>s</sup>.*

Engraving. Ministers execute a high jump on the stage of a theatre under the direction of a dwarf who stands on a high platform to which a ladder

gives access. The scene is viewed from the back of the stage, which probably resembles that of Astley's Amphitheatre; behind a parapet are several rows of spectators. On the r., above the stage, is the royal box in which the King and Queen are seated; two ladies and two gentlemen stand behind them. A stout lady and two men in court-dress watch the performance from the back of the stage beneath the box. There are three jumps becoming progressively higher from l. to r. Pitt, in leaping the highest, falls headlong to the ground. Behind him Thurlow, in his Chancellor's robes and holding the mace in both hands, soars triumphantly above the second. The Duke of Richmond (l.) runs towards the lowest jump. The edge of a draped stage-curtain forms the upper part of the design. Beneath it are inscriptions on three placards forming a species of triptych; in the centre:

*Rules and Orders.*

- 1 *No gentleman to attempt the prime ministers leap, except he promises to introduce a general Excise.*
- 2<sup>d</sup> *No gentleman to attempt the Lord Chancellors leap—except he can swear with a good grace*
- 3<sup>d</sup> *No gentleman to attempt the Master of the Ordinance's leap except he disparises the Navy and hates the smell of gunpowder.*
- 4 *No gentleman to leap without Breeches except from the North*
- 5 *No gentleman to kick another on the Breech whilst leaping.*
- 6 *Should any gentleman from the East wish to attempt a leap it is requird that he should possess a great number of Diamonds!*

On the l. is inscribed:

*The Sieur Jablanouski takes this Public method to express his Thanks to the E. of Ch—t—ld for haveing introduced the Saltatorian Art into the Ancient Kingdom of Utopia.*

On the r. is inscribed:

*It haveing been found impossible to convince a certain number of gentlemen distinguish'd by their attachment to the Heir apparent to the Crown of Utopia of the Efficacy & absolute Necessity of the Sieur instructions, they are on that account to be for ever excluded from this Academy.*

Beneath the title is etched:

*The Sieur Jablanouski, just arrived from Lilliput, where he has had the honour to instruct the Prime M——, the Lord High C——, and all the first Political Characters of that truly great and renowned Empire—now offers his service to the Nobility and others who are desirous of distinguishing themselves at the illustrious Court of Utopia.—It has long been the mistaken notion at this Court, that Virtue, highly cultivated Understanding, Integrity, and Honour, were the proper requisites for Gentlemen who wished to become Ministers, Chancellors, Secretaries of S——, &c &c.—The Sieur Jablanouski, therefore, from well authenticated facts, undertakes to prove, that none of the above qualities are at all necessary; and that if Gentlemen Candidates are only endow'd with a moderate pliability of the back bone! he will assure them that a very little practice in the method which he teaches, will enable them to vault into Pensions, Places, and Preferments, over the heads of all other Candidates who puzzle their brains for the good of the state in the old way.*

A comprehensive attack on the Ministry: for their attitude to the Regency, see No. 7377, &c.; for Pitt's transference of the duty on tobacco from customs to excise, see No. 7545, &c.; for Richmond's plan of fortifica-



tions, see No. 6921, &c., and supposed cowardice, see No. 7533, &c.; for the alleged corrupt support of Warren Hastings, see No. 6966, &c. For Thurlow's oaths cf. No. 7320. A parody of the advertisements of Boruwlaski, the Polish Dwarf, see No. 7065.

$9\frac{1}{4} \times 14\frac{7}{8}$  in.

# 7555 LORD MOUNT SKINFLINT'S DINNER.

[? H. W.]

*London Pub<sup>d</sup> by W Holland, N<sup>o</sup> 50 Oxford Street Sep<sup>r</sup> 23 1789.*

*In Holland's Exhibition Rooms may be seen the largest Collection in Europe of Humorous Prints. Admittance One Shilling.*

Engraving (coloured impression). Three naval officers stand outside the iron gates of Mount Edgcumbe (Plymouth). A military officer (l.) has just closed the gates, pinching between them the nose of one of the naval officers. Within the gates, on a circular drive leading to the house, is a procession of menservants carrying large covered dishes. The gates are by the water-side, two men in a boat with a sail lie alongside the path, to which a plank has been placed. They watch the excluded officers whose attitudes express surprise and indignation.

On 21 Aug. 1789 the royal party was escorted by a naval procession to dine at Mount Edgcumbe, where the officers also expected to dine, but were not invited. Fanny Burney records 'the rage of the sea-captains on being disappointed . . .' *Diary*, 24 Aug. 1789. Viscount Mount-Edgcumbe, who is probably the officer closing the gates (he had the rank of admiral), was created earl on 31 Aug. 1789. Cf. No. 7556.

$8\frac{1}{2} \times 13\frac{1}{16}$  in.

# 7556 THE HIGH ROAD TO PREFERMENT.

[? H. W.]

*London Pub: by W Holland N<sup>o</sup> 50 Oxford Street. Sep<sup>r</sup> 26. 1789.*

*In Hollands Exhibition Rooms may be seen the largest Collection in Europe of Humorous Prints and Drawings Admittance one Shilling.*

*Just Pub<sup>d</sup> Lord Mount Skinflints Dinner Scotch Wedding—Journey to Weymouth and Journey to York—R——l Dipping, &c. &c.*

Engraving (coloured impression). A scene on the quarter-deck of a frigate: the King (l.) and the Queen (r.) hold a rope over which a gentleman is leaping with an expression of grim determination. Four men, one wearing a ribbon, stand behind the King; two princesses and an elderly lady behind the Queen. Beside her is a gentleman who urges on the candidate for preferment. A grinning sailor (r.) stands at the top of the companion ladder leading to the deck. An awning covers the deck. In the background is the sea and (r.) the adjacent coast.

A satire on the sea-trips taken by the royal family during their visit to Weymouth (usually in the *Southampton* frigate), cf. Nos. 7547, 7549. See *Ann. Reg.*, 1789, pp. 261-6. Also (probably), on the four promotions in the peerage of 18 Aug., one being that of Mount-Edgcumbe, see No. 7555. *Ibid.*, p. 240.

$9\frac{5}{8} \times 13\frac{1}{2}$  in.

## 7557 ST GEORGE &amp; THE DRAGON &amp; MADLLE RIPOSTING.

[? I. Cruikshank.]

*London Publ<sup>d</sup> Oct<sup>r</sup> 12 1789 by S Fores No 3 Piccadilly*

Engraving (coloured impression). A boxing scene (two couples): the Prince of Wales and Hanger are worsted by d'Eon and St. George. In the foreground (r.) Hanger staggers backwards under the attack of St. George; his hat and bludgeon are on the ground beside him. St. George says, *Now in de Mouth, den in de Eye, & den where you like*. Behind and on the l. the Prince stands limply in front of an arched doorway. The Chevalier d'Eon, in profile to the l., faces the Prince with clenched fists. His dress and attitude recall the print of the famous fencing-match at Carlton House on 9 Apr. 1787,<sup>1</sup> though he is in the position of a boxer, not of a fencer. He wears a frilled muslin cap and fichu, with ruffled elbow sleeves as in that print; he says *vill you have de toder Stroke*. The Prince, putting his r. hand to his eye, says, *no no I find I cant Stand up to yow now I'm done, Oh! my Eye*. His feathered hat is at his feet. Behind him is the curving baluster of a descending staircase. On the wall is the inscription: *Gentlemen and Ladies Taught the polite Arts of Boxing, Fencing &c &c by — George & — D'Eon*. On the l. hang two crossed foils with a pair of fencing-masks. On the r. is a picture of St. George in classical draperies riding down an ass which he transfixes with his spear.

Perhaps a satire on the discomfiture of the Prince by the King's recovery and the withdrawal of the Regency Bill. See No. 7509, &c. For d'Eon see *Catalogue*, vol. v.

Reproduced, Paston, pl. cxxxvii.

9 $\frac{1}{8}$  × 13 $\frac{13}{16}$  in.

## 7558 THE IRON-MASK

*London Publishd Oct<sup>r</sup> 17. 1789 by Will<sup>m</sup> Maynard St. Martins Court Leicesterfields*

Engraving. A large building is in flames, to the delight of a cheering mob with pikes; but the portion of it in the foreground, a heavy gate (r.) inscribed *Logements pour des Heretiques*, is intact. Before it stands a stout monk displaying to a group of well-dressed men a grotesque mask, too large to fit a human face. Heavy chains are draped across the gateway. The spectators look at it with alarm; some are running away. Flames and smoke issue from the burning building which is inscribed *Vive le feu*. Beneath the design is etched:

*A dungeon horrible on all sides round  
one great furnace flam'd yet from those flames  
No light but rather darkness visible  
Served only to discover sights of woe! Milton*

The taking of the Bastille, see No. 7550, &c., naturally revived interest in the Man in the Iron Mask (d. 1703) and it was reported that his body, still masked, had been found chained in a dungeon. Cf. the opera, *Island of St. Marguerite*, by the Hon. John St. John, based on Voltaire's account

<sup>1</sup> Reproduced, Angelo, *Reminiscences*, 1904, ii. 46; attributed to Picot after Robineau. Attributed by Wright and Evans to Gillray, and reprinted in Bohn's *Gillray*, 1851 (No. 375).



of the Man in the Iron Mask, in which the Temple of Liberty rises from the ruins of the castle. Drury Lane, 13 Nov. 1789. Genest, vi. 586. Cf. also Blake's poem, *The French Revolution* (1791).

$9\frac{3}{8} \times 10\frac{1}{4}$  in.

# 7559 SERGENT RECRUTEUR.

[Rowlandson.]

*Pub<sup>d</sup> Oct 24<sup>th</sup> 1789 by S.W. Fores N<sup>o</sup> 3 Piccadilly*

*Fores's Museum is now Opened Admit. I shill the largest Colletion in the Kingdom.*

Engraving (coloured and uncoloured impression). The Duc d'Orléans as a recruiting sergeant addresses a group of Billingsgate fish-wives who treat him with contempt and ridicule. He wears a frogged tunic and a fur cape; a scarf across his shoulder is inscribed *Vive la liberté*. In his l. hand he holds a long pike. Beside him is a grotesque drummer, the Frenchman of caricature, who beats his drum with a ferocious scowl at the fish-wives. A young woman behind him on the extreme r. holds up his long, stiffened queue and displays it to a companion. The fish-wives are ugly old women, with one comely younger one; they are drawn with great freedom and expressiveness, and are typical of insular insolence. One sits on the ground beside two baskets of fish, one filled with writhing eels. Five stand behind her, one (l.) smoking a pipe clenches her fists; another (r.) pours out a glass of gin. Behind (r.) are the columns of Billingsgate market, inscribed *Billingsgate*, and (l.) sails and rigging. Above the design is etched *Serjeant Kite* [from Farquhar's *Recruiting Officer*].

Orléans incurred great unpopularity for his supposed instigation of the attack on Versailles, see No. 7668, &c. He left France hurriedly, 14 Oct. 1789, on a fictitious mission to England given him by Louis XVI at the request of Lafayette. His visit was the occasion of many squibs, e.g. *Nouvelles de Londres* [1789]. See also de Vinck, No. 5785; Challamel, i. 66-7.

Grego, *Rowlandson*, i. 252-3.

$9\frac{3}{8} \times 15\frac{1}{4}$  in.

# 7560 LE ROI ESCLAVE OU LES SUJETS ROIS FEMALE PATRIOTISM

[? I. Cruikshank.]

*Pub Oct 31 1789 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving. The King, Queen, and Dauphin of France are driven (r. to l.) by a procession of women from Versailles to Paris. On the extreme l. Marie-Antoinette walks between the little Dauphin, whose l. hand she holds, and Louis XVI, who raises his l. arm and looks behind him, exclaiming, *oh ma femme qu'avez vous fait*. The Queen says *oh mon cher pour cette fois le C—— a emporté la tete*. The child wears a large cocked hat and a ribbon inscribed *quam dolendo*; he says *Mon père étoit pot ma mère étoit brocey (?) et ne pouvoit etre autrement*. Beside them is a signpost, pointing (r.) *To Versailles* and (l.) *To Paris* (reversed).

Behind them is a cannon pushed by a band of women carrying muskets with fixed bayonets, and with cartouche boxes slung across their shoulders. A woman of meretricious appearance sits astride the cannon, holding a

long sharp spit with which she threatens the King. The women say: *Nous savons aussi* [sic] *bien que les Canoniers mettre le feu au canon; tuez les, tuez les tous* and (twice) *Vive la Nation*. Behind this band walks a woman carrying a man's head on a pike; she turns to say to Lafayette who marches behind her: *si vous êtes traître on vous traitera ainsi*. He is more caricatured than the other figures, his thin legs are in large jack-boots; he puts his hand on his breast with a rhetorical gesture. Beside him, on the ground, are frogs. The next band of women, also with muskets, has a banner inscribed *District des cordeliers*; it is headed by a woman wearing a long sword and holding a rope. Some of them, one wearing a large sabre, drag a covered wagon in which are sacks of corn. They say, *Dieu soit Loué nous ne manquerons plus! nous avons notre Boulanger et la Bouchere et la petit mitron avec nous oh vous ne vous echaperez* [sic] *plus*. They have a flag inscribed *Vive la Nation*. Behind is a crowd of women and a lamp-post with two arms from which hang five bodies. Behind the centre of the procession is a body of soldiers evidently intended for the National Guard. In the foreground on the extreme r. stands a little demon wearing a large cocked hat; he blows a trumpet, saying, *chacun y trouve son avantage* (probably an allusion to the supposed intrigue of Orléans, see No. 7559).

A satire on the removal of the King and royal family from Versailles to Paris on 6 Oct. 1789. One of the more prominent women must be Théroigne de Méricourt. See Challamel, i. 62-8; Hazen, *The French Revolution*, 1932, chap. xii, and Nos. 7668, 7691. For French prints on the days of 5 and 6 Oct. see de Vinck, ii. 421 ff.

De Vinck, No. 3002.

7 × 28 in.

## 7561 AN AMPHITHEATRICAL ATTACK ON THE BASTILLE.

*Collings del. Etch<sup>d</sup> by Barlow*

*Publish'd as the Act directs, by Bentley & C<sup>o</sup> Nov<sup>r</sup> 1<sup>st</sup> 1789.*

Engraving. From the *Attic Miscellany*, i. 41. A stage representation of the fall of the Bastille. At the back of the stage is the gate of a fortress flanked by pinnacled turrets, each with a cock on the summit. Next it is a flimsy timber drawbridge inscribed *This is a Drawbridge*. In front of the gate and behind a low battlement stands the governor (de Launay), a flag inscribed *France* over his shoulder, but holding out a cloth inscribed *D—n You what do you want*. In the foreground are the assailants of the Bastille with muskets, some in regimentals with cocked hats and long pigtail queues. One man in back view, striking an attitude, fires with his cane a toy cannon. They have a *Standard of Liberty* of makeshift appearance. There are eight men on the r. and two on the extreme l., one of whom holds up a cloth inscribed *No Bastille*. On the front of the stage is a paper: *Mr Centaur can assure the publick since his return from Paris* [engraved above Dublin, which has been struck out] *that this here Bastille is the most exactest of any of the Bastilles existin*. The actors are out of proportion to the scenery which is on a very small scale. A festooned curtain hangs above the heads of the actors.

A satire on the much advertised and rival performances during the autumn of 1789 at Astley's Amphitheatre and at Hughes's Royal Circus in St. George's Fields: e.g. Astley advertised 28 and 29 Oct. as the two



last days of 'the popular and much admired performances'. 'The Bastille and the head of the Governor together with that of the Prevot des Marchands; . . . the real military proceedings of the armed citizens during the three hours siege of the Bastille . . .' in six scenes. *Morning Post*, 28 Oct. 1789. For the fall of the Bastille see No. 7550, &c.

Part of this plate was reissued in the *Carlton House Magazine*, June 1794, see *Catalogue*, vii.

$6\frac{5}{8} \times 8\frac{13}{16}$  in.

**7562** EPISCOPAL DELIGHT A SCENE NEAR OATLANDS, OR  
THE BABES IN THE WOOD WITH RAWHEADON—BLOODY  
BONES.

IC [Cruikshank.]

London *Pub<sup>d</sup>* by W Fores N<sup>o</sup> 3 Piccadilly Nov<sup>r</sup> 13—1789

Engraving (coloured impression). A lady, partly hidden by a sheaf of corn, reclines against a tree. The Duke of York, wearing regimentals and a mitre, prods her with the end of his crozier. She holds an open book inscribed *Monody on the Death of the D—— of R——d* [Rutland]. In the middle distance and on the extreme l. a military officer stands on guard holding a sword and pistol: he says, *I am allways ready to Pimp or Bully*.

The lady appears to be the Duchess of Rutland, the officer on guard Lord Rawdon. The Duke of York was Bishop of Osnaburg and had recently bought Oatlands. Cf. No. 7633.

$8\frac{3}{8} \times 13$  in.

**7563** THE MINISTER DIVING INTO THE SECRETS OF THE  
TOBACCO TRADE.

[Dent.]

*Pub<sup>d</sup>* by W Dent Nov: 14<sup>th</sup> 1789

Engraving (coloured impression). Pitt is in the upper part or hopper of a *Snuff Mill*; an artisan (l.) turns the handle and from its spout emerge Pitt's legs, inscribed *Popularity*, broken in fragments. His hair stands on end, and he screams, holding up his arms; his body is inscribed *Tobacco Bill*. Various persons connected with the tobacco trade attack and insult him. On each side stands a stout citizen puffing smoke at him from a long pipe; an artisan (r.) with a shovel throws snuff at him from a basket inscribed *Snuff*. An artisan (l.) belabours him with a club (or stick of tobacco), saying, *Here's a bit of Pig-tail for you, Master Billy derry down, down, derry down*. A fat man stands in the foreground (l.) holding a frothing quart-pot inscribed *True man's Entire*, and a paper inscribed *License 5<sup>s</sup> Trial without Jury open to excise Officers &c.*; he says to the man with the 'Pig-tail': *That's right give the poor Devil his due*. Behind him and on the extreme l. is a grinning profile. On the r. an artisan belabours Pitt with a rod made of tobacco leaves, saying, *You must be prying into our secrets, must you? take that for it—you Puppy—*. Another in the foreground flings snuff into his face with a shovel. Behind him is a woman about to strike with a broom made of *Real Virginia*; she says, *A Man! Zounds I would not give a grain of Shag for such a shabby Thing*. On the extreme r. are a barrel of *Tobacco* and a grinning man holding a bundle of tobacco leaves. Beneath

the title is etched: *Addressed to the Manufacturers of and Dealers in Tobacco and Snuff, throughout Prince Pitt's Dominions, and recommended to all Publicans to hang in their smoaking Rooms, in commemoration of the extention of the Excise Laws, which took place. October the 10<sup>th</sup> 1789: with a Song to the Tune of Derry down.*

The verses follow in two columns, the first and last being:

*I A prattling young Minister, not long ago,  
As proud as the Devil, we very well know,  
Fell foul of Tobacconists', and thought it no sin  
For Excisemen, day and night, to enter in.  
Derry down, down, down, derry down.*

*VIII Smuggling to crush, we are told, Excise laws were made,  
Not to enslave us, but to encourage fair Trade;  
And yet, was Billy in France, tho' they are well bred,  
For Excise they'd not scruple to smuggle his head  
Derry down &c.*

For Pitt's transference of the duty on tobacco from customs to excise see No. 7545, &c. For 'Prince Pitt' cf. No. 7389, &c.

$6\frac{7}{8} \times 9\frac{3}{8}$  in. Pl.  $13\frac{11}{16} \times 9\frac{5}{8}$  in.

## 7564 GROUNDS OF FORTUNE TELLING OR THE PRINCELY REPAST.

IC f<sup>t</sup> [Cruikshank.]

Pub<sup>d</sup> Dec<sup>r</sup> 8 1789 by J Aitken Castle St Leicester Fields London

Engraving (coloured impression). A breakfast-table scene: Mrs. Fitzherbert seated (r.) flings the contents of a coffee-cup in the face of the Prince of Wales (l.), who has risen from, and overturned, his chair. He walks away from the table, looking at her, and saying, *I am foold to the top of my bent*. He wears a military coat with epaulettes and a star. Mrs. Fitzherbert wears a morning gown with a large frilled cap; she sits at a small rectangular table on which is a circular tray with a coffee-pot, &c. Behind it is a blazing fire; the centre of the carving on the chimney-piece is a satyr's head. The carved oval backs of the two chairs are formed of the Prince's feathers. On each side of the wall, on the extreme l. and r., is part of a window.

One of several satires on the domestic life of the Prince and Mrs. Fitzherbert. Cf. No. 8077.

$8\frac{5}{8} \times 13$  in.

## 7565 THE NEW BIRTH

[? I. Cruikshank.]

Pub Dec 17. 1789. by S W Fores at his Caricature Exhibition Rooms  
N<sup>o</sup> 3 Piccadilly The Compleatest Collection in the Kingdom Admit<sup>ce</sup>  
1 Shilling

Engraving (coloured impression). Mrs. Fitzherbert (l.) in bed, supported on her r. elbow, looks fixedly towards a warming-pan held by a stout woman who approaches the foot of the bed. In the perforations of the pan



are stuck three ostrich feathers; a monk, holding up a crucifix, gazes down at it. Mrs. Fitzherbert wears a large frilled cap and a nightdress with ruffles. The fringed bed-curtains are looped up. On the extreme r. is part of a draped table on which are a cup, bowl, and a large urn (probably materials for caudle). On the wall are three pictures: one, the *Royal Hunt*, a man galloping beside hounds; this has the motto *Ich Ich* (in place of *Ich dien*) with three ostrich feathers. It is flanked by two profile heads facing each other: one is *Wig*, the other *Torey*, but they do not appear to be portraits. The carpet is patterned with Prince of Wales's feathers.

The warming-pan is probably intended to suggest a spurious birth (with priestly connivance), as in the case of the son of James II (cf. No. 1156). There were many rumours that Mrs. Fitzherbert was pregnant, cf. No. 6954, &c.

$9\frac{1}{4} \times 15\frac{1}{8}$  in.

1789

## PERSONAL AND SOCIAL SATIRES

7566-78

Series of *Tête-à-tête* Portraits

**7566** N° XXXIV. SIGISMUNDA.

N° XXXV. TANCRED.

*London, Published by A. Hamilton Jun<sup>r</sup> Fleet Street, Jan<sup>y</sup> 1; 1789.*

Engraving. *Town and Country Magazine*, xx. 535. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Holman, his début as Romeo at Covent Garden, followed by great success, theatrical and social, in Dublin. Sigismunda, identified by H. Bleackley as Miss Hughes, is an Irishwoman who, having spent her fortune and lost her reputation, went on the Dublin stage. She was a poor actress and has now become the mistress of Holman.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7567** N° XXXVII. MRS D—

N° XXXVIII. PARSON PASQUIN.

*London. Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street. Jan<sup>y</sup> 18, 1789.*

Engraving. *Town and Country Magazine*, xx. 589. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Bate-Dudley (Parson Bate, see *Catalogue*, vol. v) and of Mrs. Dodwell. The details are taken from the reports of the trial of Bate-Dudley for crim. con. on the suit of Edward Dodwell on 8 Dec. 1788, when he was found not guilty. See *London Chronicle*, 11 Dec. 1788.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7568** N° II THE FILLE DE CHAMBRE.

N° III THE JERUSALEM PILGRIM.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street, Feb<sup>y</sup> 1; 1789.*

Engraving. *Town and Country Magazine*, xxi. 9. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. He is Thomas Whaley (1766-1800), known as 'Buck' or 'Jerusalem' Whaley. See *Memoirs of Buck Whaley*, ed. Sir E. Sullivan, 1906. She was chambermaid to the White Crow, a fashionable demi-rep. He returned to Dublin from Jerusalem in June or July 1789.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7569** N° IV. THE LITERARY TRAVELLER.

N° V. THE GERMAN CORRESPONDENT.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street March 2<sup>d</sup>; 1789.*

Engraving. *Town and Country Magazine*, xxi. 51. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. The text is a skit on Lady Craven's 'Journey into the Crimea, to Constantinople; in a series



of Letters . . . to . . . the Margrave of Brandebourg'. (Reviewed, *Gent. Mag.*, March 1789, vol. 59, pp. 237-9.) On the death of Lord Craven in 1791 she married the Margrave of Brandenburg, who sold his principality in 1792 and settled in England. Cf. Nos. 7436, 7960.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7570** N<sup>o</sup> VII MRS F—S—R.  
N<sup>o</sup> VIII M<sup>R</sup> MUS—L.

*London. Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street, April 1; 1789.*

Engraving. *Town and Country Magazine*, xxi. 99. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête annexed . . .'. An account of Mrs. Fraser, who was neglected by her husband and sent by him to Lille, where she met Mr. Mussel, then a lieutenant in the army. On her return to England her husband ordered her to go to Jamaica; she thereupon eloped with Mussel. Fraser brought an action for crim. con., and was awarded one shilling damages.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7571** N<sup>o</sup> X MISS T—SD—Y.  
N<sup>o</sup> XI LORD LIMP.

*London, Published by A Hamilton Jun<sup>r</sup> Fleet Street May 1; 1789.*

Engraving. *Town and Country Magazine*, xxi. 147. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of the (lame) son of an earl, who succeeded his brother in the title. When Lord Limp became heir to the title, Miss T. eloped with him to the Continent. He neglects his wife, who lives obscurely on a bare pittance, and lives with Miss T., on whom he has settled £300 a year. The latter assumes the title and position of his wife.

Ovals,  $3\frac{1}{4} \times 2\frac{9}{16}$  in.

B.M.L., P.P. 5442 b.

**7572** N<sup>o</sup> XIII. MISS R—  
N<sup>o</sup> XIV. THE TREACHEROUS HOST.

*London Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street, June 1. 1789.*

Engraving. *Town and Country Magazine*, xxi. 195. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of an Irish gamester and fortune-hunter who was thrashed by George Brereton and was afterwards wounded by him in a duel. He then acquired a competency by marriage and lived at Bath, where he was visited by Lord R. and his family. He seduced Miss R.; on becoming pregnant she eloped with him. She is identified in a contemporary hand as Miss Rodney. He is identified by H. Bleackley as Richard Wilson.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7573** N<sup>o</sup> XVI. THE LITTLE GIPSEY.  
N<sup>o</sup> XVII. THE DUELLIST.

*London, Publish'd by A. Hamilton Jun<sup>r</sup> Fleet Street, July 1. 1789.*

Engraving. *Town and Country Magazine*, xxi. 243. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of

CATALOGUE OF POLITICAL AND PERSONAL SATIRES

Lt.-Colonel Charles Lennox, described as having recently acquired, in vindicating his honour, a reputation for deficiency in judgement, see No. 7531, &c. A pretty gipsy girl of fifteen who attempted to pick his pocket while he was asleep in a wood became enamoured and pretended to tell his fortune. She came to London, met courtesans, and becoming a demi-rep of note she lost the attachment of 'the captain' [*sic*].

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7574** N<sup>o</sup> XIX. MRS A—B—N.

N<sup>o</sup> XX. MR ST G—E

*London, Publish'd by A. Hamilton Junr Fleet Street, 1 Aug<sup>st</sup> 1789.*

Engraving. *Town and Country Magazine*, xxi. 291. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Harriet Arabin and of her divorce by her husband Major William Arabin, of the Horse Guards, on account of an amour with Mr. Thomas Sutton of East Molesey. Pending the legal processes (crim. con., divorce, and Act of Parliament) Mrs. Arabin has travelled on the Continent with Mr. St. George of Ireland, and it is probable that they will marry. She was the daughter of Sir Capel Molyneux, 3rd Bart., of Castle Dillon, Armagh. Trial (1786), B.M.L. 518. c. 17/1.

Ovals,  $3\frac{1}{4} \times 2\frac{3}{16}$  in.

B.M.L., P.P. 5442 b.

**7575** N<sup>o</sup> XXII. MRS W—D.

N<sup>o</sup> XXIII. THE GALANT DISTILLER.

*London, Publish'd by A. Hamilton Junr Fleet Street, Sep<sup>r</sup> 1. 1789.*

Engraving. *Town and Country Magazine*, xxi. 341. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Mrs. Walford, who, after a secret liaison of four years, eloped from a (Pantheon) masquerade with Mr. Cooke, a wealthy distiller of Stratford. The husband obtained damages, and Mrs. Walford still lives under the distiller's protection. For the trial (1789) see B.M.L. 518. c. 18/4.

Ovals,  $3\frac{1}{4} \times 2\frac{3}{16}$  in.

B.M.L., P.P. 5442 b.

**7576** N<sup>o</sup> XXV. THE YOUNG MILLINER.

N<sup>o</sup> XXVI. THE OLD SEDUCER

*London, Publish'd by A. Hamilton Junr Fleet Street, Oct<sup>r</sup> 1; 1789.*

Engraving. *Town and Country Magazine*, xxi. 387. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a young girl who was seduced by her (late) father's friend, a man of over sixty who had formally proposed marriage and obtained her confidence. He then managed to intoxicate her and take her to a brothel, after which he took her to the country, still as her future husband, but soon deserted her. Her mother began an action at law but was non-suited and saddled with the costs of both parties.

Ovals,  $3\frac{1}{4} \times 2\frac{3}{8}$  in.

B.M.L., P.P. 5442 b.



**7577** N° XXVIII BECKEY.

N° XXIX THE LITTLE MAJOR.

*London, Publish'd by A. Hamilton Junr Fleet Street Novr 1, 1789.*

Engraving. *Town and Country Magazine*, xxi. 435. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Major John Scott and his alleged connexion with Topham: there is 'scarcely a doubt' that he recently bought a share in "The World" for £4,000, and has written much of the recent 'dull trash and paltry abuse' which has prostituted the liberty of the Press (i.e. on the trial of Hastings and on the Regency crisis). Through Topham, he met 'Beckey' (Mrs. Wells), who laid siege to him in order to indulge her appetite for money.

For the *World* see No. 7210, &c.

Ovals,  $3\frac{1}{8} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7578** N° XXI. LUCINDA.

N° XXII. MERCATOR.

*London, Publish'd by A. Hamilton Junr Fleet Street, Decr 1, 1789.*

Engraving. *Town and Country Magazine*, xxi. 483. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of an elderly merchant, with a fortune gained through speculation, and a large family; his wife is entirely absorbed in domestic affairs. He set himself to seduce a girl of sixteen, who was then forced to become his mistress. She has lived with him for several years and now entirely dominates him; should his wife die he would marry her.

Ovals,  $3\frac{1}{8} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442.

**7579** THE PRESERVER OF THE CHURCH FROM FANATICISM*K fecit 1789*

Engraving. Dr. Alexander Carlyle stands in profile to the r., wearing a round hat, long overcoat, and spurred top-boots, with clerical bands. In his l. hand he holds a hunting-whip; his l. forefinger is extended admonishingly. See No. 7580.

'Collection', No. 116; Kay, No. XXIX.

$5\frac{5}{16} \times 3$  in.

**7580** THE MODERN HERCULES DESTROYING THE HYDRA OF FANATICISM*Kay fecit 1789*

Engraving. Design in an oval. Dr. Alexander Carlyle stands (r.) raising a huge club in both hands and turning his head in profile to the l. towards a beast whose many heads turn in profile towards their enemy. They are portraits of: Professor Dalzell of Edinburgh University, who is uppermost; below him is Dr. John Erskine, minister of Old Greyfriars Church; to the r. are Dr. Andrew Hunter of the Tron Kirk, who admonishes Carlyle with a raised forefinger, and Hon. Henry Erskine, Advocate. Portions of the backs of two other heads are visible; Kay intended these, and

an invisible third, to represent three ministers: Colin Campbell of Renfrew, Burns of Forgan, and Dr. Balfour of Glasgow. Carlyle wears a long gown and bands over closely fitting clothes which define his well-formed figure.

Carlyle, Minister of Inveresk near Edinburgh, was the exponent of liberal views in opposition to the stricter presbyterians; in politics he was a tory. In 1789 he was a candidate for the principal clerkship to the General Assembly, and was bitterly opposed by the old presbyterian party; he was at first successful, but the result of a scrutiny threatened to be unfavourable and he withdrew; he had roused hostility by an address stating that it had ever been his object to correct and abate the fanatical spirit of his country. Carlyle, *Autobiography*, 1860, pp. 557-8. See No. 7579.

'Collection', No. 120; Kay, No. XXX.

$5\frac{1}{4} \times 4\frac{1}{8}$  in.

**7581** [MR FRANCIS BRAIDWOOD.]

*Kay Fecit 1789*

Engraving. A stout man stands in profile to the r., holding up his l. hand as if to address two braying asses, whose heads, with the forefeet of one, appear on the r. of the design. He is fashionably dressed, wearing a round hat, sparrow-tail coat, and shoe-strings instead of buckles. He holds a slim cane. On the ass's hoofs are also bows of ribbon. Beneath the design is engraved: *I say dont Laugh for we are Brothers* (erased in Kay).

Braidwood was a successful cabinet-maker whom Kay caricatures for his foppishness, and for being the first to wear shoe-strings.

'Collection', No. 111. Kay, No. CCXIII.

$4\frac{5}{16} \times 3$  in.

**7582** THE BRITISH ANTIQUARIAN

*Kay Del & Sculp 1789*

Engraving. Captain Grose stands in profile to the r., inspecting through a glass an inscription dated 1216 on a piece of old masonry. He wears riding-dress and holds a cane in his l. hand; his vast corpulence is made more conspicuous by a striped double-breasted waistcoat which projects beyond his breeches. Drawn during Grose's visit to Edinburgh in 1789.

'Collection', No. 121. Kay, No. XVIII.

$4\frac{11}{16} \times 3$  in.

**7583** ORNAMENTS OF CHELSEA HOSPITAL;—OR—A PEEP INTO THE LAST CENTURY.

[Gillray.]

*Pub<sup>d</sup> Jan<sup>y</sup> 19<sup>th</sup> 1789. by H. Humphrey, New Bond S<sup>t</sup>.*

Engraving (coloured and uncoloured impressions). A T.Q.L. portrait of Dr. Messenger Monsey walking towards the spectator; his r. arm rests on the shoulder of a Chelsea pensioner; both men walk with sticks. Monsey wears a hat and wig, the pensioner holds his hat in his r. hand. The background is the north front of Chelsea Hospital showing its pediment and eastern portion. This is very freely sketched, as are two pensioners with crutches by the doorway. Beneath the title is etched:



*Epitaph on the late Dr Monsey, supposed to have been written by himself.*

Here lie my old limbs—my vexation now ends,  
For I've liv'd much too long for myself & my Friends  
As to church-yards & grounds which the Parsons call holy,  
Tis a rank piece of priestcraft, & founded on folly;  
In short, I despise them; and as for my Soul,  
Which may mount the last day with my bones from this hole  
I think that it really hath nothing to fear  
From the God of mankind, whom I truly revere.  
What the next world may be, little troubles my pate  
If not better than this, I beseech thee, Oh! Fate,  
When the bodies of millions fly up in a riot,  
To let the old carcase of Monsey lie quiet.

Peter Pindar.

Monsey, physician to Chelsea Hospital for forty-seven years, died there aged 95 on 26 Dec. 1788. He was a freethinker and gave directions that his body was to be dissected after death and the 'remainder' 'put in a hole'. D.N.B. The pensioner is a man whom Monsey called his crutch.

Grego, *Gillray*, p. 114. Wright and Evans, No. 379.

Reprinted, *G. W. G.*, 1830.

12 $\frac{7}{16}$  × 11 in. (pl.).

## 7584 SHAKESPEARE SACRIFICED;—OR—THE OFFERING TO AVARICE.

*James Gillray, design et fecit.*

Pub<sup>d</sup> June 20<sup>th</sup> 1789. by H. Humphrey N<sup>o</sup> 18, Old Bond Street.

Price 5<sup>s</sup>

Soon as possible will be publishd, price One Guinea. N. 1. of Shakespeare Illustrated, with the Text, annotations, &c. complete; the Engravings to be carried on, in imitation of the Aldermans liberal plan—further particulars will shortly be given in all the Public Papers—

Aquatint (coloured and uncoloured impressions<sup>1</sup>). Alderman Boydell stands within a magic circle, directing a sacrifice of Shakespeare's plays; these are burning at his feet; the dense smoke which rises from the fire obscures a monument to Shakespeare, concealing the head and shoulders of a figure of Shakespeare in bas-relief pointing to the inscription on the monument (as in Kent's monument in Westminster Abbey):

*The cloud capt [towers]  
The gorgeous [palaces]  
The solemn Temples  
Yea the great Globe [itself]  
Shall dissolve—  
And like the baseless  
fabrick of a vision,  
Leave not a wreck [sic] behind.*

<sup>1</sup> Only uncoloured impressions were at first issued: Sneyd wrote to Gillray 13 Oct. 1800, 'Would it not (now that Boydell's "Shakespeare" is more familiar) be well to have coloured impressions from that plate?' Bagot, *Canning and his Friends*, 1809, i. 171.

Beside the fire (r.) stands on end a huge volume inscribed *List of Subscribers to the Sacrifice*. On it sits an aged gnome-like creature with a large head, symbolizing Avarice; under each skinny arm he clutches a large money-bag inscribed £. On his shoulders stands an infant blowing from a tobacco-pipe the bubble of *Immortality*; he wears a head-dress of peacock's feathers, symbolizing Vanity. Boydell, who wears a furred alderman's robe, looks fixedly at Avarice, who returns his cunning smile; with his l. hand he points to the fire. He is less caricatured than savagely depicted, the realism of his figure contrasting with the fantasy of the design. An evil-looking creature wearing a fool's cap crouches by the fire (r.) blowing it with bellows. He is a caricature of the fool in West's picture of Lear (iii. 2).

The smoke as it rises expands into heavy clouds which support various figures, more or less travestied, from the pictures commissioned by Boydell for his Shakespeare Gallery. The most prominent and the largest in scale are immediately above Boydell: Bottom and Cardinal Beaufort. Bottom, with his finger to his (ass's) nose, closely resembles the figure in Fuseli's painting of the *Midsummer Night's Dream* (iv. 1). Beaufort on his death-bed, as in Reynolds's *Death of Cardinal Beaufort* (*Henry VI*, Part II, iii. 3), now in the Dulwich Gallery, clutches, instead of bedclothes, the cloud on which he lies. A devil behind his head clutches his pillow. Immediately above these is Lear seated on his throne and driving out Cordelia, a parody of Fuseli's picture. He points, not at Cordelia (who is not depicted) but at a spider's web on which is a small nude figure holding a sword and spear. Lear's gothic throne is travestied as the gable-end of a brick building with two smoking chimneys. Above the throne, and pointing down at Lear, is an ape-like nude figure wearing a gold chain. This is a parody of Northcote's Duke of Gloucester as the wicked uncle (*Richard III*, iii. 1). A nude torso behind Beaufort appears to be from the figure of Edward V in Northcote's painting of the dead princes (*Richard III*, iv. 3). Looking down on this torso are the head and shoulders of a man in armour, and of an old man with a long beard whose hair blows up into the form of a pillow. The latter may be taken from Cardinal Bouchier in Northcote's picture of *Richard III* (iii. 1). Above these lies the infant Perdita from Opie's painting of the *Winter's Tale* (ii. 3), with a detached helmet (for a fore-shortened head), and an outstretched arm in armour from the same picture. In the upper r. corner of the design are the three witches in *Macbeth*, closely imitated from Fuseli. Below them, and standing on a promontory of cloud which overlooks the flames of Hell, is the Ghost in *Hamlet*, also taken from Fuseli. Near him (l.) stands the elongated figure of Warwick in trunk hose pointing to the Tudor Rose from Boydell's picture of the scene in the Temple garden (*Henry VI*, Part I, ii. 4). He appears to be pointing at the witches.

In the upper part of the design is an infant at a woman's breast attended by two other figures. This does not appear to be from the Shakespeare Gallery.<sup>1</sup> On the ground and just within the magic circle kneels a ragged boy with palette and brushes who is pushing another boy, holding an engraver's tool, outside the circle, which is inscribed in large letters: ΟΥΔΕΙΣ ΑΜΟΥΣΟΣ ΕΙΣΙΤΩ.<sup>2</sup> Behind the boys and in the background is

<sup>1</sup> It is described by Grego as taken from the Infant Shakespeare by Romney, but has no resemblance to that picture, which, according to the *D.N.B.*, was painted in 1791.

<sup>2</sup> This inscription was over the doorway of the 'Great Exhibition Room' at Somerset House, adapted by Sir George Baker M.D. from the famous one over Plato's Library. J. Barette, *A Guide through the Royal Academy*. Information from Mr. W. R. M. Lamb, C.V.O. See No. 7219.



the temple of Fame on a mountain-top. Fame, poised on the apex of the temple, blows upwards from her trumpet a blast of bubbles inscribed *Mecænas! Leo! Alexander! Psha!* She scatters papers inscribed *Puff, Puffs, Puffs* [&c.], *Morning Herald, World*. Outside the circle and on the extreme r. is a portfolio inscribed *Ancient Master[s]*, across which a snail crawls. Within the circle is a pile of portfolios inscribed *Modern Masters*. On the extreme r. and outside the circle is an open grave in which stands, holding a spade, a corpse-like figure with a grinning skull (not from the Shakespeare Gallery, but perhaps intended for the grave-digger in *Hamlet*). Behind him ascend the flames of Hell, in which small demons are flying. The burning papers which constitute the sacrifice are inscribed *King Lear, Richard III, Henry VI, Romeo & Juliet, Hamlet, Macbeth, Midsummer Nights dream*.

A satire on Boydell's grandiose undertaking, the publication by subscription of a set of prints illustrating Shakespeare after pictures commissioned and painted expressly for the work by English artists, the object being to promote a school of history-painting in England. See Walpole, *Letters*, xiv. 291-2 (2 Sept. 1790); *Hist. MSS. Comm.*, *Charlemont MSS.*, ii. 51; Advertisement in the *World*, 1 Jan. 1787; J. Farington, *Diary*, i. 286-7. The paintings were exhibited in the Shakespeare Gallery built for the purpose in Pall Mall, opened 2 May 1789; in 1789 it contained thirty-four pictures. The enterprise exasperated Gillray, cf. Nos. 7976, 8013, 8105, 8121. The exclusion of engravers from the Academy was evidently also a sore point. For other satires on pictures by Fuseli cf. Nos. 7937, 7972.

The *Shakespeare* was published in 1802, but the undertaking involved Boydell in financial disaster. For the plates after the pictures here travestied see *A Collection of Prints from Pictures painted for the purpose of illustrating the Dramatic Works of Shakespeare* . . . 2 v. 1803. (B.M.L., Tab. 599 c.)

Grego, *Gillray*, pp. 110-12 (copy). Wright and Evans, No. 380. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, pl. cviii.

18½ × 14¾ in.

**7584** A Also an impression without signature, title, or imprint and without the inscriptions issuing from Fame's trumpet and on the 'List of Subscribers'. A space has been left for the word 'Fabrick' on the Shakespeare monument.

## 7585 THE DAMERIAN APOLLO.

*London Pub. by W<sup>m</sup> Holland, Garrick's Richard, No 50 Oxford Street July. 1. 1789.*

*In Holland's Exhibition Rooms may be seen the largest collection in Europe of Humorous Prints, Admit<sup>ce</sup> 1 Shil<sup>ls</sup>.*

Engraving (partly coloured). Mrs. Damer, seated in profile to the l., chisels the posterior of a large and realistic Apollo standing in profile to the l. holding a spear, the l. arm extended. A little girl (l.) in *profil perdu*, gazes at the Apollo in astonishment. On a pedestal (l.) are two nude figures, one

full-face, the other in quasi-back view, drawn with extreme realism. Beside them (l.) is an armless torso on a terminal pillar. These three statues are *Studies from Nature*. On the r. is a bust of a child's head in profile to the l., on a pedestal inscribed *A Model to make a Boy from*. Beside it lie a book, *Sketches of Different Parts*. Behind Mrs. Damer (l.) is a grinning W.L. figure of *Pan*. There are also two figures on tall pedestals: a Hercules and a headless figure, and a bust. All the figures in the studio are completely nude. Mrs. Damer wears gloves; her mallet is raised to strike her chisel.

Mrs. Damer's studies from life were portrait-busts.

$7\frac{7}{8} \times 10\frac{3}{4}$  in.

**7586 A PEEP AT ST PETER OR THE POET IN A PICKLE.**

*Pub July 23 by W Fores N 3 Piccadily* [? 1789]

Engraving (coloured impression). The interior of a sculptor's studio. The sculptor (l.) opens the door of a closet to display Peter Pindar, standing sheepishly, to a lady (r.) who looks at him in astonishment and is about to run from the room. She resembles the Duchess of Devonshire. Her portrait-bust stands in profile to the l. on a stool. Two busts and two masks are on high shelves. Above the closet door is a placard:

*A Pindaric Ode or an odious  
Pindaric addressed to her Grace*

This is the title of printed verses which accompany and explain the print: Pindar had called on a friend in Poland Street, 'One that made Images, and hawk'd em about Town'. When the Duchess called, Peter was put in a closet to eavesdrop. The sculptor, as a joke, offered to show the Duchess 'de Poet Pindar'. She agreed, thinking he meant a bust of the Greek poet. She 'smelt the joke, and ran away'.

He is probably J. B. Locatelli,<sup>1</sup> a sculptor who exhibited at the R.A. 1776-90. He lived in Bentinck Street, close to Poland Street. See J. T. Smith, *Nollekens and his Times*, 1920, ii. 58.

$8\frac{9}{16} \times 12\frac{7}{8}$  in.

**7587 PEGASUS AND PETER ON A LEVEL.**

BOTH A TOUCH OF THE POLL EVIL.

[1789<sup>2</sup>]

Engraving. Frontispiece from *Adversity or Tears of Britannia*.<sup>2</sup> Peter Pindar (Wolcot) rides a wretched hack in profile to the l. There is an excrescence on the horse's neck, in which is a bleeding wound, a similar wound is indicated behind Peter's ear. From the back of Peter's neck issues a label inscribed *Lousiad &c.*; from his pocket projects a MS. inscribed [*Ode*] *upon Ode*. He is not caricatured, and wears riding-dress with an overcoat with a triple cape.

For the *Lousiad*, see No. 7186. For *Ode upon Ode*, also a satire on George III, cf. No. 7153.

$8\frac{3}{4} \times 8\frac{1}{8}$  in.

<sup>1</sup> Information from Mrs. Arundell Esdaile.

<sup>2</sup> So annotated by E. Hawkins.



## 7588 THE QUARRELSOME FELLOW.

[I. Cruikshank.]

Pub. by J, Aiken Castle St Leicester Sq. Nov 21. 89.

Engraving (coloured impression). Philip Thicknesse, seated at a table and directed to the l., holds up a paper to which he points with his pen: *Junius*<sup>1</sup> *Discover'd or the Way to Catch a Penny Price 2<sup>s</sup> Sealed up*. Other of his literary productions are on the table: A pile of four neat volumes, *Thickhead's* [Memoirs], the backs inscribed respectively 1, 2, 1, 2 (two copies of the *Memoirs*, printed for the author in 1788). With these is a paper, *Subscribers to Memoirs. Price to Subscribers £1-1-0 Non Subscribers 10/6<sup>d</sup> Humbug*. (The word *Bamboozler* has been scored through). Two other papers are *Queries to L<sup>d</sup> Aud . . .*; *A Letter to L<sup>d</sup> Co<sup>v</sup>.*, and *Soon will be Published Le Trompeur or the Art of Bamboozling* [the signature PT is struck out]. A small open book is: *Life of Gainsbo[rough]*. Under the table is a sculptured head in profile to the r., the base inscribed *Count Struensee*[see]. From the back of his chair hangs a bag: *Foul Letter Bag*. On the wall are two pictures: *S<sup>t</sup> Catherine's Hermitage*, a landscape, and *Lady Betty*, a bust portrait in profile to the r. There is also a torn plan inscribed *Plan of Land Guard Fort—The Wooden Horse*. Thicknesse wears spectacles and a military cocked hat. Beneath the title is etched:

*They say I'm a Quarrelsome fellow  
Gad rottet now how can that be?  
For I never Quarrel with any,  
But all the World Quarrel with me.*

Thicknesse was (by purchase) Lieutenant-Governor of Landguard Fort, Suffolk, 1753-66. While there he quarrelled with Francis Vernon, colonel of the Suffolk militia, and sent him an insulting present of a wooden gun. He built a house in Bath which he called St. Catherine's Hermitage. In 1789 he published a pamphlet, *Junius Discovered* (in the person of Horne Tooke). 'Lady Betty' is his second wife, Lady Elizabeth Touchet, d. 1762. Her eldest son succeeded to the barony of Audley; with him Thicknesse was on the worst of terms, publishing a pamphlet, *Queries to Lord Audley*, in 1782. In 1785 he published *A Letter to the Earl of Coventry*. His *Sketch of the Life and Paintings of Thomas Gainsborough* (with whom he had quarrelled in 1774) was published in 1788. A list of subscribers was prefixed to the *Memoirs* (3 vols., 1788-91), in which various quarrels are related. Casts of the head and right hand of Count Struensee, modelled in wax, were exhibited gratis to purchasers of the *Queries to Lord Audley*. (Adair, *Curious facts and anecdotes . . .*, pp. 48, 73-4.) They are described in Thicknesse's *Bath Guide*, 1778, pp. 10, 53-4, as to be seen at Shrimpton's circulating library, for a shilling. They were taken after the execution of Struensee (see Nos. 4950, 4956) by order of the King of Denmark.

This print is the first of a series of attacks on Thicknesse, see No. 7721, &c. The campaign against him was probably organized to prevent the publication of expected volumes of his memoirs. Philip Francis showed (1 Jan. 1788) great anxiety to be kept out of the quasi-blackmailing book, though Thicknesse intended the references to him to be laudatory. Parkes, *Memoirs of Francis*, ii. 279.

8 $\frac{7}{8}$  × 6 $\frac{3}{4}$  in.

<sup>1</sup> First written *Junious*, the *o* struck out.

**7589 THE CELEBRATED MADEMOISELLE G—M—RD OR GRIMHARD FROM PARIS**‘Mr Batty delin.’<sup>1</sup> [Gillray f.]*Publ<sup>d</sup> as the Act directs by E [sic] Humphrey May 26<sup>th</sup> 1789 at N<sup>o</sup> 51 New Bond Str<sup>t</sup>*

Engraving (coloured impression). An opera dancer, on one foot, strikes an attitude with her r. arm extended, l. arm held above her head. She is grotesquely thin; her face with upturned head shows a long muscular neck, her arms are emaciated and muscular and her hands are almost those of a skeleton. Her mouth is large, tightly set, and drawn down at the corners in an expression of grim determination. She is simply dressed and wears a feathered hat.

A caricature of Marie-Madeleine Guimard (La Guimard), 1743–1816. She danced for the last time in London in 1789. See Vuillier, *Hist. of Dancing*, 1898, i. 171–6; C. W. Beaumont, *Three French Dancers of the 18th Century*, 1934, pp. 26–31.

La Guimard is also caricatured (? by Batty) in *A Pas de deux between the Old Hen and Cock of the Opera House*. Pub. Holland, 25 July 1789. Her partner (l.) clenches his fists, she snatches off his wig and prepares to scratch his face. Westminster Public Library (Broadly Coll., Haymarket ii).

Reprinted, *G.W.G.*, 1830.

8 × 5 $\frac{3}{4}$  in.

**7590 HOW TO TEAR A SPEECH TO TATTERS.**

*Annibal Scratch, Fecit.*

*Publish'd as the Act directs, by Bentley & C<sup>o</sup> Dec<sup>r</sup> 1<sup>st</sup> 1789.*

Engraving. Headed *Theatrical Portraiture N<sup>o</sup> 1. Henry V.* From the *Attic Miscellany*, i. 87. Belongs to a series of theatrical portraits, see Nos. 7712–17, &c. Kemble stands on the stage, his exaggeratedly long legs wide astride, looking to the l. in a theatrical attitude, clutching in his r. hand a staff, in his l. a piece of drapery attached to his shoulders. He wears armour, and a feathered helmet encircled with a crown. Beneath the title is engraved: *From—this—day—to—the—end—ing—of—the—world—Ti—tum—tum—ti—ti—tum—ti—*

Kemble played Henry V in his own arrangement of the play at Drury Lane on 1 Oct. 1789. Genest., vi. 575.

4 $\frac{3}{4}$  × 3 $\frac{13}{16}$  in.

B.M.L., P.P. 5448.

**7590 A** The plate was reissued in the *Carlton House Magazine*, 1 Nov. 1794 (iii. 385), with the title *The Theatrical Ranter*.

**7591 [REHEARSING IN THE GREEN ROOM.]**

[Rowlandson.]

[? 1789.]

Photograph from the drawing.<sup>2</sup> Mrs. Siddons stands declaiming, looking upwards with a tragic expression, l. arm raised, r. elbow bent. Her father,

<sup>1</sup> Note by Miss Banks.

<sup>2</sup> In the possession of Mr. A. P. Charles by whom the photograph was presented.



Roger Kemble, stands (r.) close behind her, a book in his l. hand, turning his head in profile to watch his daughter; he clenches his fist and stamps with rage. He wears a cocked hat, old-fashioned dress, and spectacles. Behind (l.) another actor, in back view, his upturned head in profile to the l., rants with upraised arms. On the wall (l.) is a large mirror in a carved frame.

The third actor is identified in No. 7591 B as Henderson (d. 1785).

$7\frac{7}{8} \times 5\frac{3}{4}$  in.

**7591 A** A coloured reproduction,  $11\frac{5}{8} \times 8\frac{1}{2}$  in.

**7591 B** A reduced copy, reversed, title, *M<sup>rs</sup> Siddons old Kemble and Henderson. Rehearsing in the Green Room.*  $6 \times 4\frac{17}{16}$  in.

**7592** MERCURY AND HIS ADVOCATES DEFEATED, OR VEGE-TABLE INTRENCHMENT.

[Rowlandson.]

*Pub<sup>d</sup> Nov<sup>r</sup> 29 1789 by W. Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). A quack doctor (r.) stands outside his house surrounded by a pyramid of bottles inscribed *Velnos Syrup*, one of which he holds up, demonstrating its virtues with a complacent smile to a band of rival practitioners (l.) who are furiously threatening his barricade. Behind his head is inscribed: *List of Cures | In 1788, 5,000 | In 1789, 10,000.* The house is at the corner of *Frith Street*; it has a porch inscribed in large letters *M<sup>r</sup> Swainson N. 21.* A surgeon threatens Swainson with a knife, raising also a leg to kick. A second surgeon kneels on one knee, also holding a knife and glaring ferociously; beside him is a basket of surgeon's instruments. Behind him is a man who directs an enormous syringe at the self-satisfied Swainson. An old man wearing spectacles holds up a *Pill Box*. These assailants are dominated by a very stout man in the rear who holds up a pestle in one hand, in the other a mortar inscribed *Mercury the only Specific.* Above his head is poised a nude Mercury holding a caduceus and urging on the attacking force.

Isaac Swainson in 1797 published 'A Series of Letters addressed to Dr. Beddoes, stripping that poisonous Mineral Mercury of its medical Pretensions'. His own specific evidently derives from Jean-Jacques-Vergely de Velnos, who published a 'Dissertation sur un nouveau remède anti-vénérien végétal. 2de éd. Paris. 1768'. Velnos was a well-known quack remedy, cf. *Rolliad*, 2nd ed., 1785, p. 120: 'your Leakes, your Lockyers, and your Velnos.' Cf. No. 8112. It was reputed to produce (c. 1798) £5,000 a year for Swainson, who purchased the secret. *Farington Diary*, i. 248.

$9\frac{1}{16} \times 14$  in.

**7593** THE OLD BAILEY ADVOCATE BRINGING OFF A THIEF.  
[? 1789<sup>1</sup>]

[Dent.]

*Designed by Quibble—Executed by Brass—Published by Indulgence.*

Engraving (coloured impression). A barrister in wig, gown, and bands, in profile to the r., tramples on the prostrate body of Truth, putting his

<sup>1</sup> So dated by E. Hawkins.

foot in her mouth. He carries on his shoulders a felon wearing leg-irons, and says, *You are not the first T—f that I have brought off by mere dint of Impudence.* He holds a large purse and a rolled document inscribed *Insinuation against Truth.* Truth holds up a mirror; beneath her lies the prostrate body of Justice, her sword and scales broken. Beneath the title is etched:

*Did not the Felon firmly fix his hope  
On flaw or jaw, and so escape the rope,  
Justly he'd meet that Fate without reprieve,  
(Which come when Advocate fails to deceive),  
Or, doom made sure for want of quibbling aid,  
He'd quit bad ways to seek an honest trade.*

The lawyer resembles Archibald Macdonald, appointed Attorney-General 28 June 1788; if he is the subject of the print it would have a political significance. The Old Bailey lawyer (commonly 'attorney') was a stock subject of dispraise.

7½ × 5 in. Pl. 9½ × 5½ in.

### 7594 SCOTCH WEDDING.

[? H. W.]

*London Pub<sup>d</sup> by W. Holland, N<sup>o</sup> 50, Oxford Street. Sep<sup>r</sup> 23 1789.*

*In Holland's Exhibition Rooms may be seen the largest Collection in Europe of Humorous Prints. Admittance, One Shilling*

Engraving. Lady Charlotte Gordon and Col. Lennox leap over a broom which lies on the floor; she holds him by the l. wrist and points towards a nuptial bed decorated with a coat of arms (that of the Duke of Gordon, freely sketched) and ducal coronet. The Duchess of Gordon (r.) sits in profile to the l. playing bagpipes and looking at the couple with a satisfied smile. Behind her chair is a bottle, inscribed *Scotch Pint*, and a wine-glass. Lennox wears regimentals and a hat, his r. arm is held up as if dancing a Scots reel; a pair of pistols (an allusion to his duel with the Duke of York, see No. 7531, &c.) protrudes from his pocket. Lady Charlotte wears a large feathered hat. It is clear from her attitude and the expression of the Duchess that the bridegroom, though willing, has not taken the initiative.

For the match-making achievements of the Duchess of Gordon see Wraxall, *Memoirs*, 1884, iv. 459–63. The marriage took place 9 Sept. 1789; it is foreshadowed in No. 7535.

Reproduced, Paston, pl. xxxviii.

8½ × 13¼ in.

### 7595 ELOPEMENT FROM NOTTINGHAM A LA MILITAIRE!

[? H. W.]

*London Pub: by W. Holland N<sup>o</sup> 50 Oxford Street Dec<sup>r</sup> 1789.*

*In Hollands Exhibition Room may be seen the largest Collection of Humorous Prints in Europe. Admittance 1 Shilling.*

Engraving. A cavalry officer in regimentals with drawn sabre rides a galloping horse, his arm round the waist of a lady who sits behind him, in



profile to the l. They gaze into each other's eyes. Behind (r.) is a view of the town of Nottingham. By the horse's forelegs (l.) is a mile-stone: *London 124 miles.*

$8\frac{1}{16} \times 13\frac{5}{8}$  in.

**7596 PETER FIG THE LITTLE GROCER, COMMONLY CALL'D COUNT FIG.** [1789]

Engraving. A grocer stands full face in his warehouse, legs astride, hands in his breeches pockets; his apron is looped up, his hair is fashionably dressed, and he wears ruffles. He is very ugly with broad flattened and upturned nose and large mouth. Behind him (l.) is a hog'shead of *Sugar*, inscribed *PW*, and an open tea-chest; a pair of scales hangs from a post. On the r. large canisters are ranged on two shelves inscribed *1 Hyson*, *2 Green*, *3 Souchong*, *5 Coffee*, *4 Congo*. Beneath the title is engraved:

*Peter! when I a Baboon see,  
It always makes me think of thee;  
Thy Face & Shape's so very like,  
Who is the Man it does not Strike?  
Or where ye placed on India's Shore,  
You'd have these Creatures by the Score,  
Chattering thy Graces one to the other  
And Hail thee instantly a Brother.*

Identified as Peter Wheeler, a grocer in the Poultry. See Nos. 7597, 7598.

$7 \times 4\frac{7}{8}$  in.

**7597 ANIMAL MAGNETISM ON AN IMPROV'D METHOD OR COUNT FIG IN A TRANCE.**

*Pub 2 July 1789 by W Price Tower Hill*

Engraving. A street scene outside a door over the fanlight of which is inscribed *Ribright Optician*. Peter Wheeler has fallen to the ground, saying, *I'm shot I'm shot*, and is supported by a watchman (l.) who holds his r. arm, saying, *Oh, the poor Grocer done Over*. Another watchman (r.) stands clasping his stomach and saying with a delighted grin: *The Bell has bit him by G—d*. A courtesan stands on the extreme l. pointing at Wheeler and saying *Its little Fig*. On the l. door-post is a bell handle, with *40 Ribright Optian*; on the r. is *Ribright Optition*. The watchmen are sturdy well-clad fellows wearing overcoats with triple capes, very unlike the aged creature of No. 5119 (1773); beside each is a lantern and rattle. Beneath the title is etched:

*A Dapper Count of Phiz so queer,  
To a dancing Dog in likeness near,  
With boyish Pranks by day & night,  
His peaceful Neighbours did affright.  
It chanced one skill'd in Optic Lore,  
Vex'd at rude Larums at his Door,  
One luckless Eve as stories tell,  
With fire Electric charg'd his Bell,  
The Count attack'd the Inchant'd Wire  
Unconscious of the latent Fire,*

*Which hurld him prostrate on the Stones  
Screaming aloud my bones—my Bones  
The Watch approachd & bear the Wight  
Home on their Shoulders all be Sh—te*

Thomas Ribright was Optician at 40 Poultry. Peter Wheeler was a Grocer and Tea-dealer at 37 Poultry. Lowndes, *London Directory*, 1789, 1790. See Nos. 7596, 7598.

$7\frac{3}{4} \times 13\frac{1}{4}$  in.

**7598 THE DOWNFALL, OF PETER FICUS, COMMONLY CALLED  
COUNT FIG, THE LITTLE GROCER.** [1789]

Engraving. Peter Wheeler (full face) kneels on one knee on the pavement outside a door (r.) inscribed *Rightbright Optician* and surmounted by a pair of huge spectacles. On the l. door-post a bell handle hangs on a wire. Below it is engraved *40 Righib*. Wheeler, clasping his hands, says, *Murder, Murder. I'm Shot*. A watchman stands behind him holding his lantern and staff, saying, *ha ha thats for beating the Watchman in Change Alley*. On each side of the door are the shutters of a curved shop-window. Beneath the title is inscribed:

*With punch beau Fig inflames his Brain  
Then Sallies like a Vigourous Tup  
And Scouring Alley Street or Lane  
He rings his Sober Neighbours up  
Skill'd shrewdly in Electric Fire  
An Artist at the Midnight Clock  
Impregn'd with Subtle air the wire  
And left the Fool to feel the Shock  
Fig touch'd Alas the treachrous bell  
But Staggerd by the Electric fright  
The poor Outwitted Grocer fell  
And when got home was all be S—*

See Nos. 7596, 7597.

$7\frac{5}{8} \times 5\frac{3}{4}$  in.

**7599 FROM TOMS** [1789]

Engraving. H.L. caricature-portrait of a man with a very thick neck, seated in profile to the r., looking down at the cards which he holds in his r. hand. Identified by Miss Banks as 'Mr Dupper of Hollingbourne in Kent, playing at whist'. He was probably an habitué of Tom's Coffee House, cf. No. 5357.

$3\frac{11}{16} \times 2\frac{7}{16}$  in. (pl.).

**7600 A NOTED WHIST PLAYER AT THE CITY ASSEMBLY.**

*London Pub. by W<sup>m</sup> Holland N<sup>o</sup> 50, Oxford Street, Aug<sup>t</sup> 20, 1789.*

Engraving. A stout lady (full face) seated behind a card-table holding six cards and about to play the final card of a trick. She wears a large hat turned back from her face with a (?) diamond star, to show curls over her forehead. It is trimmed with three ostrich feathers; she wears gloves and



a large nosegay. Her appearance suggests wealthy vulgarity. Beside her are five five-guinea pieces. She has taken three tricks. The table is lit by one candle (r.). Beneath the title is engraved: *Her Counters are always five Guinea Peices.*

$6 \times 4\frac{15}{16}$  in.

## 7601 MEETING NIGHT OF THE CLUB OF ODD FELLOWS.

*Collings del. Etch<sup>d</sup> by Barlow.*

*Publish'd as the Act directs, by Bentley & C<sup>o</sup> October 1<sup>st</sup> 1789.*

Engraving. Frontispiece to *The Attic Miscellany*, i. Members of a Club of Odd Fellows drinking, smoking, and talking. On the r. against the back wall is a dais; on this three men sit who wear cocked hats with large favours, and a broad ribbon round their necks, from each of which hangs a star. They are 'the Grand, the Grand Elect, and the Past Grand'. Suspended (?) from a canopy is a crown with crossed sceptres and a skull. In front of them is a table at which artisans, a shoemaker, butcher, &c., are seated. A grinning man, wearing an embroidered robe and a curious hat, holds a bowl of punch. He is the keeper. Other figures include a man in top-boots smoking two pipes, a quack holding out a medicine bottle and a list of cures, a seated man playing a fiddle, the Secretary of the Club standing by a desk with a pen in his mouth reading a paper inscribed *Nottingham Aug<sup>t</sup> 1789*. On the wall is a framed inscription: *Grand Imperial Lodge of Oddfellows*.

The text explains that this society meets weekly at the Cock in Old Street Square, and is depicted after the business of the evening is finished. A letter has been received from Nottingham, proposing to found a Society there and asking for the approval of the Mother Lodge. Cf. Nos. 7602, 7749, 7751.

$6\frac{13}{16} \times 8\frac{3}{4}$  in.

B.M.L., P.P. 5255 d.

## 7602 A PUGILISTICK CLUB

*Collings del. Etch<sup>d</sup> by Barlow.*

*Publish'd as the Act directs, by Bentley and C<sup>o</sup>. Dec<sup>r</sup> 1. 1789.*

Engraving. *Attic Miscellany*, i. 81. A disorderly scene: a number of pugilists and amateurs stand and sit round a long table on which are a punch-bowl, tankard, glasses, and pipes. The chairman has risen from his seat and raises a hammer; in front of him on the table are two newspapers: *World* (see No. 7210, &c.) and *Diary* (an evening paper started by William Woodfall in 1788). Two men are sparring; a woman in the foreground (l.) seizes a seated man by the hair and raises a tankard to smite him; a man holds her by the wrist. Behind stands Major Topham (l.), looking at the scuffle through his eye-glass. Two fashionably dressed men stand talking on the extreme r., one wears a star. On the wall are two large prints of heads: *Humphreys* and *Mendoza*; a framed picture of two men boxing; a broadside with four figures hanging from a triangular gallows: *Last Dying Speech & Confession of W—d [Ward] the Boxer*. Over the door is a framed list of *Rules*, its glass broken. A bracket clock shows that it is 12.11. Boxing-gloves, hats, &c., lie on the floor.

This club is 'held occasionally at the Yorkshire Grey, Bond's Stables'.

# CATALOGUE OF POLITICAL AND PERSONAL SATIRES

Bill Warr (often called Ward) was sentenced in 1789 at the Old Bailey for manslaughter, having struck one Swaine who challenged him to fight. Miles, *Pugilistica*, i. 120-1. Cf. Nos. 7807, 8175.

$6\frac{5}{8} \times 8\frac{1}{2}$  in.

B.M.L., P.P. 5285 d.

**7602 A** The l. portion of this plate was reissued as a *Frontispiece* (n.d.) with the title *The Ending of the Old Year*, probably, like other *Attic Miscellany* plates, in the *Carlton House Magazine*.

$6\frac{5}{8} \times 4\frac{7}{16}$  in.

## **7603 A COUNTRY BARBERS SHOP.**

*C. Goodnight, del. & Sculp.*

*Printed for Jn<sup>o</sup> Smith, N<sup>o</sup> 35 Cheapside Feb. 4. 1789.*

Engraving (coloured impression). A stout farmer wearing top-boots sits in a chair draped in a protecting cape, his chin lathered, while the barber holds up his razor, but is making a speech to the neglect of his customer. Another farmer (l.) looks in a mirror while he stanches the cuts on his face. The apprentice, a ragged boy, combs a wig, bestriding the wig-block. On a shelf (r.) are two wig-blocks, one with a wig, and a wig-box inscribed *Farmer Stubble*. A cloak and wig hang on the wall.

$7\frac{5}{16} \times 9\frac{13}{16}$  in.

## **7604 A SUFFERER FOR DECENCY.**

*Rowlandson del<sup>t</sup>*

*Pub<sup>d</sup> as the Act directs June 20. 1789 by M<sup>rs</sup> Lay, on the Steine, Bright-helmstone*

Aquatint. The interior of a penny-barber's shop showing one corner of a small rafted room lit by a lamp hung from the roof and inscribed *Shave with Ease & Expedition for one Penny*. The barber (r.) flourishes his razor above the head of a lean client whose face a boy (l.) coats with lather, using a large brush; a bucket hangs on the boy's arm. In the background (r.) a second customer in back view is also being shaved. Two wig-blocks lie on the ground (r.).

See No. 7605, a companion print.

Grego, *Rowlandson*, i. 257 (reproduction).

$12\frac{3}{8} \times 8\frac{1}{2}$  in.

**7604 A** A later impression, coloured, with traces of aquatint. Without imprint, and numbered 63. Plate slightly cut down. A plate so numbered is the 75th plate in a copy of Tegg's *Caricature Magazine*, vol. ii, in the possession (1937) of Mr. W. T. Spencer.

## **7605 A PENNY BARBER.**

[Rowlandson.]

*London Pub<sup>d</sup> by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Street*

[1789]

Aquatint (coloured impression). A companion print to No. 7604. A very fat man draped in a sheet, his vast chin lathered, turns his eyes upwards



to a thin barber who stands beside him (l.), his bowl in one hand, soap in the other. Behind (l.) a bald man bends over a basin, stanching a wound; and (r.) the barber's man applies a flat-iron to a wig on a standing wig-block with a carved face. From the raftered ceiling hangs a lamp in a rectangular (?) paper shade inscribed: *The Oldest Shaving Shop in London Most Mony for second Hand Wigs*. On the wall hang a bird in a cage, a print of two men, a wig. Wig-blocks, a razor, and the customer's wig lie on the floor. Cf. No. 8027.

13×9 in. 'Caricatures', ix. 117.

**7606 COMEDY SPECTATORS.**  
**TRAGEDY SPECTATORS.**

*Rowlandson 1789<sup>1</sup>*

*Published as the Act direct Oct<sup>r</sup> 8<sup>th</sup> 1789<sup>1</sup> by S W Fores N 3 Piccadilly.*

Engraving (coloured impression). Two designs on one plate. Above, a group of spectators seated in a gallery and watching a comedy, all intent and either amused or surprised.

6½×9½ in.

Below, a similar group, all of whom weep or look distressed. A man holds a smelling-bottle to a lady's nose (r.). A play-bill is inscribed *Romeo and Juliet* (reversed).

Grego, *Rowlandson*, i. 217-19 (reproductions).

6½×9½ in.

'Caricatures', x. 149.

**7607 A CART RACE.**

*Rowlandson. 1788.*

*London. Pub<sup>d</sup> 1789 by W<sup>m</sup> Holland N<sup>o</sup> 50. Oxford Street*

Engraving, slightly aquatinted (coloured impression), resembling a water-colour drawing. Three ramshackle two-wheeled carts drawn by wretched horses race (r. to l.) against a background formed by the clouds of dust which they have raised, with a row of gabled houses (r.) inscribed *S<sup>t</sup> Giles*, terminating in a church spire (l.), and probably representing Broad St. Giles. The occupants of the carts are Irish costermongers typical of St. Giles. The foremost horse gallops, urged on by the shouts of a standing man brandishing a club. The other occupants, two women and a man, cheer derisively the next cart, whose horse has fallen, one woman falling from it head-first, another lies on the ground. The driver lashes the horse furiously. The third cart, of heavier construction, is starting. The horses are partly obscured by the clouds of dust, but denizens watch from case-ment windows and a door. Two ragged urchins (r.) cheer the race; a dog barks.

Grego, *Rowlandson*, i. 260.

10½×16½ in.

**7608 THE DOCTOR DISMISSING DEATH**

[1 Jan. 1789]

*T. Rowlandson Del*

Engraving. *Hibernian Magazine*, 1788, p. 617 (folding plate). A copy, reversed, and differing in certain details, of a plate (not in Grego) repro-

<sup>1</sup> The '9' is perhaps etched over a '7'.

duced in colour in Fuchs, p. 56, dated 1782. The interior of a ramshackle room with a raftered roof. An old and emaciated man sits on the foot of a dilapidated half-tester bed facing Death, a skeleton who enters through a casement window (r.). Behind the sick man is the doctor, leaning over him and aiming his syringe at Death. The patient holds a bowl on his knee, and holds up a spoon to ward off the advance of Death. The doctor is a stout man wearing spectacles, a tie-wig, old-fashioned coat, and flapped waistcoat. In the background an old woman sits over a fire on which is a pot, warming her hands, her back to the room. Under the window is a table on which Death leans. Beneath it are heaped up fuel, pots, a trunk, &c. In the window are leafless plants in pots. A plate of meat is on the ground.

See No. 7609 and cf. No. 5457.

6 $\frac{1}{8}$  × 7 $\frac{5}{8}$  in.

B.M.L., P.P. 6154 k.

**7609** DEATH TOO MANY FOR THE DOCTOR. [1 Feb. 1789]

[Collings del.]

Engraving. *Hibernian Magazine*, 1789, p. 1. A sequel to No. 7608. The doctor stands in profile to the r. attempting to protect his patient from a crowd of skeletons, who have entered and enter, through a door on the r. The sick man (l.), who lies in bed, his hands raised in horror, watches the contest. The principal skeleton wears a ducal coronet; he has seized the doctor by the throat, and places a foot on his knee; he holds a banner inscribed *Luxury*. Another skeleton holds the banner of *Apoplexy*. *Fever* holds up a flaming firebrand; a fourth, with the banner *L'Amour Omnia Vincit Amor*, has wings and his skull is decorated with three ostrich feathers. A skeleton with a small banner inscribed *Mania* holds up an arrow. Among the crowd which fills the doorway a skeleton with the banner of *Despair* holds up an arrow. The doctor, who holds a clyster pipe in his hand, has had some minor successes: one skeleton lies at his feet, round whose skull is a bandage inscribed *Cold*. Another skull is inscribed *Vapours*. A testimonial to the doctor lies on the ground, inscribed *Preserver* . . . On the extreme l. is a circular table on which are medicine phials, &c.

This macabre design is described in the text as 'a Humorous Print (from an original Design) by Collins'.

6 $\frac{1}{8}$  × 7 $\frac{5}{8}$  in.

B.M.L., P.P. 6154 ka.

**7610** STRONG SYMPTOMS OF STARTING.

Printed for J. Smith, N<sup>o</sup> 35—Cheapside Oct<sup>r</sup> 1. 1789.

Engraving (coloured impression). One of two prints headed *Hints to bad Horsemen*, see No. 7611. A man, riding very badly, approaches an open gate (l.) in which stands a donkey braying at the horse. The rider, who is fashionably dressed, holds his r. leg extended beyond the animal's neck. The gate leads to a wood surrounded by a paling. Beneath the title in both prints is engraved:

*Alas what troubles oft betide,  
The Booby who attempts to ride.*

An imitation of a set of prints after Bunbury, see Nos. 5914-17.

6 $\frac{7}{8}$  × 9 $\frac{3}{4}$  in.



**7611 STRONG SYMPTOMS OF KICKING.***Printed for J. Smith N<sup>o</sup> 35, Cheapside Oct<sup>r</sup> 1. 1789.*

Engraving (coloured impression). A companion print to No. 7610. A man rides out of the gateway (l.) which leads to the courtyard of an inn, three dogs barking at the heels of his horse. The horse is kicking, the rider has lost his stirrups and clutches the animal's mane. Part of the courtyard is visible showing the body of a high perch phaeton. Above it is the first-floor balcony with a balustrade. Outside the inn (r.) are grass and trees.  $6\frac{7}{8} \times 9\frac{5}{8}$  in.

**7612 [CITY MILITIA.]***J Nixon 1789 Etch'd*

Engraving. A companion print to No. 7613. A row of five very unsoldierly citizen-soldiers is being drilled by an officer (r.), who stands at one end of the file in profile to the l., giving orders with a drawn sword. A stout officer stands opposite him in back view; he holds a sword, and has a long pigtail queue. The two men on the extreme l. talk together, supporting themselves on the butt of their muskets. The other three hold bayoneted muskets at different angles. The man on the extreme r. has a wooden leg, his bayonet is curved like a sickle. All wear civilian dress with cocked hats. In front of them, apparently in the kennel or gutter, lie a dead cat and two large stones. Cf. No. 7458.

 $8\frac{3}{4} \times 14\frac{3}{4}$  in. (pl.).**7613 CITY TRAIND<sup>1</sup> BANDS.**

[c. 1789]

*Pro Patria*

[J. Nixon.]

Engraving. A companion print to No. 7612. Six citizen soldiers stand full face spaced at irregular intervals. The man on the extreme l. blows his nose, between him and the next man, who shoulders his musket, sits a dog. The third man rests his chin on the muzzle of his musket. The next, supporting himself by resting his l. hand on the muzzle of his musket, looks down at his shorter neighbour, who looks up at him with an angry glare. The latter holds his (bayoneted) musket so as to endanger the man on the extreme r., who is mopping his hat with his handkerchief. They wear cocked hats; only two wear coats of quasi-military cut.

The City militia lined the streets from Temple Bar to St. Paul's on 23 Apr. 1789; their unsoldierly appearance is satirized in Nos. 7524, 7525. Cf. No. 7458.

 $8\frac{7}{8} \times 14\frac{3}{4}$  in. (pl.).**7614 THE GHOST!***F. G. Byron Esq<sup>r</sup> delin<sup>t</sup>. Engraved by J [?] Parks*

*London Pub by Will<sup>m</sup> Holland. N<sup>o</sup> 50. Oxford Street, July 29. 1789.  
In Holland's Exhibition Rooms may be seen the largest collection of  
Humorous Prints in Europe. Admittance one Shilling.*

Engraving (coloured impression). A figure draped in a sheet and holding up a red-hot poker advances into a room from an open door (r.), terrifying

<sup>1</sup> The 'd' is reversed and forms a 'b'.

four men, who hold up their hands in alarm; one has fallen to the ground clutching a bottle. A fifth man is disappearing up the chimney (l.). On a table is a lighted candle. The 'Ghost' has a false head of demoniacal appearance; a very human hand grasps the poker. Cf. No. 8209.

8½ × 11½ in.

### 7615 A MEETING OF CREDITORS.

J. Boyne del<sup>t</sup>

W. Nutter Sculp<sup>t</sup>

Published Oct<sup>r</sup> 1<sup>st</sup> 1789 by R Cribb N<sup>o</sup> 288 near Great Turn-stile Holborn

Stipple. The debtor (l.), a fashionably dressed man, stands meditatively at the end of a long table, stroking his chin, and looking at a bill to which one of the creditors, a butcher, points angrily: [*Squander D<sup>r</sup> [to] Bluff Beef Mutton &c. £70.* The butcher, a stout man wearing over-sleeves to the elbow, is seated at the table. Facing him is a well-dressed creditor wearing spurred top-boots who points to his bill: *Seven Q<sup>rs</sup> Rent due Lady day last . . . £140. os. Repairs &c. as P<sup>r</sup> Ord<sup>y</sup> 90. £230. 0. 0.* Ten other creditors sit and stand round the table and are grouped (r.) at its far end. A stout man stands at the end of the table facing the debtor and holding a schedule of debts: *T Squander Debts Certain 200 Uncertain 500 Due to Tho<sup>s</sup> Squander 700 Against 1500. Deb<sup>r</sup> 800.* On the table is a paper of [*Memora*]ndums [*F*]aro 20 EO 50 Phaeton Ponies 100 Lottery Insurance 75. A tailor looks gloomily at his bill: *Snip Tay[lor]*. A stout man (r.) sits looking at a dog feeding from a bowl. Another dog (l.) pulls at the coat-tails of his master, the debtor. On the wall which forms a background is a framed *Perspective View of the Kings Bench*. Above it is a bust portrait of *L<sup>d</sup> Mansfield*. On the r. behind the debtor is an open door; in front of it is a tall screen of several leaves.

For Faro see No. 8167; for E.O., No. 5928.

16¼ × 20½ in.

**7615** A Reissued with the addition of a French title (*Assemblée de Créanciers*) and the imprint *London, Pub<sup>d</sup> July 24, 1798, by R. Cribb, 288 Holborn.*

### 7616 THE DECAYED MACARONI.

A WELL KNOWN CHARACTER!!!

[1 Aug. 1789]

Stipple. *Hibernian Magazine*, p. 337, illustration to a song of thirty-five verses. An elderly man stands, chapeau bras, directed to the r., both hands held out in an attitude partly deprecating, partly supplicating. In his hand is a paper inscribed *Subscription*. His hair is in a small pigtail queue; his dress is old-fashioned. The verses relate his past extravagance, notably an unsuccessful attempt to purchase a seat in Parliament, and his intention of going to Bath to raise funds from people of fashion. The first and last verses are:

I am a decay'd Macaroni,  
My Lodging's up three Pair of Stairs;  
My Cheeks are grown wondrously bony,  
And grey, very grey, are my Hairs:



And trust, as they give it so freely,  
 By private Subscription to raise,  
 Enough to support me genteely,  
 And sport with, the rest of my Days.

The macaroni vogue prevailed c. 1771-3, see *Catalogue*, vol. v.

The engraving (reversed) and the verses are copied from the anonymous *Liberality; or the decayed Macaroni*, printed for the author, where the imprint is: *Pub. 17 June 1788 as the Act Directs*<sup>1</sup> (B.M.L. 11630, c. 17/5). They are by C. Anstey and were reprinted in his *Poetical Works*, 1808, pp. 269 ff., the same plate being used with an altered imprint.

$6\frac{1}{4} \times 3\frac{13}{16}$  in.

B.M.L., P.P. 6154 ka.

## 7617 BEFORE MARRIAGE AFTER MARRIAGE.

K. [Kay] 1789

Engraving. The heads of a man and woman face each other in profile, so drawn as to represent different heads when turned upside down, one set being laughing, the other scowling. The hat and cap of one pair form the shoulders of the other pair.

Paton considers this print to have been the origin of many copies and imitations in Germany on snuff-boxes, &c., but it is probably copied from No. 7618, since No. 7759 is evidently a copy of No. 7619. It was an old device, see No. 6669; see also Nos. 7254, 7620, 7621, 7758-62. A French example is a profile head of the Duc D'Aiguillon, which, inverted, becomes a fish-wife. He was reputed to have taken part in the march to Versailles, 5 Oct. 1789, as a poissarde. Challamel, i. 63 (copy). Other French Revolution satires in this form are de Vinck, Nos. 3686, 3687 (copy in J. P. Malcolm, *Art of Caricaturing*, 1813, pl. xxi). The vogue for *physionomies à double visage* was revived in France c. 1820. See Grand-Carteret, *Les Mœurs et les Caricatures en France*, p. 123 (reproduction).

'Collection', No. 131. Kay, No. XXXVII.

$2\frac{1}{8} \times 3$  in.

## 7618 COURTSHIP MATRIMONY

London Published November 26. 1789 by I. Wallis Ludgate Street.

Engraving. Design in an oval. A companion print to No. 7619. Probably the original of No. 7617.

Also a pen drawing by an amateur, perhaps the original of the design, dated by Miss Banks 'Feb'y 24, 1789'. Title that of No. 7617.

$3\frac{5}{8} \times 2\frac{13}{16}$  in. Card,  $5\frac{7}{8} \times 3\frac{1}{2}$  in.

## 7619 MOSES THE VICAR

Published November 26. 1786 [sic, i.e. 9] by I. Wallis N<sup>o</sup> 16 Ludgate Street London.

Engraving. Design in an oval. A profile head so drawn as to represent the head of 'Moses', a parish clerk, in profile to the l., wearing a hat. In

<sup>1</sup> This plate was traced too late to be described as the principal entry.

profile, when turned upside down, it represents the head of a stout parson wearing a wig.

For 'The Vicar and Moses' cf. Nos. 6130, 6721, &c. A companion print to No. 7618, both being printed on cards.

The original (reversed) of Kay's *The lawyer The Client*, see No. 7759.  $3\frac{5}{8} \times 2\frac{13}{16}$  in. Card,  $5\frac{7}{8} \times 3\frac{1}{2}$  in.

## 7620 THE RICH WIDOW.

THE FORTUNE HUNTER.

[1 Dec. 1789]

Engraving. *Hibernian Magazine*, 1789, p. 561. Design in an oval. A woman's head in profile to the l., tilted upwards, so drawn that when turned upside down it becomes a good-looking man in profile to the r., wearing a cocked hat. Cf. No. 7617, &c.

$4\frac{1}{4} \times 3\frac{5}{8}$  in.

B.M.L., P.P. 6154 ka.

## 7621 [TWO HEADS IN ONE.]

[? c. 1789]

Engraving. A head so drawn as to represent a woman's head in profile to the r., and, when reversed, a man's head in profile to the l. The woman wears a large bonnet which forms the shoulders of the man; the man wears a cocked hat which forms the shoulders of the woman. Cf. No. 7617, &c.  $4\frac{3}{4} \times 3\frac{3}{8}$  in. (pl.).

The *Story of Lætitia*, a set of six engravings in stipple by J. R. Smith after George Morland, was published by Smith, 1 Jan. 1789. They are not satirical, though the narrative resembles that of Hogarth's *Harlot's Progress*, influenced by the gentler manners of the age (cf. Nos. 2031, 5808, &c.). They were reissued by Ackerman, 1 Jan. 1811, the costumes being altered and modernized. Prints from both sets are in the Print Room.



1790

## POLITICAL SATIRES

### 7622 THE COCK OF THE ROCK ON HIS CHARGER.

*A Borico; or Spanish Jack Ass.*

[? H. W.]

*London. Pub<sup>d</sup> by W: Holland N<sup>o</sup> 50. Oxford Street, Jan<sup>y</sup> 4 1789.*

*In Holland's Exhibition Rooms may be seen all the French Caricatures with the largest collection in Europe of Humorous Prints: Admittance one Shilling.*

Engraving (coloured impression). Lord Heathfield, blowing a trumpet, rides a mule in profile to the l. The mule seems to have been suddenly pulled up, it looks up braying. He rides beside five military officers and a drummer who march in single file in the middle distance beside a paling. Their uniform is drawn with precision, and they may be portraits. All wear gaiters and carry muskets. The first (l.), who is very short and wears a gorget and a plumed helmet, may be intended for Tarleton. He is followed by a man beating a drum. The last three have numbers on their bandoliers to indicate their regiment: 18, 2 (reversed), and 59.

Heathfield, famous for the defence of Gibraltar, see Nos. 6034-7, was Governor of Gibraltar. The date is too early for an allusion to pending war with Spain, news of the incident at Nootka not reaching London till 27 Jan. (see No. 7645). Cf. No. 7651. The colonels of the 18th (Royal Irish), 2nd (Queen's Royal), and 59th (Foot) regiments were Sir John Sebright, Daniel Jones, and Sir David Lindsey. *Army List*, 1790.

10 $\frac{3}{8}$  × 18 in.

### 7623 THE NATIONAL ASSEMBLY OR MEETING OF THE THREE ESTATES.

[Dent.]

*Published as the Act directs by W. Dent Jan<sup>y</sup> 22<sup>d</sup> 1790*

*Designed by Satire—Delineated by Pythagoras, and Executed, according to his System, in the Great Exhibition Room, Old Palace Yard. Esto quod esse videris.*

Engraving. A confused and crowded design representing the three estates (incorrectly) as King, Lords, and Commons in Parliament, the title evidently suggested by the meeting of the States-General in France. The members are travestied as animals, the principal ones having human heads and numbers which refer to notes beneath the design. A low barrier (l.) divides the Commons from the Lords; on the extreme r. is the throne, on which, curled up and asleep, is a lion with the head of George III, he is 1. *The King of the Beasts*. The throne has a high canopy with long side curtains; it is decorated with loaves and crossed fishes (cf. No. 6915 &c.), and also with a rose and thistle. The seat (a cushion) is on the uppermost of three platforms forming steps, each supported at the corners by loaves at which rats are nibbling. Behind the curtain on the extreme r. is a dark figure with horns and hooves and apparently wearing Highland

dress. He is 2. *The Secret Beast* (a reversion to the long-lived belief in the influence of Bute, cf. No. 6005). On the steps of the throne is 3. *A Jackall called Lupus Aureus, or the Golden-Wolf, said to be the Lion's provider*—*L—Jenkey* [Jenkinson, Baron Hawkesbury]. A prancing horse beside the throne with a star and ribbon inscribed *P W* (Prince of Wales) is 4. *The Principal of the Fox kind*. Next is a lobster standing erect wearing a ribbon inscribed *D.Y.* He is 5. *A Lobster—the flogging D—* [of York]. With his back to the throne, as if on the Woolsack, sits Thurlow as a bear, holding a paper: *Speech*, and a number of threads attached to the noses of a dense group of bears on their hind-legs who stand on his r. He is 6. *A Bear, leading his accompanying Cubs by the Nose—Hurlo Thumbo*. Beside him at the table is a small ugly bear wearing a judge's wig writing *Beauties of Natural History*. Two judges are represented by spectacled birds wearing large wigs. Three small rats in the lower r. corner, nibbling at loaves, are 7. *Regency Rats*; one has a star and a ribbon inscribed *L.M.* (the Marquis of Lothian, K.T., not Lord Moira), another a star and a ribbon inscribed *D of Q* (Duke of Queensberry), see Nos. 7515, 7526. 9 is a ferret with a star and a ribbon inscribed *D. of R.* (Richmond) crawling towards the throne. He is *Ordinance Ferret*. Beside him is a cat, his tail inscribed *L. C—m* (Chatham); he is 10. *Jesuitical Tabby*. Flying between the Prince of Wales and the throne is a bird with the head of Lansdowne, and wearing a ribbon inscribed *M.L.* He is 11. *Bird of Peace—Maligrida* (an allusion to the peace of 1783, cf. No. 7150). The other peers are: 15. *A Turkey—Viscount Gobble*; a stag with the head of Lord Derby is 16. *A Stag*, his antlers inscribed *Maid of the Oaks*, cf. No. 6668; a boar with a star and a ribbon inscribed *Storm Mount* is 17. *A Boar or Bore* (Lord Stormont, cf. No. 6796). 18 is a camel with the head of Portland, and a ribbon inscribed *D— of P—*: 18. *A Camel—of undoubted weight in Portland*. Next is a dromedary with the head of Norfolk: 19. *A Dromedary—The Norfolk Farmer*. A peacock with a ribbon and star is 20. *A Peacock from Carlisle* (Lord Carlisle). A crocodile seated at the table in back view, with the elongated judge's wig which indicated Loughborough (Wedderburn), is 21. *A Crocodile. Lord Weather-turn*. On the farther side of the table is a phalanx of wolves with twisted tails like ram's horns who are 28. *W—ves in Sheep's Cloathing*. Above their heads is suspended a double mitre inscribed *Pluralities* to show that they are the bishops.

The Commons are closely crowded together in a smaller space. Fox, with a fox's body, stands leaning on the barrier holding strings attached to the beaks of a number of geese. He is 23. *Charley Boy leading his Sagacious Admirers*. Next Fox, and perched on the barrier, is a bird wearing the Speaker's wig, he is 12. *The Sp—r* (Addington). Next, and with his forefeet on the barrier, is a zebra with the profile of Pitt; he is 29. *The Q—s Ass* [cf. No. 7488, &c.] or *Master Billy leading his T—y* [Treasury] *Toadeaters*. There are six asses with human heads having strings held by Pitt attached to their noses. On their ears minute letters are etched: *M— G—* (Marquis of Graham), *L. M—n* (Lord Mornington), *L. A* (Lord Apsley), *L. B—m* (Lord Bayham). These are evidently intended to be Lords of the Treasury, but Graham was succeeded by Apsley in Aug. 1789. The fourth Lord was E. J. Eliot, M.P. for Liskeard. Behind them come *M<sup>r</sup> Roe* and *M<sup>r</sup> S* (Rose and Steele the Treasury Secretaries).

Next these is an elephant with a magpie perched on his back. They are 13. *An Elephant—Savney Controul* (Dundas, cf. No. 7152) and 14. *A*



*Magpie*. The little Major (Scott, the agent of Hastings). Next is *L. M—g—e* (Lord Mulgrave), a jovial-looking animal of uncertain species. In front of him is 30. *A Puppy of curious breed—Stuttering Billy* [Grenville]; he wears spectacles. Perched on the farther end of the barrier is Wilkes as a monkey holding the staff and cap of Liberty reversed; he is 31. *A Monkey tearing the Cap of Liberty—Squinting J—k* (cf. Nos. 5245, 6568, &c.). In the foreground behind Fox's geese is a bellows inscribed *wit* whose nozzle supports the profile head of Courtenay; it has a large bushy tail inscribed *Satire* (cf. No. 7052); he is 24. *An Animal Dissected—found to consist of Lungs and Tail or Tale*. Behind it is a clumsy dog inscribed *Sir J—n* (Sir James Johnstone, cf. No. 7317). A group of three sheep (cf. No. 6243) are 8. *Country Gentlemen*; the most prominent is *M<sup>r</sup> P—* (Powys); the others are *M<sup>r</sup> M—n (?)* (? Marsham, M.P. for Kent) and *M<sup>r</sup> R* (? Rolle, M.P. for Devon). Behind Powys stands a spotted creature with the angry profile of Burke; he is 22. *The Hyena of St. Omer's* (cf. No. 6026). Near him is the head of North who is 25. *A Badger L Boreas* (cf. No. 6196, &c.). An armadillo-like creature with a wooden leg, standing behind Courtenay (Brook Watson), is 36. *A Shark* (cf. No. 6965). The ox's head on the extreme l. is *Ald N—* (Newnham). Others on the l. of the design are: 33. *A Goat—Sir Watty* (Watkin Lewes, cf. No. 6509); 27. *An American Sloth, Gen<sup>l</sup> Saratoga* (Burgoyne); 26. *A Tyger—from Bengall* (with the profile of Francis); 32. *Weathercock of Eden*, a weathercock wearing a baron's coronet, though Eden was not yet Lord Auckland, cf. No. 7183). The spaces in the closely packed throng are filled in with heads of dogs, of a porcupine, and of a rhinoceros. The lawyers are represented by birds of prey wearing legal wigs flying above the heads of the Commons. They are *Master Dickey* (Arden, Master of the Rolls), *Sir Archey* (Macdonald, Attorney-General), *Scotto* (Scott, Solicitor-General).

On the wall which forms a background are three pictures inscribed respectively *Sketch | of the | Constitution |*. The first is of three figures in back view holding hands standing on a plank which is supported on a post: the King in crown and robes is *1<sup>st</sup> Estate*; in the centre is a peer in his robes and wearing several coronets, inscribed *2<sup>d</sup> Estate*, and *Medium between King and People*. On the r. is a plainly dressed man inscribed *3<sup>d</sup> Estate*. The frame is inscribed *As it was*. The second, *As it is*, represents the peer on the shoulders of the commoner pressing him to the ground, while the King, standing on a post inscribed *Prerogative*, presses yet more coronets (inscribed *Peerage*) on the head of the peer. The three figures are inscribed *K—g*, *L—ds*, and *C—ns*. A (?) piece of fallen timber, perhaps the plank in 'As it was', is inscribed *Check*. The third picture, *As it may be*, is of Liberty holding her cap on a staff and holding out a shield on which are three fleurs-de-lis inscribed *Example* and with the motto *Three in One*, probably an allusion to the contemporary French motto 'la Nation, la Loi, le Roi', cf. Nos. 7661, 7694.

Pitt was much blamed for his lavish creation of peers (cf. No. 6631, &c.) which, however, did not increase the constitutional importance of the House of Lords. The momentous decision of the French States-General (27 June 1789) that the three estates should sit together instead of separately is extolled. (The three English estates are, more correctly, Lords Spiritual, Lords Temporal, and Commons). For the theme of the growing power of the House of Lords cf. No. 6436. Similar in character to No. 7682.

$8\frac{1}{2} \times 16\frac{5}{8}$  in.

**7624 FRITH THE MADMAN HURLING TREASON AT THE KING.**

[I. Cruikshank.]

*Pub. Jan 31. 1790 by S W Fores N 3 Piccadilly. Where may be seen the Completest Collection of Caricatures &c. in the Kingdom. Admittance one Shilling.*

Engraving (coloured impression). On the extreme r. the royal coach is passing, the King is seen through the window in profile to the r. A ragged man with the head of Burke, bald and aged, stands with a hatful of stones, about to hurl one at the King. He is restrained by a burly Bow Street officer with a long constable's staff who grasps his ragged shirt. A young man, plainly dressed but resembling the Prince of Wales, seizes him firmly by the r. arm. A stout woman and a sailor stand arm-in-arm on the l. The woman, who is Fox, carries a basket and a *Dying Speech*, she looks regretfully at Burke; above her head is etched *Creul [sic] Fortune thus our hopes [to] Destroy*. The sailor, who is Sheridan, turns his head away, saying, *Dam'd unlucky*. He holds a paper *[Ki]ngs last Speech*. In the background is a procession of Life Guards riding behind the King's coach and looking towards Fox and his friends. A beefeater with a pike stands on the extreme r., the head of another appears in the background. On the roof of the coach sits a small demon playing a fiddle.

On 21 Jan. when George III was driving to open Parliament, one John Frith, a half-pay lieutenant known to be insane, hurled a large stone into the royal coach. He appeared at the Old Bailey on 17 Apr. and was found insane. *London Chronicle*, 22 Jan. and 19 Apr. 1790. See also No. 7626. Cf. No. 6974, a satire on the supposed attitude of the Opposition to the attack of Margaret Nicholson.

8½ × 13 in.

**7625 THE FREE-BORN BRITON OR A PERSPECTIVE OF TAXATION.**

[Dent.]

*Published as the Act directs by W. Dent February 3<sup>d</sup> 1790*

Engraving (coloured impression). A copy, with additions and slight alterations, of No. 6914. John Bull's r. foot, instead of being planted on the ground, is raised to stamp, and his r. shoe is inscribed *Stamp* instead of 'Excise'. To the door inscribed *Shop Tax* has been added in smaller letters *Repealed!!!* To the church wall on the r. the word *Tithes* has been added. Above the caterpillar on the r. the trunk of an elephant extends from the r. margin, inscribed *State Trial* (of Hastings). At John Bull's feet have been added (1) a paper inscribed *Lending Newspapers to read Prohibited*; (2) a torn paper inscribed *Trial by Jury*; and (3) a cap of Liberty on a broken staff inscribed *Extention of Excise*; the cap is inscribed: *Publicans and all Venders of a Pen'orth of Tobacco to pay 5<sup>s</sup> annually for a Licence*. The inscriptions on the two yokes carried by John Bull are reversed, so that the bundle of taxes on the l. inscribed *Stamps* hangs from the *Civil List*, while *Taxes* hang from the *National Debt*. From the Stamps 'Advertisements' and 'Wills' are omitted, and *Horses* replaces 'Post Horses'. To the bunch of *Taxes* are added *Carts, Certificates, Horses,*



*Wheels.* John Bull's wig is inscribed *Per—fumery*. From behind the church wall (r.) extends an arm holding a sabre inscribed *Tax Farmers*. To the Excise Man (l.) is added the word *Starch*. The inscription beneath the title is unaltered.

The Shop Tax (see No. 6798) was repealed as from 5 Apr. 1789, the loss being c. £56,000, cf. No. 7633. Certain stamp duties were increased by the budget of 1789, including an additional halfpenny on every newspaper and sixpence on each advertisement. The practice of letting out newspapers to read was prohibited; by the existing practice, Pitt said, the hawker lent a newspaper to twenty or thirty readers. *Parl. Hist.*, xxviii. 212. For the transference of the tax on tobacco from customs to excise see No. 7545, &c., for 'Tax Farmers' No. 7159.

$8\frac{1}{2} \times 13\frac{3}{8}$  in.

**7626** I. FRITH THE UNFORTUNATE STONE-THROWER, OR  
A FOOLISH THROW FOR FULL PAY.

WM (HASTINGS), THE FORTUNATE STONE THROWER, OR A  
WISE THROW FOR A FULL P—RD—N [c. Jan.—Apr. 1790]

[Dent.]

Engraving (coloured impression). The first title describes a group on the l. of the design, the second a group on the r. On the extreme l. is the King's coach in which are the King and two courtiers, all alarmed; one puts his *Gold stick* out of the window. Two huge beefeaters stand between the coach and a small, thin military officer who raises a stone to hurl at the coach. At his feet is an open book inscribed *Gulliver the little in Brob-dignag*; behind his head is a crescent moon inscribed *Bedlam* with, added in pencil, a minute gibbet inscribed 'or this'. He is Frith, an insane half-pay officer, see No. 7624.

Warren Hastings stands with his back to Frith holding out an open box inscribed *Presents Bulse*, and scattering diamonds on the ground. Five small inhabitants of Lilliput lie on the ground scrambling for the diamonds: the foremost is Queen Charlotte who fills her apron, next her is Mrs. Schwollenberg, saying, *Matam, dese be prescious Stone—inteed*; she kneels on and partly conceals a small (unidentified) diamond-gatherer. On the extreme r. are Thurlow and the King, also grovelling. In front of Hastings or Gulliver, who wears oriental dress with a jewelled turban, is an open book inscribed *Gulliver the great in Lilliput*. Behind his head is a coronet inscribed *Peerage*. The 'Hastings' of the title is represented by pods of peas, cf. No. 7267, &c.

One of many satires on the supposed bribes offered by Hastings, see No. 7278, &c.; for the 'bulse' see No. 6966, &c. For the allegations against the Queen cf. No. 6978, &c.

$4\frac{3}{8} \times 15\frac{1}{8}$  in.

**7627** PEACHUM AND LOCKIT,

[Dent.]

*Pub<sup>d</sup> by W. Dent Feb<sup>y</sup> 15<sup>th</sup> 1790*

Engraving (coloured impression). Burke and Sheridan are in violent conflict: Burke (l.), very tall and thin, lunges forward, seizing Sheridan by the throat, his fist ready to strike; Sheridan (r.) holds Burke's cravat and

has seized his wig by the queue, revealing a bald head inscribed *Tory*. Burke (Peachum) says, *Brother, brother we are both in the wrong*; from his pocket protrude a paper inscribed *Secrets*. From Sheridan's pocket protrudes a large key inscribed (in pencil) 'Prince's Closet'. Behind Burke (l.) is a table on which is an open book inscribed *To day Argue for Republicism [sic]* and *To-morrow Argue for Monarchy*. This is propped up on two papers: *Almanack Full Moon* and *At present fully satisfied with my conduct respecting my Persecution of Mr H[astings]*. Above is a picture: *The Sublime & Beautiful Janus*. Two Burkes, back to back in profile, gesticulate violently, as if making a speech; one (l.) *Speaking on English Affairs*, says, *Hurled by Providence from the Throne* (an allusion to a speech of Burke on the Regency, 5 Feb. 1789. *Parl. Hist.*, xxix. 1213. Wraxall, *Memoirs*, 1884, v. 301. It roused general condemnation, cf. Nos. 7499, 7689, 7868); the other (r.), *Speaking on French Affairs*, says, *Kings should be held Sacred*. Beside Burke, who wears court dress, is his *chapeau-bras*, beside Sheridan a plain round hat. Behind Burke a piece of (?) wood inscribed *Revolution* lies on another inscribed (in pencil) 'Toleration'; together they form a cross. Behind Sheridan are two crossed keys, broken, and labelled *Regency disappointment*. Beneath the title is etched, *or the fall out and make up, a Scene in the Beggar's Opera* [II. ii], *as Acted, at the Great Theatre, by two distinguished Characters*.

For this quarrel, here represented as the falling-out of thieves (cf. No. 7856), and the sensation which it caused see Sir G. Elliot, *Life and Letters*, i. 349-54, 357. Sheridan (9 Feb.) violently attacked Burke for a speech in which he answered (with many professions of admiration) one by Fox approving the conduct of the French Guard in refusing to obey the orders of the Court. Burke published the speech, the first declaration of his attitude towards the French Revolution and of his divergence of opinion from his party. *Parl. Hist.*, xxviii. 351-73; Moore, *Life of Sheridan*, pp. 454-9. The quarrel is here attributed to jealousy at Sheridan's predominance at Carlton House, cf. Moore, op. cit., pp. 426-7, and No. 7493, &c. See also Nos. 7631, 7858.

$6\frac{7}{8} \times 10\frac{5}{8}$  in.

## 7628 THE REPEAL OF THE TEST ACT A VISION.

J Sayer fecit

Published by Tho<sup>s</sup> Cornell 16<sup>th</sup> February 1790

Engraving. A complicated design: advocates for religious toleration in a church, the pulpit occupied by Priestley, Price, and Lindsey. The central figure is Price, to whom the clerk standing below has passed up in a cleft stick a paper inscribed: *The Prayers of this Congregation are desired for the Success of the patriot Members of the national Assembly now sitting in France*. Price takes the paper, and, raising his l. hand sanctimoniously, says: *And now Let us fervently pray for the Abolition of all unlimited and limit[ed] Monarchy, for the Annihilation of all ecclesiastical Revenues and Endowments, for the Extinction of all Orders of Nobility and all rank and Subordination in civil Society and that Anarchy and Disorder may by our pious Endeavours prevail throughout the Universe—See my Sermon on the Anniversary of the Revolution* (see No. 7629, &c.). Priestley leans over the l. edge of the pulpit, his r. arm raised; flames issuing from his mouth expand into four columns of smoke inscribed respectively *Atheism* (smaller than the



others), *Deism*, *Socinianism*, *Arianism*. This blast strikes an angel carrying a cross; he flies out of a window (l.), looking over his shoulder at Priestley with an expression of horror. Through the window is also seen a church steeple, being pulled down by a rope. Seated in a pew below is Fox (l.) who looks up at the preacher, smiling; a similar column of smoke issues from his mouth and rises towards Priestley, inscribed *Hear hear hear*. Lindsey leans over the r. side of the pulpit, holding out *A Table of the Thirty nine Articles* in a frame, this he tears to pieces. The back of the pulpit, above Price's head, is ornamented with an inverted and irradiated triangle containing the letters *P P L*, the initials of the three preachers. Above it is suspended a marquess's coronet with Lord Lansdowne's beehive crest. On the sounding-board are (l.) two books: *Priestley on civil Government* and *Price on civil Liberty*. Beside them hangs from the roof a striped flag inscribed *America* (Price's 'Observations on civil liberty . . .' (1776) had encouraged the Declaration of Independence, see No. 5644). On the books stands a small demon. Another demon, wearing the steeple-crowned hat of the puritans of the Commonwealth, sits on an open book (r.) inscribed *a Sermon on the Anniversary of the glorious Revolution*.

Beneath the pulpit is a pew running across the church from l. to r. and containing the clerk's desk. In this sits Fox (l.); facing him in profile to the l. is Dr. Abraham Rees looking through a large magnifying-glass at a large open volume inscribed *Bacons liber Regis* and *Cantuar*. On the clerk's desk is a paper: *Ye are desired to take Notice That a Vestry will be held on Tuesday to take into Consideration some necessary Reforms both in the Church and State*. Behind and between these two is a shadowy head, partly obliterated by the smoke issuing from Fox, identified as Sir Henry Hoghton. Next him is a woman with the closed eyes and upturned face of an enthusiast; she holds out an open book: *Marg<sup>t</sup> Nicholson her Book* (see No. 6973, &c.). Seated in profile to the r. is Dr. Kippis. Standing beside him is Lord Stanhope, smiling, his head turned in profile to the l. He tears in half a paper inscribed: *Acts of Parliamt<sup>t</sup> for the Uniformity of Common Prayer, and Service in y<sup>e</sup> Church and Administration of the Sacraments*. Beneath his elbow is a paper: *Heads of a Bill for the Abolition of Tithes and other ecclesiastical Endowm[ents]*. In front of the pulpit the central figure is an exciseman standing with his back to the pulpit and looking over his shoulder at Stanhope with a smile. An ink-bottle is attached to his coat, under his arm is a book inscribed *Excise*. His folded hands rest on the head of a cane, the tip of which is in a chalice which stands at his feet. Under his foot is a paper: *Order for the Ministration of the holy Communion*. He is gauging a Communion cup, and is evidently Thomas Paine. Next him (r.) in back view, kneeling, is a bishop, with enormous lawn sleeves; he is identified by Miss Banks as Edward Law, Bishop of Carlisle, but an open book in front of him is inscribed *Watson Tracts*, suggesting that he is Watson of Llandaff, cf. No. 7419. In the foreground on the l. a kneeling man is flinging out the contents of an open chest on which are a bishop's escutcheon, and a female figure with a cross and chalice, probably representing religion. He throws out a large book: *The Book of Common Prayer* to join a book of *Homilies*. Beside this lie a mitre, a crozier, a chalice, a communion plate with bread at which rats are nibbling, a paper: *The Communion of Saints*, &c. Looking over the shoulder of this despoiler of the Church is a bearded Jew, his hands raised in admiration, saying, *O vat fine plaat I vil give you de Monies for it Sar*. On the r. and in profile to the l. sits a soldier, with the lank hair and upward

gaze of the enthusiast; he holds his sabre by the scabbard. In his r. hand is a steeple-crowned hat. Behind him sits a shadowy worshipper, full face, with upturned head and clasped hands. In the foreground on the extreme r. a beadle is seated on the floor asleep. His hat is inscribed *Oliver Con-dable S<sup>t</sup> James*. Beside him are a dog and an open book: *Killing no Murder a Sermon for the 30<sup>th</sup> of January*. Above the back of a pew on the extreme r. is part of the back of a wig, identified as that of the Lord Mayor. A large mace is beside it, and a pillar surmounted by the Royal Arms: the lion is headless and in place of the crown is a puritan's steeple-crowned hat. Through a doorway inscribed *Sanctum Sanctor[um]* is a T.Q.L. portrait in an oval frame of Oliver Cromwell. From a gallery in the upper r. corner of the design, a ruffianly looking man leans over with a clenched fist, saying, *No Test no Bishops*. In his l. hand is a paper: *The Rights of the Protestant Dissenters vindicated a Sermon by Jos Priestley*. Beneath the design is etched:

*From such implacable Tormentors  
Fanatics, Hypocrites, Dissenters  
Cruel in power, and restless out  
And when most factious, most devout  
May God preserve the Church and Throne  
And George the good that sits thereon,  
Nor may their Plots exclude his Heirs  
From reigning, when the right is theirs  
For should the foot the head command  
And Faction gain the upper hand  
We may expect a ruin'd Land*

Butler—

The first print showing hostility to the French Revolution. There had been motions for the repeal of the Test and Corporation Acts on 28 March 1787 and 8 May 1789; the print anticipates Fox's motion on 2 March 1790 and illustrates the effect of Price's famous sermon, see No. 7629, &c. Dissent is associated with irreligion and republicanism, with the sectaries of the seventeenth century, and with the 'enthusiasm' which leads to regicide.

There is also a tracing on oiled paper of an earlier version (1788) of this print, in which the head of the Jew bending over the ecclesiastical chest is 'M<sup>r</sup> Bell of Yarmouth'; on publication he was altered to a Jew and the figure of a Jew standing behind him was removed. The large label issuing from Priestley's mouth was absent; the paper he receives from the clerk was blank; the book of Watson's tracts was also absent; and there are other variations. The book was probably added to change the identification from Law (d. 1787) to Watson.

The characters, except the exciseman Paine, have been identified by Miss Banks, doubtless on information from Sayers. Price, Priestley, and Lansdowne (Shelburne) had been satirized in 1780 as associates in irreligion and sedition, see No. 5644. Kippis, Rees, and Lindsey were prominent and learned dissenters of similar views to those of their friend Priestley. Law was a bishop of advanced views who had been suspected of Unitarian opinions, see Abbey, *The English Church and its Bishops*, ii. 245-51. Sir Henry Hoghton, M.P. for Preston, seconded Beaufoy's motion for repeal in 1787 and 1788, and Fox's motion in 1790. For the voluminous literature relating to the movement for repeal see *An arranged Catalogue of the several*



publications . . . from . . . 1772 to 1790 inclusive (B.M.L., 126.i.9); Belsham, *Memoirs of the Reign of George III*, 1796, iv. 277 ff. See also Nos. 7347, 7480, 7629, 7630, 7632, 7633, 7635, 7636, 7637, 7642, 7643, 7822, 8276.

This print is described in the *St. James's Chronicle*, 20 Feb. 1790, as 'the happiest of his [Mr. Sayers's] performances', the portraits being excellent likenesses, and the incidents 'the most forcible strokes of satire, that, since the time of Hudibras, have been aimed at the cause of fanaticism'.

18½ × 13¼ in.

## 7629 THE TEST.

[? Rowlandson.]

Pub Feb 20, 1790 by S. W. Fores, N 3 Piccadilly.

*In Fores's Caricature Museum is the Compleatest Collection in the Kingdom. Also the Head and Hand of Count Struenzee Admittance 1<sup>s</sup>.*

Engraving (coloured impression). Dissenters are engaged in burning churches and attacking the clergy. In the foreground a stout bishop on his knees is being kicked and assailed by men with bludgeons; beside him is a book: *Refutation of D<sup>r</sup> Price*. He exclaims, raising his hands, *Murder, fire, thieves*. One of his assailants says, *Make room for the Apostle of Liberty*; the other, *God assisting us nothing is to be feared*. Under this group is inscribed: *And when they had smote the Shepherd, the Sheep were scattered*. Behind (r.) a Gothic building, from which extends a sign of the Mitre and Crown, is being demolished. Price sits astride on the beam supporting the sign; in one hand is an open book, *Love of our Country*, in the other is a firebrand inscribed *The Flame of Liberty*. Beneath, two men in steeple-crowned hats are feeding a fire with faggots, whose flame and smoke, inscribed *39 Articles*, ascends in a thick cloud. Next the burning building, and on the extreme r., is a porch (over a doorway) in which stands Fox, blowing a horn and pointing down to a placard over the doorway: *Places under Government to be disposed of*. NB, *Several Faro and E.O. Tables in good Condition*. An adjacent placard is: *day next charity sermon by Rev<sup>d</sup> cha<sup>s</sup> Fox*. A group of eager fanatics with lank hair rushes towards the doorway, holding up to Fox money-bags inscribed *30.000*, *10.000* and *20.000*. In the foreground (r.) are two fanatics struggling for the bag of the Great Seal; one raises a mace inscribed *Brotherly Love* to strike his opponent; under his foot is a paper: *Repeal of the Test Act*.

In the background (l.) is a group of figures engaged in demolishing a church with pickaxes; a rope pulls over the cross on the steeple. Two of this group look towards Price: a parson inscribed *P—ly* (Priestley) waves his hat, saying, *Make haste to pull down that old Whore and we'll build a new one in its place*; a lean man, fashionably dressed (evidently Stanhope), extends his arms, saying, *Address to Assemblée national*. Beneath the design is etched:

*Bell and the Dragon's Chaplains were  
More moderate than these by far,  
For they poor Knaves! were glad to cheat  
To get their wives and children meat;  
But these will not be fobb'd off so;  
They must have wealth and power too,*

This propagandist print anticipates Fox's motion for the repeal of the

Test and Corporation Acts on 2 March, see No. 7628, &c. It illustrates the great impression caused by Price's famous sermon 'on The Love of our Country' on 4 Nov. 1789 to the Revolution Society, after which he moved the address to the National Assembly of France congratulating them on the revolution, which was signed by Stanhope as Chairman. G. Stanhope and G. P. Gooch, *Life of Charles third Earl Stanhope*, 1914, pp. 86-7 (see No. 7889, &c.). Six answers (1790) to Price's sermon are in the B.M.L., none by a bishop, but one by Archdeacon Coxe. See Nos. 7628, 7685, 7686, 7689, 7690, 7822, 7858.

$9\frac{5}{16} \times 14\frac{15}{16}$  in.

## 7630 MEETING OF DISSENTERS RELIGIOUS AND POLITICAL 1790.

[Dent.]

Pub<sup>d</sup> Feb 22<sup>d</sup> 1790 by W Dent

Engraving, slightly aquatinted (coloured impression). A dense crowd of men fills the space between two buildings partly visible on the extreme l. and r. On the l. is a stone building with a closed door inscribed *Church and State*, fastened by a huge padlock inscribed *Motive*. On the r. projects the sign of the *King's Head 1649*: the decapitated head of Charles I. The political dissenters are on the l., the most prominent being Fox in Cromwellian armour, his sash inscribed *Spirit of Cromwell* (cf. No. 6380, &c.); he stands on a cloud to indicate that he is a ghost, and holds out a paper inscribed *Motion to Repeal the Test and Corporation Acts*, saying, *I care not what's the established Religion—not I—heaven knows I trouble the Church very little—therefore I'll move the Repeal—in return—I have your interest at the general Election—and pray dont continue to preach against wenching and gaming—the Practice you know nothing about*. Sheridan, who stands beside him (l.), adds, *Nor hold forth against Poor Players*. A paper inscribed *Drury Lane* protrudes from his pocket. A man looking at the closed door (l.) says: *We'll turn our Meetings into Chapels*. The stout and jovial Dr. Towers (cf. No. 6246), a label inscribed *Constitutional Society* issuing from his pocket, addresses Fox: *We'll Preach and Pray for nothing but the Constitution*. A very lean and sanctimonious-looking dissenter says *Amen*. Beneath this (political) group is inscribed: *This New Coalition designed by Hope and Executed by mutual convenience*. Two men who are prominent among the religious dissenters (who all wear clerical bands) resemble Price and Priestley. Price says: *We dissent from the Church for a Living, and we get it—your Church Preachers are too drowsy—they have no fire—they have not the Spirit—they only endeavour to inform the understanding, and send their Congregation asleep, and so people are afraid of getting cold at Church for want of Company—We affect the Passions—we abuse them—we tell them they are lost Sheep—we thump the Cushion—we tell them they are d—d, and they like it, and our Subscription seats are crowded, and so we get a living—and if we get a repeal and become equal we'll not rest till we rise Superior*. A stout man on the extreme r. angrily tears a paper inscribed *Thirty nine Articles*, saying, *What care I for these, give me the Fortieth Article—a good fat Living I mean*. In the foreground, at the feet of the dissenting parsons, lie (r.) a mitre and crown which are being attacked by serpents inscribed: *Deism, Arianism, Presb[byterianism], Socinianism, ism &c* and *Republicism*. Beside these is a conspirator's dark lantern.



In the background church steeples are sketched, to each of which is attached a broom, like those attached to the masts of ships to show that they were for sale. On the roof of one of these buildings are three parsons (one a bishop) fast asleep, one of whom holds a bottle.

A print anticipating Fox's motion for the repeal of the Test and Corporation Acts on 2 March, see No. 7628, &c. There was an intensive press and pamphlet controversy on this subject. Cf. *Gent. Mag.*, 1790, pp. 143-50, &c. The dissenters (who had hitherto supported Pitt) had agreed to support 'those well affected to the cause of civil and religious liberty' at the pending General Election, see No. 7635.

Reproduced, *Social England*, ed. Traill, 1904, v. 553.

$6\frac{3}{8} \times 10\frac{5}{8}$  in.

Another print is described in the *Public Advertiser* of 8 March: 'A Caricature print lately published, it is said, has afforded his Grace of Canterbury and friends some merriment . . . Charley [Fox] accompanied by some of his brethren of the tribe of Levi (cf. No. 6617, &c.), was depicted entering Lambeth Palace, laying violent hands on the plate, and turning the Archbishop out of doors.' (Cf. No. 7375.)

## 7631 DIFFERENT SENSATIONS.

[I. Cruikshank.]

*Pub. Feb. 26. 1790 by S. W. Fores at his Museum N 3 Piccadilly.*

*Where may be seen the Completest Collection of Caricatures, in the Kingdom Admit. 1<sup>s</sup>.*

Engraving (coloured impression). A design in two compartments arranged one above the other and separated by the title; each has also its own title:

[1] BONE OF CONTENTION. Burke, H.L., in profile to the r. bites one end of the bone of *Revolution*, the other end being in the mouth of Sheridan (T.Q.L.) who looks to the l. with an expression of fury, his fists clenched. Burke, the l. fist clenched, r. hand deprecatingly open, says, *Seperated for EVER*. The bone breaks between them. Fox, H.L., a slightly smaller figure, stands between and behind them, but nearer Sheridan at whom he looks with a troubled expression, his finger in his mouth, saying, *Craignez honte*.  $6\frac{3}{4} \times 10\frac{1}{8}$  in.

[2] PORTLAND INVENTION. Sheridan (l.) and Burke (r.), their positions reversed, both T.Q.L. (Burke seated, Sheridan standing), are on opposite sides of a table on which the Duke of Portland, between them, holds a bowl inscribed *Portland Soup* and decorated with his arms. Sheridan dips in his ladle, gazing intently at Burke; Burke blows at his ladle, saying, *C'est trop chaude*, and scowling fiercely at Sheridan. Portland looks down at the tureen with an expression of concern.  $7\frac{3}{8} \times 10\frac{1}{8}$  in.

A satire on the quarrel between Burke and Sheridan, see No. 7627, and on the attempted reconciliation by the Duke of Portland. The print reflects the general opinion: 'Sheridan is universally allowed to have been wrong originally, and the Duke of Portland says Burke was afterwards wrong in not favouring a reconciliation.' Sir G. Elliot, *Life and Letters*, i. 357. Cf. No. 7858.

$15\frac{1}{2} \times 10\frac{5}{8}$  in. (pl.).

**7632 PURITANICAL AMUSEMENTS REVIVED!**

*Design'd by Oliver Cromwell, Etch'd by William Holland.*

*London: Pub<sup>d</sup> by Will Holland, N<sup>o</sup> 50, Oxford Street, Feb<sup>y</sup> 27, 1790.*

*In Holland's Caricature Exhibition Rooms may be seen the largest Collection in Europe of Political and other Humorous Prints with those Published in Paris on the French Revolution. Admit<sup>ce</sup> 1 Shilling*

Engraving. A design crowded with miscellaneous incidents: on the l. punishments are being inflicted for Sabbath-breaking, &c.; while on the r. St. Paul's Cathedral is being wrecked by an explosion, to the delight of a number of demons, some flying, others on the ground. On the l. an executioner scourges a man tied to the end of a cart inscribed *For being detected in the abominable Sin of Kissing his Wife on the Sabbath day*. Two men wearing steeple-crowned hats watch with satisfaction: one says *What a lewd wretch*, the other *Cut him in pieces*. Behind them is a house: from a window above the door a tailor leans out holding a cock whose head he is about to cut off with his shears; he says, *No Copulation on the Lord's Day thou infernal bird*. A small winged demon seated on a lamp projecting from the house watches ecstatically. From the side of the house hangs a cylindrical cage in which crouches a woman: *For stealing to the Play House last night*.

In the foreground on the r. of the cart a puritan raises an axe to smash a hurdy-gurdy whose owner lies on the ground beside it. On the r. are Dr. Priestley holding a firebrand and Lord Stanhope in profile to the l., wheeling a barrow in which are shovels and a pickaxe; he says, *If I can't remove the rubbish by Cart loads I will by Shovels full*. Immediately behind him is the smoke of an explosion from which rise fragments of St. Paul's; in the upper part of the design the dome is falling, the cross and ball dropping from the summit attended by a flying frog-like creature. From the smoke emerges the draped figure of St. Paul, saying, *Alas! are all my labours to end thus*. In the centre three bishops fall to the ground where two puritans stand ready to kick them into the air and a demon spits fire at them. Above is a swarm of grotesque demons; one with the pendent breasts of an old hag rides a hippopotamus-like monster and waves a firebrand. Another rides a dragon which breathes fire. A demon holding two firebrands crouches menacingly between Dr. Priestley's legs.

A satire on the proposal to repeal the Test and Corporation Acts, see No. 7628, &c. The dissenters, who were agitating for repeal, are saddled with the traditional excesses of sectaries of the seventeenth century, and of puritans in New England. For Stanhope's wheelbarrow see No. 7539, and for Priestley's firebrand cf. his *Letters to the Rev. Edward Burn* in which he rejoiced that 'grains of gunpowder' would certainly blow up orthodoxy and hierarchy 'perhaps as suddenly, as unexpectedly, and as completely, as the overthrow of the late arbitrary government in France', a passage quoted by Burke in his speech against repeal. *Parl. Hist.*, xxviii. 438 (2 March). See also *Anecdotes of the Life of Richard Watson, Bishop of Llandaff*, 1817, p. 163. Cf. Nos. 7635, 7887, 7899.

11  $\frac{9}{16}$  × 18  $\frac{7}{8}$  in.



## 7633 [FRAGMENT OF A STRIP DESIGN.]

[? Feb. 1790]

[? Kingsbury.]

Engraving (coloured and uncoloured impressions). Isolated figures, their words etched above their heads as in No. 7482, &c. On the extreme l. stands the Prince of Wales holding a feathered hat, his l. hand on his breast. He says: *Old Bluff [Thurlow] has Paid me many Compliments the B—p of C—* [probably John Douglas, Bishop of Carlisle 1787–91] *has said many Handsome things but all Condemn my Party, oh that I was but free from such.* Next stands the Duke of Clarence holding a bird-cage containing a small bird in each hand; he smiles, although the tip of his nose is missing, and says, *Young Birds just fledged their sweet Nootes ravish my Ears & please my Eyes but D—n the Hen that peck'd my Nose* (probably an allusion to Polly Finch, see No. 7698). The Duke of York kneels on one knee in profile to the l., looking down, his r. hand on his breast; in his l. is a mask. He says, *Thus on my knees I swear I never did love Try—I [Tyrconnel] with half the Flame I feel for you A Flame that Constantly devours me* (cf. Nos. 7404, 7562, 7741). Mrs. Fitzherbert stands holding an open book inscribed *How sweet the love . . .* (reversed), she looks to the l., her l. arm outstretched, saying, *Such what? go on to name the thing you most Dispise, are you then like a beast of draught, who's collar's stretcht & therefore Galls him.* Sheridan, dressed like a Merry Andrew and wearing a fool's cap, holds up a wand, saying, *Gentlemen & Ladies I shall begin to Exhibit again very shortly & then I'll Astonish you all, if I do not prove that H—gs [Hastings] might have acted more liberal to Us than any Begum did to him, never give me Credit any more D—in me if I do says a Taylor!* Between and behind Mrs. Fitzherbert and Sheridan is a small boat with ragged sails, *The Contract*, steered by Fox, who says, *The Bargain's Struck, Dam Church & State Both Jews & Greek & Christian too I hate Price & Dissenters aye their Cause I'll plead, the Test Act shall like Shop Tax Crown my head.* On the extreme r. is Burke in profile to the r., wearing a long gown and a Jesuit's biretta (cf. No. 6026), with his arms raised above his head, fists clenched as if preaching: *My Brethren let Brotherly love continue, it is a Just Cause you must believe your Pastors we'll make them repeal the Test Act.*

Probably published before the debate of 2 March 1790 when Fox moved the repeal of the Test Act (see No. 7628, &c.), which Burke opposed. For the understanding between Fox and the dissenters cf. No. 7630. For the repeal of the Shop Tax (see No. 6798), on Fox's motion, see No. 7625.

8 $\frac{7}{8}$  × 20 $\frac{3}{8}$  in.

**7634** EXCISE INQUISITION ERECTING BY ENGLISH SLAVES  
UNDER THE SCOURGE OF THEIR TASK-MASTERS THE  
EXCISE OFFICERS.

[Dent.]

Pub<sup>d</sup> by J. Barnes March 12<sup>th</sup> 1790

Engraving (coloured impression). Britannia lies asleep in a cradle inscribed *Delusion* which is rocked by Pitt (l.) and Rose (r.). The rockers are *Law* (on which Pitt places his foot) and *Excise*. Pitt, holding a rolled document inscribed *Plans*, and a key (the 'key of the back-stairs', see No. 6564, &c.), sings "*Rule Britannia, Britannia rule the waves*". Rose, who holds a rose

and a pen to show his identity, sings "*Britons never shall be Slaves*". Britannia holds a drooping spray of leaves in her hand; her coverlet is: *Extention of Excise*. On the l. stands Thurlow in his robes, looking at Britannia with clenched fist and angry scowl; he holds a paper inscribed *For Trial without Jury the Head of the best Min—r cannot make sufficient Attonement*, and sings: "*How fast the drowsy Bitch doth lie*." On the r. behind the head of the cradle stands a man singing '*By, by, lullaby*'; he holds behind his back Britannia's shield (inscribed *Maner*) and spear. He is perhaps Mainwaring, M.P. for Middlesex and Chairman of the Middlesex Quarter Sessions (excise offences were tried before two commissioners or two J.P.'s without a jury).

In the background (r.) from a pile of stones inscribed *Bastille* (see No. 7550, &c.) flies a large flag on which is a figure of Liberty holding up her cap on its staff. The flagstaff is decorated with a fleur-de-lis. In front is a fleet of ships in full sail inscribed *Channel of S<sup>t</sup> Denis French Fleet*. In the foreground on the extreme r. the head of the British Lion appears; he is blindfolded and chained to the ground. Beneath the title is etched:

"*Their Persons, their Property, their Reputation, their Lives were aban—  
"done to the arbitrary decisions of a Court of Inquisition and sanctioned  
"against the backs of a certain Class of British Subjects, the sanguine hand  
"of Tyranny hoped soon to flourish with indiscriminating fury over our heads  
"her vilifying rod, reeking with the blood of Englishmen at large, already  
"terrified into Submission, tamed by example and gradually fashioned for  
"the Yoke—*" Vide. *Alarming Progress of French Politics*. Page 24.

An attack on the transference of the tobacco duties from customs to excise, see No. 7545, &c. The attempt to revive the clamour of 1733 failed. For the contrast between English 'slavery' and French liberty cf. Nos. 7546, 8145. Pitt and Thurlow were known (since the Regency crisis, cf. No. 7377) to be on strained terms.

$7\frac{5}{8} \times 13\frac{5}{8}$  in.

## 7635 SEDITION AND ATHEISM DEFEATED.

*This Print is Humbly dedicated to the Church of England & to the great Body of worthy Dissenters who refused to join a few ambitious, seditious, & atheistical Ministers in their Attempts to subvert the Constitution and establish Infidelity. By their Humble Servant S. W. Fores.*

Pub<sup>d</sup> March 18. 1790 by S. W. Fores N<sup>o</sup> 3 Piccadilly London; Where may be seen the Compleatest Collection of Comick & Satirical Prints in the Kingdom—Admittance One Shilling.

Engraving (coloured and uncoloured impressions). A design in two strips, one headed THE INTENTION, the other (below), THE FACT. Each strip is divided into three compartments of unequal width.

[1] Two councils sit, each round a circular table. On the l. is *An Infernal Council*. The Devil, irradiated, presides at a meeting of six demons. He says *Such is the Plan Now choose your Parts*. The three on his r. hand say (r. to l.): *Blasphemy Atheism & P—st—y [Priestley] are mine. I will assist B—r—g—n [? Barrington] F—zh—t [Fitzherbert] & the Catholics in their Bigotry & Ambition. And I Pr—e [Price] & such as are full of Disaffection & Treason*. The three on the Devil's l. say (r. to l.):



*I will patronize L—ns—y [Lindsey] Speciousness Low Cunning. &c. I will help K—p—s [Kippis] &c. to furnish the press with suitable Trash. And I will be at hand to assist whenever I am Wanted.*

The other conclave is *A Nocturnal Council*. A monk and six ministers sit round a table. A minister resembling Price says, *A Republick is the best Form of Government*. On his l. is the monk, who says, *All religious Establishment is absurd, (aside) except Popery*. On Price's r., and in profile to the l., is Priestley, saying, *And thus we will lay Gun Powder Grain by Grain till we blow up the Constitution*. Lindsey, on the extreme r., says, *We must become Bad Citizens before they will grant us the Privileges of good Ones*. The other three, who are in back view, say respectively: *We must propose a Test to the Candidates; Meanwhile we must send a Deputation to other Ministers; and We must promise Fox our Support at the next general Election*.

Priestley wrote that he was assisted by friends of the hierarchy in the 'disposition of grains of gunpowder' which would certainly blow it up. *Letters to the Rev. Edward Burn*. This was quoted by Burke in the debate. *Parl. Hist.*, xxviii. 438. (Cf. No. 7632, &c.) But it appears that he quoted from a printed extract circulated with misleading omissions. See *An Arranged Catalogue of the several Publications . . . 1790*, p. 30 n. (B.M.L. 126, i. g.). The dissenters had agreed to resolutions declaring that at the (pending) general election they would support only men 'Well affected to the cause of civil and religious liberty'. This Pitt denounced as the imposition of a test. *Parl. Hist.*, xxviii. 408-9; see also p. 444. See No. 7630.

[2] The next design is *The Deputation Rejected*. A man (l.), hat in hand, approaches four ministers wearing bands and three-cornered hats, who turn away from him; their spokesman says: *We plainly perceive that Popery and Infidelity will be the Result of your Measures—therefore—we will not join you*. They are probably Methodists.

[3] The third design is *A Future K—g & Q—n at their Devotion*. A king and queen wearing crowns and royal robes kneel at a console table supported by a harpy, which serves as altar (r.). On it is a crucifix, above it hangs a H.L. portrait of a Pope. Burke in monastic robes (cf. No. 6026) enters through a door (l.), saying, *Lord now lettest thou thy Servant depart in peace . . . for mine Eyes have seen thy Salvation*.

The king and queen do not appear to be portraits (though probably intended for the Prince of Wales and Mrs. Fitzherbert). Burke, who had absented himself from the House during the debates on repeal of 1787 and 1788, voted against the motion.

[4] In the lower strip the first design is *The Mortifying Report*. Fox (l.) holds out to four men standing behind a circular table a large placard inscribed: *For the Repeal 105 Against It 294 Majority 189* (they are the chief members of the 'Nocturnal Council' above): the monk says *It is our determination never to Rest until we enjoy Civil and Military Power*. Stanhope says *I am now resolved to try it in our House*. Price, raising his fist, says, *Nothing will be done for us 'till some great Calamity again Alarm our fears, or some great abuse of Power provoke our Resentment*. Priestley says: *The Conversion of S—l—s D—n to Atheism was but an Introduction to what I intended to do on y<sup>e</sup> Repeal*. For Silas Deane see Nos. 6288, 6303. He died suddenly, 23 Sept. 1789, 'having ruined himself and family, and deranged France and America with the charming words, *Liberty, Constitution and Rights*'. *Gent. Mag.* 1789, p. 867.

[5] *The Death bed Avowal of S—l—s D—e.\** A man lies in a large four-post bed; a parson wearing a surplice stands behind it, his hands

raised in horror, saying, *No God! who taught you that Doctrine?* He answers *Dr P——s——y.* \**The Particulars of this awful & interesting Conversion to Atheism may be seen in a Pamphlet entitled Theodosius, & sold with or without the Print* (marginal note). Deane died on board the Boston packet in the Downs, having intended to visit Canada. In *Theodosius* is related a supposed conversation and dying confession of Silas Deane. This was quoted in the *Gent. Mag.* 1790, p. 383 (May) with a contradiction by Priestley, *ibid.*, pp. 384, 385, who stated that he had never had any conversation on religion with Deane. For Priestley and death cf. Nos. 5644, 7892.

[6] The last scene is *FINIS*. A swarm of flying demons with webbed wings drag, by threads attached to their noses, the seven members of the 'Nocturnal Council' towards the flames of Hell (r.). One says to Price, the foremost, *Come along most learned Doctor I have always led you by the Nose—so dont mind it now.* Another says, *I fear they will set H——l in an Uproar.* Three others say respectively: *How the Dogs Quarrel, they'll get to fighting soon; Here comes the precious Set, & a fine parcel of Divinity it is; and They are such seditious Rascals, they will strive to overturn Our Government.* On the extreme l. a seventh demon kicks the rearmost (Priestley), saying, *Get along Joey 'tis too late to recant Now besides we love you too well to part with you.* Priestley says *O! S——s D——n!* [Silas Deane] *Oh Mercy! Pardon! I recant I recant.* The next two turn round furiously towards Priestley, saying, *Dog! I'll ease my Tortures by tormenting You, and, Blasphemous Villain! Your Curs'd Sophistry brought me here.* The next two say *Oh Conscience! Horror!—Miserable Wretch! and Oh H——l! H——l! hide me from myself.* The monk says to Price, who is the leader of the group, *Curse your Republican Cant—you have ruined the Cause.* Price answers, *No—tis admitting y<sup>e</sup> Whore of Babilon into y<sup>e</sup> Confediracy have undone us.*

The small majority by which Beaufoy's motion for repeal was defeated in 1789 encouraged the dissenters to an extensive propaganda, combined with the canvass of individual M.P.s, expected to be effective on the eve of a general election. Delegates from the different Congregations of Dissenters met at Devizes on 14 Sept. 1789. Their cause was entrusted to Fox, and they decided to join forces with the Catholics. The topic of 'Repeal' had for the time being largely supplanted that of 'Abolition' (cf. No. 7301) in the press and in pamphlets. Fox's motion was rejected by 294 to 105 on 2 March. *Ann. Reg.*, 1790, pp. 72-7; *Gent. Mag.*, 1789, p. 1022. The six dissenters, besides Price, Priestley, Lindsey, and Kippis, probably include Rees. See No. 7628, &c.

$13\frac{3}{16} \times 23\frac{1}{2}$  in.

## 7636 A WORD OF COMFORT.

[Dent.]

*Pub<sup>d</sup> by W. Dent March 22<sup>d</sup> 1790*

Engraving (coloured impression). Dr. Priestley preaches from a tub inscribed *Fanaticism*. He leans forward in profile to the r. addressing the occupants of two pews who face him. They are closely packed, and the end panels are inscribed (l.) *Reynard and Associates* and (r.) *Mother Windsor and Cyprian Corps*. Fox, larger than the others, holds the edge of the pew;



he looks up at Priestley, saying, *Pray Doctor is there such a thing as a Devil*. On his l. and r., both gazing at the preacher, are Sheridan and (?) Windham. Behind Fox, turning his back on the preacher to gaze at three courtesans in the next pew, is Townshend, M.P. for Westminster (cf. No. 7346, &c.). Beside the three women is the fat 'Mother Windsor', with damaged nose and patched face, grinning up at Priestley. At right angles to these pews is that of the Prince of Wales, ornamented with his feathers, in which Mrs. Fitzherbert and the Prince are seated.

Priestley answers Fox's question with *NO*. Behind his barrel, and on the extreme l., crouches the Devil emerging from flames, his pitchfork applied to a large bung-hole in the tub. He says, *If you had Eyes behind, you'd know better my dear Doctor*. The tub stands on four large volumes of *Priestley's Works*. Under these lies a broken crucifix.

A satire on the rejection of Fox's motion for the repeal of the Test and Corporation Acts, see No. 7628, &c.

$7\frac{11}{16} \times 10\frac{5}{8}$  in.

### 7637 [A DISSENTING CONGREGATION]

[c. March 1790]

Stipple. No title or imprint. The interior of a small dilapidated room; a preacher stands in a ramshackle tub declaiming with outstretched arms; he faces a congregation of artisans, &c., who listen with sour and intent expressions. From his pocket protrudes a ballad: *Black Joke* (cf. No. 7673). His tub is inscribed *Remember The Clergy*; on the ground beside it is a mutilated book of *Common Prayer*. On the wall is a bill: *Next Sabeth Day we shall hav a Love Feest it is hopd every Lamb will atend NB a Cullection as useal for the Pastor*. In the casement window is a placard (reversed): *Mangling done here*. In the foreground (r.) a small dog befouls a paper inscribed *Repeal of Corporat[ion] & Test Act*. On the extreme (r.) sits a quack doctor; a handbill protruding from his pocket is inscribed *Doctor Henry a ever failing remedy*; on the ground beside him is a pill-box with scattered pills. From the pocket of a demure-looking woman seated next him issues a bottle, implying that she takes drams.

One of many attacks on the dissenters in connexion with the proposal to repeal the Test and Corporation Acts, see No. 7628, &c.; they are usually represented as seditious, here they are ridiculed as illiterate undesirables.

$7\frac{1}{2} \times 10\frac{1}{4}$  in.

### 7638 ELECTION COMPROMISE OR A CORNISH HUG IN WESTMINSTER,

[Dent.]

*Designed, Sketched and to be completely Executed by Humbugs. Pub<sup>d</sup> by W Dent March 30<sup>th</sup> 1790*

Engraving (coloured impression). An anticipation of the Westminster Election: Fox (l.), very stout, and Hood (r.), very lean and tall, hug each other, each holding the other round the waist; Fox says, *My dear, dear Lord!!!*; Hood, who wears naval uniform, says, *Oh, my Sweet Sir!!!* Both trample on a torn paper inscribed *Freedom of Election Rights of Electors*. Sheridan (l.) watches them intently, holding his hat in both hands; he says,

*There's Situation—there's Characters—match them who can—there's stage effect—see how forcibly their Friendship appears after violent abuse—contrast has a happy Effect—egad, it will command notice on the day of public performance—as I am a Whig, and a Poet, and a long Speech maker and all that egad—* Under his arm is a paper inscribed *Election Coalition a Political Rehearsal by the Modern Bayes*. He wears a large curled wig and old-fashioned coat, indicating that he is Bayes in Buckingham's *Rehearsal*. Behind him (l.) stands Hall the apothecary in profile to the r., pounding in a mortar inscribed *Compound of Fox dung and Sea Weeds to prevent Disorders*. The mortar stands on a cube-shaped box, one face of which is inscribed *Wig Club* with two crossed pens, the other (with a slot for money) *Pray Remember the Poor*. This scene is flanked in the foreground by the corners of two buildings symbolizing Carlton House (l.) and the Treasury (r.). On the l. a padlocked door is decorated with the Prince of Wales's feathers; the Prince looks down from a window inscribed *Bare as a Board*. From the wall four signs project on posts. From the uppermost, inscribed *Patriotic Purse*, hangs a torn purse inscribed *M T* (empty). From the next, inscribed *First Coalition—To get in Office*, hangs a banner on which are Fox and North seated side by side, Fox looking insinuatingly at North (see No. 6179, &c.). Below this is the *Second Coalition—Preparing for Dissolution*, with a banner inscribed *Dissenting Interest* on which Fox, holding a book inscribed *New Faith*, and a dissenter resembling Priestley, holding a book inscribed *Hypocrisy*, embrace each other. The lowest beam is inscribed *Third Coalition—Securing a Seat*; on the banner hanging from it is a fox on its hind-legs clasping an anchor (a parody of Pitt's crest, with a fox in place of a stork). On the r., from a window above the padlocked door inscribed *Treasur[y]*, looks Pitt, supporting his head on his hand, with the inscription *Tired as a Dog*.

In the background are three groups of small figures in front of the façade of St. Paul's, Covent Garden, where the hustings was erected. Before it is a high gibbet, inscribed *Next Coalition*, rising from a bonfire; from it hangs a fox. A sailor, a butcher, &c., dance round the fire, the butcher with a marrow-bone and cleaver. They shout *No Smuggling of Seats and No Turncoat*. Townshend, saying *I'll canvass the ladies for a Place* (cf. No. 7346, &c.), and Hanger, a huge bludgeon under his arm (cf. No. 6924), turn their backs on this scene and walk off to the l. On the l. three men wearing ducal coronets stand in conclave, saying, *We cant afford it*; they are Portland (l.), Norfolk (r), and Devonshire (in back view). On the r. is a crowd of electors, saying, *We Independent Electors are not to be Sold in this manner—Indeed Master Charley you are selling the Skin before you have caught the Bear*. Below the title is etched:

*An entirely new Scene, got up at a trifling expence, now in private Rehearsal, and about to be produced on the Covent Garden Boards by the incomparable prime Manager of the Old House [Drury Lane], in the Character of Bayes [in Buckingham's Rehearsal]. Addressed (without permission) to the Electors of Westminster.*

*Says Sherry to Charley, her Grace is gone far away,  
And his poor H—ss unable the Piper to pay;  
Then says Charley to Sam, tho' I 'ave oft call'd you a Scrub,  
If you please, our Interest we'll together now Club;  
Says Sam, to refuse I should act very silly  
Since I 'ave tired my Friends, even rich Master Billy;  
So they give the close-hug and seem vastly civil,*



*Tho' each other they heartily wish at the Devil;  
Thus they, who did each other so freely abuse,  
By Coalition mean themselves as freely to chuse,  
Unless the Electors, to whom they're so o'er civil,  
For Men independent should pack 'em both to the Devil.*

A satire which shows that the agreement on the Westminster Election made on 15 March 1790 for the forthcoming general election between Lord Lauderdale and Pitt in the presence of Dundas quickly became known. It was agreed that each party should support one candidate only at the next election and during the next parliament, so long as either Portland or Fox on one part and Pitt or Grenville on the other were alive, Stanhope, *Life of Pitt*, i. 361. On 30 March Fox announced to the electors of Westminster that both sides had agreed to support one candidate only, but disavowed all collusion with Hood. Lord John Townshend declared his approbation, and spoke of the nearly 'ruinous consequences' of the last election to his noble supporters. *London Chronicle*, 1 April. The expenses of the by-election in 1788 had been enormous, see No. 7339 and *Auckland Correspondence*, ii. 223, and such agreements were a common consequence of excessive election expenditure; they are denounced by Oldfield as coalitions; *History of Boroughs*, 1792, passim. Cf. Laprade, 'William Pitt and Westminster Elections', *American Historical Review*, xviii. 273-4. For Fox and Priestley see No. 7628, &c. Horne Tooke came forward as an independent candidate, his election address being on lines similar to the thesis of this print. Stephens, *Memoirs of Horne Tooke*, 1813, ii. 83 ff. Parliament was prorogued on 10 June and afterwards dissolved. Press cuttings relating to the election are in B.M. Add. MSS. 27,837, ff. 36-45. See also Nos. 7641, 7642, 7652, 7654, 7655, 7658, 7659, 7682, 7691.

9 × 14 $\frac{5}{8}$  in.

### 7639 NOAH'S ARK IMPROVED, OR AN ATTEMPT TO LAND IN THE TEETH OF THE WIND.

*London Pub<sup>d</sup> by W. Holland N<sup>o</sup> 50 Oxford Street, April 3 1790.  
In Holland's Exhibition Rooms may be seen the largest collection in Europe of Humorous Prints. Admit<sup>ce</sup> one Shilling.*

Engraving (coloured impression). A man stands in the bows of a small boat which is attempting to land on the sea-shore at a point where there is a notice board: *No Landing Place Here*. Two fat bishops (r.) stand on the shore blowing violent blasts towards the boat, making the breakers roll backwards from the shore; one wears a mortar-board cap, the other a mitre. The boat flies a large flag inscribed *Revolution Cutter*. Its occupant, Lord Stanhope, who is in profile to the r., stretches out a stick towards the bishops, clenching his l. fist; from his pocket protrudes a paper inscribed *fifteen Ways to Plague a Parson*. Behind him (l.) in the boat are three sacks, inscribed respectively, *Shot N<sup>o</sup> 1. Tithes in Kind*; *Shot N<sup>o</sup> 2. Penal Laws. How to discover a Witch. No Evil Spirits to be fed with Animal Food*; and *Shot N<sup>o</sup> 3. No Person to cut off the ears of his Majesty's Subjects No Person to cast out Devils without a Licence*.

The print illustrates the comprehensive Toleration Bill which Stanhope introduced on 18 May 1789, 'to relieve members of the Church of England from sundry Penalties and Disabilities'. See G. Stanhope and G. P. Gooch, *Life of Charles Third Earl Stanhope*, 1914, pp. 82 ff. *Parl. Hist.*

xxviii. 102 ff., 131-3, 214-18. For Stanhope and bishops cf. No. 7539, &c.; and the Repeal of the Test Act, No. 7629; and the Revolution Society and the French Revolution, No. 7889, &c.

$8\frac{1}{4} \times 12\frac{15}{16}$  in.

**7640 JOHN-BULL, BAITED BY THE DOGS OF EXCISE.**

[Gillray.]

*Pub<sup>d</sup> April 9<sup>th</sup> 1790, by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Aquatint (coloured impression). A bull, chained, muzzled, and blind-folded, his horns tipped, but snorting fire, is baited by dogs urged on by Pitt who runs forward (r.), holding heavy chains labelled *New Excise Fetters for John Bull*. Pitt points at the bull, shouting, *At him! at him! Tally-ho, ho, ho*. From his pocket hangs a paper inscribed *New Excises intended upon Cyder, Flour, Hardware, Linnens, Woolens, Coals, Butchers Bakers Cheese-mo[ngers] Fish, Water*. Pitt and his dogs are hurrying from the Treasury, over the gate of which the word *Treasury* has been scored through by Rose, who stands on a ladder on the extreme r., painting the word *Excise-Office* in large letters. A rose takes the place of his head; in his l. hand is his paint-pot inscribed *Kings' Yellow*. The bull's legs are chained to a post inscribed *Excise*; he is snorting *Liberty! Liberty! and no Excise! Huzza!* The dogs have human heads and inscribed collars. The two foremost are *Billy Grenv[ille]*, with a pen behind his ear, and *Dundas*. The Duke of Richmond (*Ordinance*) is on the bull's back, biting his ear. Behind are *Jenky* (Lord Hawkesbury), *Sir Pepper* (Arden), *Sydney*, *Cam* (Camden), and a dog perhaps intended for Carmarthen. In the foreground, lying on a heap of *Tobacco* which has fallen from a cask so inscribed (which he befouls), is Thurlow, a dog with the head and wig of Thurlow, his collar inscribed *Snap Dragon*, fiercely gnawing a large bone inscribed *Opposition* at one end and *Ministry* at the other, while he glares up at Pitt.

An illustration of Sheridan's violent attack, on 8 March, on the Tobacco Excise Bill, a renewal of the attempt to revive the clamour of 1733 against the transference of the duties on tobacco and snuff from Customs to Excise, see No. 7545, &c. See *Parl. Hist.* xxviii. 479 ff. and Moore, *Life of Sheridan*, pp. 459-61. For Thurlow's intrigues with the Opposition see No. 7377. His dislike of Pitt was notorious.

Grego, *Gillray*, p. 117. Wright and Evans, No. 44.

Reprinted, *G.W.G.*, 1830.

$9\frac{7}{8} \times 16$  in.

**7641 THE MAN OF THE POEPLE ATTEMPTING ANOTHER COALITION TO CREEP IN FOR WESTMINSTER.**

THE MODERN JUDAS. ADDRESSED TO THE FREE ELECTORS OF WESTMINSTER.

*Pub<sup>d</sup> April 12. 1790 by S. W. Fores N<sup>o</sup> 3 Piccadilly, London; at whose Exhibition Rooms may be seen the Compleatest Collection of Comick and Satirical Prints in Europe. Admittance One shilling.*

Engraving (coloured impression). Fox, with two heads, stands between Lord Hood (l.) and Lord John Townshend (r.). He holds the skirt of Hood's coat, and puts his l. arm on Townshend's shoulder, kicking him.



Hood, standing stiffly in naval uniform, says to Fox, *I disclaim any Connection with You, And dispise your Insidious Artifices—false Insinuations, and Lying Assertions.* The head of Fox which is turned to the l. answers: *Stop my Dr Lord—You shall be my Colleague Now—I'll let you in if you Wont set up another to Oppose Me.* Townshend, turning his head in profile to the l., says, *Surely You wont turn your back on Me. Pray Charles bring Me in with You.* Fox answers, *I can't by G—d Jack the Expence is too much for two—& I'll take care of Number One—so get along.* Beneath these three figures is etched: "*When a Scandalous Story is believed against One, there is no Comfort like the Consciousness of having deserved it.*" *Vide Scool for Scandal.*

In the background (l.) is a flight of steps inscribed *The Voice of the Electors* leading to a doorway inscribed *St. Stephens.* Hood has reached the top of the steps; from his pocket projects a paper inscribed *No Coalition to deprive the Elec[t]ors of their Franchise.* Fox, attempting to ascend, falls forward at the lowest step, which has broken under his foot. From his pocket protrudes a paper inscribed *How to Elect Oneself.* On the r. is a group of bludgeon-men with clubs, one of whom says *Alas—No more 5<sup>s</sup> a Day for us—Bedford Wont & P—tl—n & D—vn—er can't—so we may go howl.*

For the arrangement by which each party agreed to support one candidate only for Westminster see No. 7638, &c.

8 $\frac{3}{4}$  × 13 in.

## 7642 HELL IN AN UPROAR: OR AN EXPRESS FROM THE COMMITTEE.

*Isaac Delin Jacobs Fecit.* [I. Cruikshank.]

*London Pub April 20<sup>th</sup> by W Fores N<sup>o</sup> 3 Piccadilly Where may be seen the completest collection of Caricatures in the Kingdom Admittance one shilling.* [1790]

Engraving (coloured impression). Dead politicians among the smoke, flames and demons of Hell receive news of the arrangement for the Westminster Election. The central group consists of Sam House (r.), a monster composed of implements of gaming (l.), and Admiral Keppel (c.). House's body is composed of a cask from whose tap liquid gushes. In his hand is a tankard inscribed *Sam House*, whose contents he flings out; among the stream of liquid are minute demons; he holds a viper-like creature in his l. hand. He says, with a puzzled frown, *It's a D—d lie—if it was Possible he should do that Id go back again and raise a Regiment against him.* On Keppel's head is a man-of-war inscribed *Lee Shore*, an allusion to the battle of Ushant, see No. 5992, &c. The monster, who faces Keppel, has the head of a die; his body is covered with four roulette boards from EO tables and with dice-boxes. In his r. hand is a billiard cue, and his arm is composed of playing-cards with a billiard-ball for elbow-joint. He has the legs and tail of a demon. On the l. is Dunning (Lord Ashburton) seated among flames; behind him is an escutcheon (a parody of Ashburton's) with a demon rampant, the supporters are monsters belching flames; it is surmounted by a baron's coronet; the motto is *Studiis et rebus . . . [honestis]*, serpents are twisted round his arms. He says, *I wish they would bring an action for ingratitude I'll plead for them gratis worse than a Counsellor by G—d.* Next him (r.) is Lord Holland with a fox's head and wig as

depicted in caricature by Townshend and others. He is inscribed *Millions unaccounted for* (an allusion to the City Remonstrance in which he was styled the 'Public defaulter of unaccounted millions', see No. 4299, &c.). He turns his head in profile to the r., saying, *Oh I shall soon Embrace the Dear Dark Rogue* [his son Charles]. On the extreme r. is a plainly dressed man wearing an apron; in his l. hand is his hat inscribed *D—Ja—bs* (reversed). He holds up a paper inscribed: *Charles Fox Join'd Lord Hood to Sneak in to Westminster & then told his Patriotic Supporters they had no money. He says, Yes by Jacob and that moment I went home burnt his D—nd Picture Cut up the Blue & buff Curtains for Childrens pilches and gave the maid my Buff waistcoat (which I bought of Foxs servant), to make Dishclouts.* He is evidently one Jacobs and one of Fox's humbler (and disgruntled) supporters in Westminster. From among the flames looks up a melancholy profile with lank hair and wearing bands, evidently a dissenting minister, who asks, *Any News about the Test act.* Among the smoke and flames are imps and monsters; among them is a demon riding a galloping horse with a human profile who chases minute hares. A small demon stands on the edge of a punch-bowl ladling out its flaming contents into a glass. There is also a creature with the head, wings, and spurs of a fighting-cock on a human body.

For the arrangement to allow a contest for Westminster see No. 7638, &c. For the Test Act see No. 7628, &c.

$8\frac{7}{8} \times 15\frac{5}{8}$  in.

## 7643 PULPIT EXTRAVAGANZAS.

[1 May 1790]

[? After Woodward.]

Engraving. *Hibernian Magazine*, 1790, p. 289. A design arranged in two strips, one above the other, of parsons in the pulpit, each with his clerk sitting below him, and all more or less ridiculous. Each pulpit is isolated, and the words spoken are etched above the head of the preacher. The print is described in an article: 'The Pulpit Extravaganzas; or, Furious Fanatics'.

[1] The preacher, with arms outstretched, has in his frenzy hurled his book and cushion on to the head of the clerk. He says, *You'll all be d—n'd beyond redemption that's comfort for you.*

[2] A sober, sour-looking preacher, standing primly full face, says: *I would have ye all my dear Brethern follow the steps of your Pastors and set your hearts on things above!*

[3] A lean parson, his hand on his breast, says, *Tis as gentle as the lullaby of an Infant.* His clerk sleeps with head thrown back and gaping mouth.

[4] A very fat parson says, *I would never be tired of this subject* (the miracle of Cana).

[5] An ugly preacher turns to the r., showing a grotesque profile; he says, *What a heavenly countenance!* His clerk takes snuff.

[6] A frenzied preacher clenches his fists as if to thump his cushion, his wig falls off; he says, *I had it all by Inspiration.* His clerk sleeps.

[7] A stout elderly parson says, to the manifest delight of his clerk, *I shall now draw to a conclusion.*

[8] A stout and orthodox parson, with outstretched arms, says, *Fly from those baleful schools of Fanaticism that spring up like Mushrooms in every quarter of this City.* The clerk looks ostentatiously at his watch.

[9] A dissenting preacher, holding out a handkerchief, exclaims admon-



ishly, *Take care of the Steeple Houses my dear Brethren*. His clerk rests his chin on his hands.

[10] A parson who does not wear a wig raises his fist to shout *Who dare deny it*.

[11] A frantic preacher with both arms extended screams *Shut your hearts against the phrenzy of Religion*.

[12] The last parson, who is very ugly, leans forward, one arm outstretched, to say, *Come to me all ye that are heavy laden*.

Beneath the design is engraved:

*For modes of Faith let graceless Zealots Fight  
His cant be wrong whose Life is in the right.*

A satire on the clergy arising out of the controversy on the recently defeated proposal for the repeal of the Test and Corporation Acts, see No. 7628, &c. All the preachers appear to be 'graceless zealots'.

Probably a copy of a print published by Holland, advertised in No. 7685. B.M.L., P.P. 6154 ka.

7 × 17½ in.

## 7644 A DEMOSTHENEAN ATTITUDE.

*Annibal Scratch Fecit*

*Publish'd as the Act directs, by Bentley & Co May 1<sup>st</sup> 1790.*

*Attic Miscellany. Original Portraiture No 1.*

Engraving. From the *Attic Miscellany*, i. 285. A H.L. portrait of Fox, looking to the l., in his accustomed attitude when speaking: legs bent, hat in his r. hand with his r. arm raised as if to make a downward thrust. His hair is unkempt, his stockings ungartered, his shoes unlatched, and he holds the end of his shirt which escapes from under his waistcoat.

The accompanying text satirizes Fox for his unkempt uncleanly appearance, and describes his oratory as rapid, unceasing, impetuous, and unstudied.

5½ × 3¾ in.

## 7645 CONTEST BETWEEN ENGLAND AND SPAIN FOR THE DOMINION OF THE SEAS, 1790.

[? H. W.]

*London Pub<sup>d</sup> by William Holland, No 50, Oxford Street, May 8, 1790.*

*In Holland's Exhibition Rooms may be seen the largest Collection in Europe of Humorous Prints—Admittance, One Shilling.*

Engraving (coloured impression). A pugilistic contest between George III (l.) and Charles IV of Spain (r.), standing waist-deep in the sea. Each wears a crown, but that of Charles falls from his head. George III says, *Another thump in the bread basket will do your business, Whiskerando!* Each has a backer: behind George is Neptune, holding his trident and crowned with sea-weed; he extends his l. arm, saying, *Bravo! my Son, make him feel the dominion of the Seas is thine and shall be so for ever*. That of Spain is the Pope wearing his robes and triple crown, and holding his crozier to which two keys are attached. Fame emerges from clouds above Neptune,

blowing her trumpet and holding a laurel wreath above George III's head. The two kings and Neptune are nude.

The first news of the Spanish attack on the English trading station at Nootka Sound (Vancouver I.) reached London on 21 Jan. 1790. On the English demand for satisfaction Spain claimed exclusive sovereignty over the Pacific coast of North America; in April both countries were arming, and by 4 May press-gangs were at work. Rose, *Pitt and National Revival*, pp. 562 ff. See Nos. 7646, 7651, 7653, 7660, 7662, 7666, 7669, 7671, 7672, 7674, 7674 A, 7677, and 7687, &c.

$7\frac{13}{16} \times 12\frac{5}{8}$  in.

**7646 THE ENGLISH AMBASSADOR AND HIS SUITE BEFORE THE KING AT MADRID, 1790.**

JN 1790 [Nixon.] [? H. W. fecit.]

*London Pub<sup>d</sup> by W<sup>m</sup> Holland, N<sup>o</sup> 50, Oxford St May 12. 1790*

*In Hollands Exhibition Rooms may be seen the largest Collection in Europe of humorous Prints.*

Engraving (coloured impression). The King of Spain sits on a circular dais under a canopy, turning his head away from the English ambassador (l.), a stout John Bull wearing top-boots behind whom stand four pugilists. Three Spaniards with pikes stand on the extreme r. behind the throne, and three courtiers stand in the background. The King wears a short tunic and ruff with a feathered hat; all the Spaniards have long upturned moustaches, all look dismayed. Three of the pugilists are inscribed: *Big Ben* [Benjamin Brain], *Humphries*, and *Mendoza*; the fourth is Ward. Beneath the design is etched:

*Great Sir, I am arrived from Albion's Court,  
Who have taken in Dudgeon what you may think Sport;  
So it may for the present; but we'll soon make it appear,  
You'll have reason to laugh the wrong side of your ear!  
Our Traders in Nootka, by some of your Curs,  
Were all sent to Quod and robb'd of their Furs  
Your right so to do which you claim from the Pope  
We Britons dont value the end of a rope!  
It's a farce you may make your weak Subjects believe,  
But our right's equal to yours from Adam and Eve.  
Therefore if you don't make us immediate amends  
No longer can we look upon you as Friends  
Should you wish for a War we have got a new race  
Of such brave fighting fellows, not the Devil dare face!  
A sample I've brought, only four of our men,  
Mendoza, Dick Humphries, Joe Ward, and Big Ben:  
So great is their power each Lad with one blow,  
Would knock down an Ox, or twelve Spaniards lay low,  
At home we can raise twelve hundred like these  
That would crush all your Troops as easy as fleas.  
For Centuries past England's rul'd o'er the main,  
And if it please Heav'n hope to do so again.  
Thus with Sailors and Bruisers we your power defy,  
Being determin'd to conquer or fight till we die!*



For the affair of Nootka Sound see No. 7645, &c. Alleyne Fitzherbert was sent on a special mission to Spain to make good the English claim to 'such establishments as they may form, with the consent of the natives, in places unoccupied by other European nations'. The ambassador of the print is evidently a symbolical figure. The pugilists were 'a new race', the fight between Humphries and Mendoza having made pugilism fashionable, see No. 7425.

Rubens, No. 197.

$9\frac{1}{16} \times 14\frac{3}{4}$  in.

**7646 A** A copy with the same title, except that '1790' is omitted, is in the *Hibernian Magazine* for Sept. 1790. B.M.L. 6154 ka.

$9\frac{1}{8} \times 14\frac{3}{4}$  in.

**7647 GLAUCUS AND SCYLLA OR THE MONSTER IN FULL CRY**  
IC [Cruikshank.]

*Pub May 18. 1790. by S W Fores N 3 Piccadilly. Where may be seen the completest Collection of Caricatures in the Kingdom also the head & hand of Count Struenzee Admitt. 1<sup>st</sup>*

Engraving (coloured impression). The stout Miss Jefferies (r.) flees from 'the monster' towards a gateway (r.), where Pitt advances to protect her, carrying a warming-pan. He says *Ill Relieve her*. She lifts her petticoats as she runs, uncovering her posteriors which George Hanger as the Monster, nude to the waist and with a tail and the legs of a bird of prey, threatens with a spike which protrudes from the end of the bludgeon with which he is habitually depicted (cf. No. 6924). He wears his large cocked hat. He is threatened by flashes of lightning from the upper r. corner of the design. A man on the extreme l. lies on the ground holding the monster by the tail and calling out *O Save my Namsake*. A profile (a portrait) extends from the l. margin of the design, saying, *Well done Jeffrey hold him fast by the tail*. Within the gateway is pasted a bill: *Whereas an attack was made on a young lady of this parish by a Monster. . . .*

For the Monster see No. 7648, &c. For Miss Jefferies see No. 7163. 'Jeffrey' is perhaps John Jeffries, Esq., who was one of the Stewards at the dinner of the Revolution Society on 14 July 1791, see No. 7890. A Mr. Jefferies (? the same) signed the resolution of the dissenters to support members favourable to civil and religious liberty (see No. 7635). *Parl. Hist.* xxviii. 409.

$8\frac{1}{4} \times 13\frac{1}{8}$  in.

**7648 SWEARING TO THE CUTTING MONSTER OR—A SCENE IN BOW STREET.**

[Gillray.]

*Pub<sup>d</sup> May 20<sup>th</sup> 1790. by H. Humphrey. N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). A young woman stands upon a high stool, her skirts raised to show her posteriors to three men (H.L.) behind her. She bends forward, pointing to Charles Fox who stands with his hands handcuffed in a booth or box behind a bar. Fox has an enormous

head and an expression of terrified dismay at the denunciation. Behind him is a man in profile holding a constable's staff. The three men are evidently Bow Street Justices (Sir Sampson Wright, Addington, and Bond); the principal magistrate (Wright) wears a hat and spectacles and is much caricatured (cf. Nos. 6119-21). Above their heads are the evenly balanced scales of Justice. In front of the woman stands a clerk (H.L.) meditatively biting his pen.

There had been many reports of women having been cut and slashed by an elusive man known as the Monster, who was arrested in June and found to be one Renwick Williams. The print probably relates to the appearance of a young woman at Bow Street on 7 May to give information. *London Chronicle*, 8 May. See Nos. 7647, 7726-33, and cf. No. 7976.

Grego, *Gillray*, p. 118. Reprinted, *G.W.G.*, 1830. Reproduced, C. E. Jensen, *Karikatur-Album*, Copenhagen, 1906, p. 147.

9 $\frac{7}{8}$  × 13 $\frac{7}{8}$  in. (pl.).

## 7649 WHO KILLS FIRST FOR A CROWN.

[Rowlandson.]

*Pub May 29. 1790. by S W Fores N 3 Piccadilly Where may be seen the completest Collection of Caricatures &c. in the Kingdom also the Head & Hand of Count Struensee. Admitt<sup>ce</sup> 1<sup>s</sup>*

Engraving (coloured impression). A design in two compartments, one above the other, the title between them. In both a pack of hounds with human heads chases a crowned stag; in one the stag is George III, in the other (below) Louis XVI.

[1] The stag (l.) is beside a signpost pointing 'To Windsor',<sup>1</sup> Windsor Castle appearing on the extreme l. The huntsman (r.) is the Prince of Wales riding on the heels of the last hound, his whip outstretched. The foremost hound, who has almost reached the stag is Sheridan, next is (?) Lord Sandwich, or perhaps the Duke of Queensberry, next Fox.<sup>2</sup> The next pair are a judge (? Loughborough) and Powys. The last two are Burke and Lord Stormont. Beside the Prince, his back to the other dogs, and urinating as a sign of contempt, is Pitt, turning his head to scowl up at the Prince.

[2] The names of the hounds have been written in a contemporary hand beneath the print. The stag (r.) has been reached by the hounds, three of whom are biting him. He has passed a signpost *A Versailles*. The foremost hound is 'M. de Limon'; close behind are 'Le Baron de Talleyrand' furiously biting the stag's shoulder, and 'Le Comte de Vauban'; the next two, 'Le Comte de La Touche' and 'le Marquis de Sillery'. The last two are women: 'la Comtesse de Blot' and 'la Comtesse de Buffon' who wears feathers in her hair, and turns her head to gaze at Orléans, the huntsman, whose mistress she was. Orléans rides a clumsy hack, blowing a horn, and is dressed in the French manner, with the boots and whip of a French postilion (in place of his accustomed English riding-dress). His long queue streams out behind him.

<sup>1</sup> Written in ink.

<sup>2</sup> The head has a feminine appearance, and has been identified by Grego as Mrs. Fitzherbert. But black eyebrows and traces of 'gunpowder jowl' indicate Fox, whose absence would be inexplicable.



For similar accusations against Orléans see No. 7668, &c. Geoffroy de Limon was an émigré, adherent of the Comte de Provence (Forneron, *Hist. des Émigrés*, i. 325-6), and seems out of place among the hounds of Orléans. The upper design is an echo of the Regency crisis, see No. 7377, &c.

12½ × 18 in.

**7650 THE GENERAL ELECTION, A NEW COUNTRY DANCE.**  
FIRST SETT [1 June 1790]

Stipple. *Hibernian Magazine*, 1790, p. 385. A strip design (an imitation of No. 7229) in which nine couples dance a country dance, the heads much caricatured, most of the dancers grin with satisfaction; the three last couples appear to be dismayed or surprised. According to the accompanying text: 'though the subject appears at first view to be simply a droll representation of a country dance, yet like many prints of the great Hogarth, several deep strokes of political satire, are elegantly masqued under its present appearance.'

The Irish parliament was dissolved on 8 April, the new parliament met on 2 July. See No. 7657, a sequel.

Apparently adapted from a plate, *Country Dance*, after Nixon, advertised in No. 7685, see No. 7813.

5½ × 21¼ in.

B.M.L., P.P. 6154 ka.

**7651 TERROR TO THE DONS OR THE GOVERNOR—INSTRUCTING HIS LITTLE FAMILY.**

[I. Cruikshank.] *Tabby Fecit White Inv*

*Pub<sup>d</sup> June 12, 1790 by S W Fores N 3 Piccadilly. Where may be seen the completest Collection of Caricatures &c. in the Kingdom also the head & hand of Count Struenzee Admit 1<sup>s</sup>.*

Engraving (coloured impression). Lord Heathfield sits in an armchair surrounded by the fortifications of Gibraltar. His gouty legs are swathed and one rests on a stool. In his l. hand is an open book: *Military Treaties*. He directs the operations of three cats, one of whom (a tabby) is heating cannon-balls (inscribed *Spanish Pills*) in a fire; a white cat shoulders a musket, and another (r.) fires a cannon by urinating on the touch-hole. He turns his head in profile to the l., saying, *Take care Miss Tabby You dont singe your Tail*. He wears regimentals with the star of the Bath. In the background are fortifications with a circular tower flying a Union flag. Over Heathfield's head is a scroll: *Once a Man & twice a Child*.

A satire on Heathfield's unfitness to act as Governor of Gibraltar, probably inspired by the threat of war with Spain, see No. 7645, &c. He died at Aix-la-Chapelle on 6 July 'of a second stroke of the palsy' aged 72, when he was about to return to Gibraltar. 'He fell in an exertion beyond his strength, from an anxiety to close his life on the rock where he had acquired his fame.' *Gent. Mag.*, 1790, p. 671. Cf. No. 7622. For his defence of Gibraltar with red-hot cannon-balls see No. 6035.

8¾ × 13½ in.

**7652** THE COALITION CANDIDATES RECEIVING THE FREE SUFFRAGES OF THE ELECTORS.

[Dent.]

*Pub<sup>d</sup> by W Dent June 16. 1790.*

Engraving (coloured and uncoloured impressions). Fox (l.) and Lord Hood (r.) stand in a double pillory on a platform. Below and in front are the heads and shoulders of a mob who pelt them with eggs, cabbages, carrots, &c. The pillory is tightly closed, confining both heads and hands, with a padlock inscribed *1790 Freedom of Election*. Both men caper with dismay. Across the pillory is inscribed *Fire* [above Fox] & *Water* [above Hood]. On its central post sits a double-headed heraldic eagle, looking viciously at both candidates, and inscribed *Election—Friendship*. The portico of St. Paul's, Covent Garden (the scene of the hustings), forms a background. On it is a placard: *To the Electors of the Borough* [cf. No. 7654] *of Westminster your Votes are Demanded for Fox and Hood*. A board (r.) on a pole supporting the cap of Liberty is inscribed: *The Independent Electors of the City of Westminster are Desired to Vote for Horne Tooke*.

For the arrangement by which Fox and Hood stood for Westminster see No. 7638, &c. Horne Tooke, disgusted at the compact, stood as an independent candidate, publishing his address on 16 June, the first day of the election, when he also appeared at the hustings and attacked the 'shameful coalition' of the two candidates. Stephens, *Memoirs of Horne Tooke*, 1813, ii. 83 ff. *London Chronicle*, 17 June. Tooke's candidature (and subsequent petition) is discussed by Francis Place in B.M. Add. MSS. 27849, ff. 120-64.

13 $\frac{3}{16}$  × 9 $\frac{3}{4}$  in.**7653** SPANISH MESSENGER.

[Dent.]

*Pub by J Aitken Leicester Fields Jun 20 1790*

Engraving (coloured impression). Pitt (r.) locks a huge padlock inscribed *Dispatches* which fastens the lips of a messenger in riding-dress, holding his cap and whip; he says *Nothing shall transpire*. Behind him (r.) stands (?) Sir Archibald Macdonald, saying, *That's right Billy lock the fellow up again. Dam the haughty Dons proud Stomachs for not sending better News*. Thurlow (l.), turning his head in profile to the r., says, with a ferocious expression (? to Pitt) *Dam your Shilly shally*. Behind, two men stand facing each other holding their fingers to their lips and making gestures to enforce silence. One (r.) resembles Hall the Whig apothecary of Westminster. Beneath the title is etched:

*"You secret, black and Midnight Things; what is't you do?"**Shakespear*

An attack on secret diplomacy: at this time the crisis between England and Spain, see No. 7645, &c., was acute and complicated, dispatches were being exchanged, and war seemed probable. Spain hoped for the support of France, possibly of Russia and Austria. Rose, *Pitt and National Revival*, pp. 572 ff. J. H. Clapham in *Camb. Hist. of Foreign Policy*, i. 197-201. 6 $\frac{5}{8}$  × 9 in.



**7654 THIS IS THE FRIEND OF ROME.**

[I. Cruikshank.]

*Lond. Pub June 21 1790 by W S Fores N 3 Piccadilly, where may be seen the largest Col<sup>r</sup> of Caricatures.*

Engraving (coloured impression). Horne Tooke (l.) strains at a rope attached to a chain which links the necks of Hood and Fox, whom he is about to haul up to a gibbet. Hood and Fox stand bound together (r.), a chain round their bodies and round a leg of each. Tooke is helped by two men partly visible on the extreme l.; he says: *We hope all uninfluenced and Independent Electors will assist our Endeavours to Crush this truly Infamous Coalition to Deprive the Electors of Westminster of their franchises & make it like a Corrupt & Rotten Borough* [cf. No. 7652]. Hood says, *Ah! this comes of my Getting into bad Company—Evil Communications Corrupt good manners.* Fox says, *O my Dear Lord I Thought to have sold this City next Election for 100,000, or if I had been nick<sup>d</sup> in the Intrim, to have left it in my will to Major Hanger or H[ervey] Aston.* An elector, whose profile appears on the lower r. margin of the design, says, *Charly looks D——d Gllum—he is Gallows Poor Else I should have nail'd Five Quid for em.* The gibbet is inscribed: *The End of all unnatural & unjust Coalitions.* Above it is a scroll inscribed: *Caesar has Friends & Pompey has Friends but Rome has no Friends.* A cherub flying in the air points at Tooke; he holds an open book inscribed: *Junius Discovered by P. Thicknesse.* (This tract (1789) identified Junius as Horne Tooke, cf. No. 7588.)

For the compact over the Westminster Election in 1790 see No. 7638, &c. Horne Tooke in the print resembles a bust portrait (stipple) of Tooke signed *Cruikshanks del<sup>d</sup>*. Hervey Aston fought a duel in 1788 with Macnamara (see No. 7371) over the Westminster Election. Sichel, *Life of Sheridan*, ii. 404, 5.

12½ × 9 in.

**7655 ADVICE TO THE ELECTORS OF WESTMINSTER, OR THE CASE AS IT IS.**[Dent.] *Designed by Tops. Executed by Bottoms.**Pub<sup>d</sup> by J Aitken Bear Street Leicester Fields June 26, 1790*

Engraving (coloured impression). Fox is depicted twice: on the l. *A little before and during Election* and (r.) *After Election*. On the l. he kneels, hat in hand, to kiss the bare posteriors of a butcher who looks round grinning, and says, *Charley is a fine promising Fellow, Charley for ever, Huzza!* On the r. Fox bares his posteriors, looking round with a grin at the butcher who stands behind him, puzzled and dissatisfied, but hat in hand. Fox says *Now you may Kiss my A——e.* Beneath the title is etched: *NB The above may be applied with equal force against any of the Party at any other Place.*

Cf. No. 7638, &amp;c.

8¾ × 13¾ in.

**7656 NEW BASTILLE.**

[? June 1790]

[? I. Cruikshank.]

Engraving. A man looks from a top-floor window of a brick house, saying, *I am lock<sup>d</sup> up against my will. pray is the Poll over.* In front of the house

a stout, plainly dressed man holds up a key; he says, grinning, *He shall not come out unless he Votes for us, Independence for Ever.* He is threatened by persons who stand on the r.; the foremost says: *Damn your independence give the Poor fellow his liberty.* A man behind him says: *By the law of this free Country I Demand The person Detained in your Bastille.* Behind these two and on the extreme l. is a group of artisans or country labourers with sticks; they say: *I wish Gov' Lockup and D<sup>r</sup> Snake were both at the Divil they are fit Companions for Each other; Our Freedom is gone, and Damn me if it is we'll storm the Bastille Death or liberty; Huzz Huzza.* Beneath the design is etched: *This Sketch is humbly Inscribed to Geo: Lockup Esq<sup>r</sup> Gov<sup>r</sup> of the new Bastille north Street.*

The house has a high-walled garden but does not resemble a prison. It is a brick building of three stories; the windows on the front floor have sun-blinds. It is probably a private lunatic asylum in which electors have been confined.

$8\frac{1}{2} \times 12\frac{7}{8}$  in.

**7657 THE GENERAL ELECTION, A NEW COUNTRY DANCE.**  
*Second Sett* [1 July 1790]

Stipple. *Hibernian Magazine*, 1790, p. 481. A sequel to No. 7650, containing eight more couples of dancers. The humour and the (alleged) political allusions are given by the expressions of the dancers, some pleased, others not. One man angrily clasps his injured ankle. The last couple (r.) walk off in dudgeon.

Four of the dancers are copied from a strip design after J. Nixon, see No. 7813.

$5\frac{3}{4} \times 21\frac{1}{2}$  in.

B.M.L., P.P. 6154 ka.

**7658 PROCESSION TO THE HUSTINGS.**

*Drawn by Collings. Etch'd by Barlow.*

*Publish'd as the Act directs, by Bentley & Co July 1<sup>st</sup> 1790.*

Engraving. *Attic Miscellany*, i. 361. Illustration to 'The Election' (verse). A procession in a street walks r. to l. with three banners. The leader walks with a long pole, the high crown of his hat is encircled with favours; beside him walks a man holding his hat, his hand on his hip in a swaggering attitude. Their followers are a ragged crew. The banners are inscribed *Whigs & Liberty, No Taxes, and Property and Independence.* In the background (l.) is a house in the two upper windows of which are two amused spectators. On the r. a street recedes in perspective.

A satire on the joint candidature of Hood and Fox for Westminster (see No. 7638, &c.):

Two candidates came, hand in hand, just to say—  
 "Be pleas'd to return us good people, this day;"—  
 "Because," says the one, "I have business at court;"  
 "Because," says the other, "I long to see sport;"

Followed by the intervention of Horne Tooke:

Did you e'er see a glutton shut out of a feast,  
 So look'd either Candidate, seeing this priest!



Part of this plate was reissued 1 Sept. 1795 as *The Patriots in the Carlton House Magazine*, see vol. vii.

6 $\frac{3}{4}$  × 8 $\frac{5}{8}$  in.

B.M.L., P.P. 5255 d.

**7659 ROBIN HOOD & JOHN.**

*Ego del.* 1790.

*London. Pub<sup>d</sup> by Lansdown, Hastings & Co near Berkley Square, July 1790.*

Engraving (coloured impression). Lord Hood, in naval uniform, walks in profile to the l., followed by John Horne Tooke, who holds his hat. Beneath the design is etched:

*"In this time were many Robbers and Outlaws, among the which Robin Hood and little John, renowned Thieves, continued in woods despoiling and robbing the goods of the Rich—The said Hood entertained an hundred tall men and good archers with such spoils and thefts as he got from Abbeyes and Houses of rich Carles"*

*Stow's Annals | Page 159*

A satire on the Westminster election, see No. 7638, &c. The poll closed on 2 July, the result being Fox 3516, Hood 3217, Horne Tooke 1679. *London Chronicle*, 3 July. The meaning of the publication line is obscure: it may signify that the influence of Lord Lansdowne and Warren Hastings was exerted against Fox. (Lansdowne was a supporter of Hastings, cf. No. 7310.)

9 $\frac{13}{16}$  × 17 $\frac{3}{4}$  in.

**7660 THE BRITISH TAR'S LAUGHING-STOCK, OR THE ROYAL QUIXOTE.**

*IC [Cruikshank.]*

*London Published July 14 1790 by W Maynard N<sup>o</sup> 1 S<sup>t</sup> Martins Court Leicester Fields*

Engraving (coloured impression). Heading to a song of eighteen verses, printed in three columns. Charles IV of Spain, dressed as the conventional Spanish don, starts up from a sofa, on which he half reclines, with an expression of angry dismay, his r. arm raised with clenched fist. The grotesque heads of four courtiers (r.) look at him from behind the sofa with expressions and gestures of alarm. The verses describe the King's dream which is depicted in three small scenes surrounded by clouds on the l. of the design. Above is the defence of Gibraltar, with red-hot shot blowing up the Spanish gunboats (see No. 6035). Below is a Spaniard (Charles IV) putting to flight a body of British soldiers (at Nootka Sound); corpses lie at his feet. Below this again is Louis XVI in a prison cell, biting his thumb, his crown on the ground beside him. The verses are to the tune of 'Begging we will go'. The eighth, fifteenth, and seventeenth verses are:

He saw the fall of Kingcraft,  
He saw the grand Monarque;  
He saw him of his glitter stript,  
And moping in the dark.

Now Don awoke, and ranted;  
 The dream had turn'd his brain:  
 He swore he'd set the Thames on fire,  
 And carry George to Spain.  
 O France! to Spanish worth lend  
 Thy philosophic eye,  
 Nor in a frantic despot's cause  
 Permit the brave to die.

For the Nootka Sound affair see No. 7645, &c. In June Spain asked France for armed assistance under the Family Compact. The answer was delayed and in September the National Assembly abrogated the old treaty and proposed a new form of National Compact with the suggestion that Louisiana should be returned to France. The terms were unacceptable and were refused; Spain agreed in October to all the English demands. *Camb. Hist. of Foreign Policy*, i. 199-201. Cf. Nos. 7671, 7694.

$7\frac{3}{16} \times 10\frac{5}{8}$  in. Broadside,  $16\frac{3}{4} \times 11\frac{3}{16}$  in.

**7661** A NEW FRENCH BUSSING MATCH OR MORE CURSING  
 & SWEARING FOR THE ASSEMBLY.

IC [Cruikshank.]

*London Pub July 16 1790 by S W Fores N 2 Piccadilly*

Engraving (coloured impression). A satirical representation of the fraternization at the Fête de la Fédération in the Champ de Mars on 14 July 1790, for which there were extensive and enthusiastic preparations. Louis XVI, the central and dominant figure, puts his arms round a group of five of his subjects, and is about to kiss one of them; the other two couples kiss each other, embracing in unseemly manner. The King says, weeping, *This is what I have long Desired: my wish is at Length accomplished The Nation & the King from hence forward, will be but one*; the other looks up at him yearningly, saying, *Point de Deux Chambres*. One of the other couples says *Point de République*, while he picks the pocket of his friend, whose coat is dotted with fleur-de-lys, showing him to be an adherent of the Ancien Régime. On the l. a fourth couple is embracing; one says, weeping: *I'll furnish tears to drown the King*; the other adds, *And I the Dauphin and the Queen*. On the r. a man wearing spectacles embraces a pillar, saying, *Vive le Roi, Vive la Nation Vive liberté*. The feet of these figures are cut off by the lower margin.

For the organized fraternization and 'delicious intoxication' on the first anniversary of the fall of the Bastille, when all swore fidelity to the Nation, the Law, and the King, see *Camb. Mod. Hist.* viii. 191; Mathiez, *Les Grandes Journées de la Constituante*, 1913, pp. 69-81; de Vinck, Nos. 3719-89. Cf. No. 8275. No. 8119 is a free copy (with alterations) of this print.  $8\frac{1}{2} \times 13$  in.

**7662** SPANISH RUPTURE.  
 THE MONSTER—THE GUARDIAN.

[Dent.]

*Pub<sup>d</sup> by W Dent July 17 1790*

Engraving. Britannia, holding her spear, stands between Pitt (l.) and Fox (r.). Pitt, as the Monster, see No. 7648, &c., stabs her with a sword,



drawing blood, while he thrusts a nosegay in her face; this is comprised of three fleurs-de-lis, a thistle, and a (drooping) rose. His mouth is wide open as if shouting; his r. arm is inscribed *Remissness*, his l. *Duplicity*. His bag-wig flies out behind him and is inscribed *Profound Peace Budget*. A violent excretion has rent his breeches, the torn parts being inscribed *Sudden | War*; he excretes on a torn paper: *Dates Feb.* Above his head are the words *Nootkadle Sound*, the letters 'tka' having been scored through. Britannia looks over her r. shoulder towards Pitt; her shield, which leans against her, is inscribed *Scringing Negotiation for Accomodation*. Fox, in profile to the l., holds out both arms towards Britannia, one is inscribed *Sincerity*, the other *Vigilance*. He says: *Had you trusted to me for Protection I had put you on such a Bottom that none would have dared to insult you*. Over his head are the words *Sound Noddle*.

Pitt is most unjustly accused of truckling to Spain over Nootka Sound, see No. 7645, &c., just as North had been traduced over the Falkland Islands (cf. No. 4935, &c.). No. 7666, also anti-Pitt, takes a contrary view.  $7\frac{3}{16} \times 10\frac{3}{4}$  in.

**7663 SALUS IN FUGÂ**  
LA FRANCE SE PURGE PETIT À PETIT.

[I. Cruikshank.]

*Pub<sup>d</sup> July 29 [? 1790] by S Fores N<sup>o</sup> 3 Piccaddilly*

Engraving (coloured impression). A satire on the flight of the emigrés from France. A strip design, the figures having numbers referring to notes below the print. On the l. is a group at *Dover*, in the centre are persons leaving *Boulogne*, on the r. is a group fleeing *To Spa*. On the extreme l. 1 *M<sup>d</sup> de Vas*—l and 2 *M<sup>q</sup> de Bie*—e walk off arm in arm, saying, *il n'est tel que d'être bien monté* and *God Dam!—il etoit tems! que Vassal [? Vassé] me forçat dequitter mes Vassaux*. Next, 3 *L<sup>d</sup> Maz*—ne kisses the ground, saying, *Oh! my dear Country*. (He is Lord Massereene, who had chosen to remain in Paris prisons for many years rather than pay extortionate (if not fraudulent) creditors.) 4 & 5 *de Lam*—te, M. and Mme de La Motte stand together; she watches the opposite coast through a glass; they say *Bravo!—voila bien de nos camarades rassemblés—Cal—ne doit etre notre Chef*. 6 *Cal*—e (Calonne) stands on the edge of the cliff, saying, *vous pouvez désormais regarder derrière vous—les laches et les fripons sont icy en sureté—J'en réponds*.

On the opposite coast a sailor holds a boat against the shore, saying to 8 *D. de Lux*—rg, who steps into it, shuddering and excreting, *Don't Sh—t in my Boat*. His wife, 7 *D<sup>s</sup> de Lux*—rg, helps him into the boat, saying, *Dieu aide au premier Baron fuyard<sup>2</sup>—a passer l'eau!* Their daughter, a young woman, 9 *Mad<sup>e</sup> de Lux*—rg, hurries to the boat, equally terrified and saying: *et bien vite—car J'entends tirer derrière nous!* In the background a body of National Guards approaches carrying muskets and with a flag inscribed *la Liberté*, their leader cries *Oh! les Lâches!*

On the extreme r. is a signpost *To Spa*; five persons showing even greater signs of fear follow 14 *D— de Pol*—ac (Palignac), who says *oh tis all in de Breeches*. 12 *D<sup>s</sup> de Pol*—ac runs behind holding his long queue

<sup>1</sup> Marquis de Vassé, écuyer of the Prince de Condé. E. Daudet, *Hist. de l'Émigration pendant la Rév. Française*, i. 21, 31.

<sup>2</sup> Written above the word *Chretien* which is struck through.

and saying *Mais où est donc Antoinette?* 13 *M. de Brog*—*e* (Broglie) turns to her, saying, *que mille diables L'emportent avec tous ses odieux projets.* 10 *M. de Bret*—*il* (Breteuil) says *By gar we be in in de nasty Conditions* to 11 [*Mlle*] *de Pol*—*ac.* Beneath the group is inscribed *NB. la peur et les eaux font déjà leur Effet.*

For the émigrés in England and at Spa see Forneron, *Hist. Générale des Émigrés*, 1884, i. 215–16. Calonne's head-quarters were at Coblenz, cf. No. 8068. The duchesse de Polignac remained faithful to Marie Antoinette, irritating other émigrés (1791) by her defence of the Queen against allegations of making common cause with Jacobins. Ibid. i. 313. Massereene actually fell on his knees on landing in England and kissed the ground, exclaiming 'God bless this land of liberty'. R. Hayes, *Ireland and Irishmen in the French Revolution*, 1932, pp. 40–1.

De Vinck, No. 3706 (reproduction).

7 $\frac{7}{8}$  × 27 $\frac{1}{2}$  in.

## 7664 THE SHEW-MAN SHEWN.

[c. July 1790]

Engraving. A Dublin print, heading to a printed song. A satire on the City of Dublin election, 1790. A bear (r.) on his hind-legs, with the head of Napper Tandy, full-face, holds a chain which is round the waist of Grattan who stands (l.) in profile to the r., his hands fastened behind his back by the chain. Between them, holding the chain by his r. hand, stands an ape with the head of Lord Henry Fitzgerald in profile to the r. Behind them a street of uniform four-storied houses recedes in perspective towards the Rotunda of the Irish Parliament. Tandy holds a staff of Liberty on which is a fool's cap. Fitzgerald holds out towards him a document inscribed *Simple Repeal*. A play-bill covering the two upper stories of the house behind Grattan is inscribed: *Theatre Royal College Green. The Turncoat or Mendicant Patriot. Interlude. Surprizing Bear, Real Speaking Ape. Farce of the Whigs.*

Beneath the plate is printed: A New Song, | by Monsier D—, | Assistant Shewman, and 3<sup>d</sup> Man of | Saint Mary's Parish.

Gentles, Clergys, Freemans, Yeomans,  
Come and view the Raree Shewmans,  
Led about thro' every Street-a,  
All your Vorships for to greet-a,  
*Cromaboo, aboo*

Here you see the Patriot Bear-a,  
Lead his Lordship here and there-a;  
Here you see the speaking monkey,  
Strut about so *brisk and spunky*

...

*Charley Fox's* Understrapper,  
Led about by Patriot *Napper*,  
To your Vorships will be bound-a  
For von more *fifty Tousand Pound-a!*

...

(Three more verses follow.)

At the general election of 1790 (Parliament was dissolved on 8 April) Tandy contributed largely to the return of Grattan and Fitzgerald for the City of Dublin. *D.N.B.* His help is not mentioned in *The Life and Times*



of Grattan, iii. 460-3, iv. 23. For the gift of £50,000 to Grattan see No. 6003. Cromaboo is the motto of several Irish families including the Fitzgeralds, cf. No. 5572.

$3\frac{7}{8} \times 5\frac{1}{16}$  in. Broadside,  $14 \times 5\frac{1}{2}$  in.

## 7665 REVOLUTION.

[I. Cruikshank.]

London Pub<sup>d</sup> Aug<sup>t</sup> 3<sup>d</sup> [1790] by S Fores N 3 Piccadilly

Engraving.<sup>1</sup> Louis XVI, stamping with agitation, bites at a rolled paper inscribed (in ink) 'A New Constitution', saying, *by Gar I will eat it all as fast as I could pick de leg of de Volaile—oh de pauvre Grand Monarque*. On the ground at his feet are his hat, sceptre, and crown. He urinates a stream inscribed *Despotism*. He stands between four French notables who watch him, two on each side; their names, like that of the *K—g*, are etched beneath the design. On the extreme l. the *Marq<sup>s</sup> d Mira—au*, a petit maître, stands in profile to the r., smiling, and taking a pinch of snuff. He says: *Sac—e D—u it will make him burst and go of like de Bastile*. From his pocket projects a paper inscribed *New Constitution*. Beside him stands *M<sup>r</sup> D'Espre—il*, a stouter man wearing top-boots and an enormous cocked hat. He says, with a gesture of dismay, *Diable—if this is de case, I'm off*. They stand outside the door of a building over which *Maison de Ville* has been scored through and replaced by *Justice Hall Trials by Jury*. On the King's l. stands the *D— D'Orl—ns*, threatening him with his fists and saying: *by G—d you shall swallow it or I will tip you a Mendoza which I learn't of the Prince—John Bull for ever Dam me* (the last two words scored through). He wears a short tunic with a cloak, and a long sabre with (like the King) the order of St. Louis. Beside him (r.) stands the *Marqu<sup>s</sup> de la Fay—tte* in regimentals, saying with a perplexed expression and a deprecating gesture, *by Gar you did send me to free de Americans & by gar I will Free mine own Countrymen*. Behind him, in the background, soldiers with two heads on pikes, and a banner, *Vive le peuple*, head a mob who are shouting *no mor Bastile, no more grand monarque*. Behind them the Bastille, partly demolished, is on fire.

The Constitution was not completed till 1791, but since Mirabeau died in April 1791 this print was probably published in 1790. D'Espréménil, though arrested in 1788 for supporting the Parlement against the King, was a reactionary and leader of the extreme right in the National Assembly. For other prints on the fall of the Bastille see No. 7550, &c. For Orléans (the leader of the *Anglomanes*) and the Monarchy cf. No. 7668, &c., for his association with the Prince of Wales cf. No. 6945.

$9\frac{1}{8} \times 14\frac{1}{16}$  in.

## 7666 ARMING JOHN BULL TO FIGHT THE BUGABOOS!!!

[? J. Hook. Attributed by E. Hawkins to Cawse (1779-1862).]

Aug 6. 1790. Pub by S. W. Fores N<sup>o</sup> 3 Piccadilly

Engraving (coloured impression). John Bull, a much overburdened soldier, looks up in angry dismay at a helmet inscribed *Glory* which Pitt (l.) is about to place on his head. He says, *O D—n the Glory I shall never*

<sup>1</sup> Also a coloured impression.

*be able to bear it all!* Pitt stands in profile to the r.; the large plumed helmet which he holds up in both hands is irradiated. From his pocket hangs a long paper headed *List of Ships* £5000000. John Bull, short and stout, stands full face wearing a gorget, with two pistols in his belt, a long sabre suspended horizontally from his waist, its blade inscribed *Twenty more Kill em!* He holds a blunderbuss in his r. hand, which fires *Pop Pop* into the air; a large pike in his l. hand, a broadsword held in his l. arm; a musket and a huge knapsack are slung on his back. In the foreground are ordnance stores: a barrel (l.) inscribed *Right Rich—mond double Proof* with cannon-balls, and (r.) a cannon, cannon-balls, drum, and flag. In the background a fleet of ships sails from the shore on which stands a cheering crowd.

For the Nootka Sound affair see No. 7645, &c. This satire is in direct opposition to No. 7662. On May 10 £1,000,000 was voted for the Spanish emergency. *Parl. Hist.*, xxviii. 784. Rose, *Pitt and National Revival*, i. 581. Naval preparations were going on with great vigour during August, September, and October. For Richmond, see No. 6921 and index.

Reproduced, Wheeler and Broadley, *Napoleon and the Invasion of England*, 1908, p. 24.

8 $\frac{3}{8}$  × 12 $\frac{7}{8}$  in.

## 7667 SYMPTOMS OF COURAGE OR THE TABLES TURNED.

[I. Cruikshank.]

*London Publ<sup>d</sup> August 16 1790 by W S Fores N<sup>o</sup> 3 Piccadilly where may be seen the largest Collection of Caracatures in the Kingdom admittance one Shilling.*

Engraving. A design in two compartments: the first illustrates an 'affair of honour' between de Voglas, Adjutant-General of the Army, and Orleans, as reported in the English press; the second depicts an imaginary sequel.

[1] De Voglas (r.), a handsome and gallant-looking man, introduces a groom, dressed like an English postillion, to an older Frenchman, M. de la Touche (l.), who looks at the groom, who bows, jockey-cap in hand. De Voglas, standing in the doorway (r.), says, *La Voila Mon Chancellier who will treat with yow—my affair be with de Duc Your Master.*

[2] De Voglas, wearing his hat, his hands on his hips, kicks Orléans (l.), saying, *Go traitor, & let your Conscience give you Courage.* The Duke, both hands held up, says, *Indeed I will never do the same thing again.* A sentry, standing in a sentry-box on the extreme l., half-draws his sword, scowling at the Duke; he says, *was it not for my post I'd seperate his treacherous head from his body.*

According to the report, de Voglas, believing that Orléans was responsible for the attack on Versailles on 6 Oct. 1789 (see No. 7668, &c.), deliberately and grossly insulted him. The Duke's advisers decided that he should not challenge de Voglas, but de la Touche approached the latter on his own account: de Voglas asked him if he came as principal, or as Chancellor of M. d'Orléans and then presented to him his groom 'as the person who discharged the functions of Chancellor in his household . . . my affair is with the Duke your Master'. *London Chronicle*, 10 Aug. 1790. Cf also *Auckland Corr.* ii. 370.

9 $\frac{1}{16}$  × 13 $\frac{7}{8}$  in.



## 7668 ASSASSINATION.

Versailles October 6, 1789.

[I. Cruikshank.]

London Pub<sup>d</sup> Aug 19 1790 by W S Fores N 3 Piccadilly Where may be seen the Completest Collection of Caricatures, &c also the head & hand of Count Struenzee Admittance 1 shill.

Engraving (coloured and uncoloured impressions). An officer of the Gardes du Corps, wearing the cross of St. Louis, stands with a drawn sword before a door leading to a long room or gallery. Within stands Louis XVI holding the Dauphin by the hand, while Marie Antoinette takes his r. arm. Above their heads is etched *Save us from treacherous Friends*. The officer says, *I find there's treachery—but I'll defend my King & Family to the last Drop of my blood*. In his hat is a favour inscribed *Vive le Roi*. Hiding behind an arched doorway (r.) are two people dressed as women, wearing cloaks and hats; each clutches a dagger, and below the petticoat of the foremost, Orléans, protrudes a spurred boot. He says *Where shall we hide our selves—my Plot is marr'd*. His companion, Mirabeau, who is on the extreme r., says, *Damnab! fool thus to serve Your purpose & risk—a la Lanterne*. They are identified in a contemporary hand as 'O . . . ns' and 'M . . . b . . u'. Orléans is a recognizable portrait. On the wall between the officer and the conspirators is a crucifix above a receptacle for holy-water.

For the attack on the Queen on 6 Oct., see Nos. 7560, 7690; for similar allegations against Orléans, see Nos. 7559, 7649, 7665, 7667. Cf. *D'Animaux Malfaisants* . . . (de Vinck, No. 2967) in which Orleans is the instigator or paymaster, Bailly and Lafayette the executants.

Challamel, i. 69 (small copy, having the signature IC, which is not on the B.M. impression).

9 × 13 $\frac{7}{8}$  in.

## 7669 GRAND REVIEW AT SPITHEAD, OR THE HOLIDAY ADMIRAL IN PORT.

[Dent.] *Produced by Heat. Executed by Vapor.*

Pub<sup>d</sup> by W Dent Aug<sup>t</sup> 19<sup>th</sup> 1790.

Engraving (coloured impression). Lord Howe (l.) shows to a group of naval officers an enormous kitchen range on which birds, joints, &c., are roasting on three spits, while a sailor (r.) wearing an apron bastes them, saying, *Dam'me I had rather Baste the Dons*. Above Howe is a placard: *You are invited to DINE on board the Queen with L—d Howe*; this is placed over a print of a naval officer holding a sabre inscribed *The Gallant Rodney invites to Fight*; the figure of Rodney is torn in two. Howe turns to Rodney who stands on his right, saying, *You cut & dine with me to day*. Rodney, who wears his star of the Bath, and striped trousers, answers, *Give me the smell of Powder*. The other officers (in full dress) crowd eagerly into the room and look with greedy smiles at the roasting joints. Among them is Hood's profile with an exaggeratedly large nose. On the wall (l.) are two superimposed medallion portraits; the upper one is of the King and Queen, the profile of the Queen (caricatured) above that of the King, the frame inscribed *George and Charlotte*; it obscures all but a frame inscribed *Queen Elizabeth*.

Beside the range is a placard: *Rumor of War or Modern Smoake Jack*. Among the birds and joints on the three spits is a large piece of beef on which are fastened two papers for larding purposes, one, with a profile head of George III, is inscribed *O the Roast Beef* [of old England]; the other has a print of Britannia without a head, inscribed *Rule Britannia, rule the Roast*. A large haunch is wrapped in a paper, inscribed *Song in praise of the Gallant Rodney*. In the large tray beneath the spits is a piece of bread (?) inscribed *Spanish Rupture* and labelled *A Sop in the Pan for the Army bred first Lord [Chatham] and his Naval Nurses*. The edge of the tray is inscribed *Lord! How [Howe] the Holiday Admiral lives in Port!* In front of the range is a curved fender inscribed *In commemoration of the Spirited negotiation confining the Brave Officers to Eating and Drinking*. Within the fender the British lion lies panting. In front of him is a sabre whose scabbard is inscribed *Profound Peace again!!!* Beneath the title is etched:

*At 8 o'clock A.M. orders were given to prepare for Action—the first Rates to range in three Divisions—all hands aboard the Turbot, of the Dutch Squadron, made ready for a fine kettle of Fish—and a good basting being expected from the British, a hot fire was kept up for more than 2 hours—when at 4 o'clock P.M. the Turkey, properly seasoned, prepared and trimed, lead the Van on the Starboard tack, followed by the rest in her wake—Turtle, finely Coppered, and provided with hot Balls, bringing up the Rear, at which time the Admiral bore down with well directed fury on the Sir-loin, and the several Officers, observing this excellent Commanders new Signals, with great Spirit Cut, Slashed and Fired away, both Starboard and Larboard, and raked fore and aft, till they effectually cleared the several Deckers—The killed and wounded in the above attacks are said to amount to more than 1000 Oxen, Sheep, Deer, Turkies, Geese, Ducks, Fowls, et ceteras—attended with a discharge of several Vessels of hot Balls and at least 10 Tun of Grape shot—on the above occasion, Lord H—d's nose was terribly disfigured, with a discharge of the aforesaid shot—a Dutch Officer Sunk with taking, too muck [sic] Ballast—and Capt'n Grog, being damaged in the head, and top-heavy, shewed his keel and discovered a foul bottom—but the worst was the Dons being disposed to drink with us, the Valiant Duke and the several Crews were devilish Sick they could not partake of something better than a mock engagement.*

A satire on the supposed inactivity of the navy in face of the Nootka Sound incident, see No. 7645, &c. Howe's ship was the *Queen Charlotte*. On 11 Aug. the news from Portsmouth was that Howe got under weigh with a squadron on 8 Aug. but returned after twelve hours at sea, owing to the wind. *London Chronicle*, 11 Aug. During the American War he had acquired a reputation for inactivity and love of perquisites, see No. 5405, &c., while Rodney was associated with gallant and successful action against Spain, see No. 5648, &c. See No. 7677, a similar attack on Howe.

7 $\frac{3}{8}$  × 13 $\frac{5}{8}$  in.

## 7670 A CICERONIAN ATTITUDE.

*Attic Miscellany. Oratorical Portraiture N° 2.*

*Annibal Scratch Fecit*

*Published as the Act directs, by Bentley & Co Sep<sup>r</sup> 1<sup>st</sup> 1790.*

Engraving. From the *Attic Miscellany*, i. 471. A W.L. portrait of Pitt standing in profile to the l., as if speaking in the House, but with his r. forefinger on his closed lips. In his l. hand is a rolled document inscribed



*Excise Laws | Commutation Act.* His attitude is deprecating. He wears a sword and his hat is under his l. arm.

For the Excise, see satires on the tobacco duty, No. 7545, &c., and for the Commutation Act, No. 6634, &c. In the accompanying text Pitt is satirized as an inexperienced youth, trading on his father's reputation to the detriment of national prosperity. For Pitt as Cicero cf. No. 6784.

$5\frac{1}{8} \times 3\frac{7}{8}$  in.

**7671** POLITICAL SPARRING. FOR THE AMUSEMENT OF  
ENGLISH SPANISH FRENCH AND DUTCH MASTERS AND  
MISSES.

[I. Cruikshank.]

*London Pub<sup>d</sup> Sep 9 1790. by W Fores N<sup>o</sup> 3 Piccadilly where may be  
Seen the Completest Collection of Caracatures in the King [sic]  
Admit: 1 shilli* [clipped]

Engraving. A Spanish don lies on the ground, guineas pouring from his pocket; he clutches his head, saying to an English sailor, who stands on the r. looking down at him: *Yow be very uncivil M<sup>r</sup> Bowling I make a fine Bow & not intend to yow & yow knock me Down with your D——d Head.* The sailor, who also clutches his forehead, has a bludgeon in his l. hand; he answers: *D——n your paper Sconce who taught yow to bow to a Gemman yow lubber yow I'll tip yow the Prince's bow* [cf. No. 7439] *at Elliots Ball.* A second sailor stands behind his friend (l.) grinning, with both hands on his hips, holding a cudgel. He says *D——n my Eyes, Jack you've carried away his Top Gallant & made him mis stays & the* [sic] *Patter him for a Swab.* Behind the Spaniard stands a stout Dutchman, smoking a pipe, his hands on his hips; he turns his head towards a foppish Frenchman on the extreme r., who endeavours to pass him, and puffs smoke into his face. The Frenchman says, *Mynheer yow will not let me come bye to assist my Cousin.* The Dutchman answers, *Monsieur yow was not give me room to smoke.*

A satire on the affair of Nootka Sound, see No. 7645, &c. England had appealed to her ally the United Provinces, who (with Prussia) had admitted that Spain was the aggressor and had promised support. Spain had retaliated with an appeal to France under the Family Compact, see No. 7660. 'Elliot's Ball' is probably an allusion to the siege of Gibraltar, cf. No. 6035, and possibly also to Hugh Elliot's mission to Paris to dissuade the French democrats from adhering to the Family Compact. *Rose, Pitt and National Revival*, pp. 578–82.

$9\frac{7}{8} \times 13\frac{1}{2}$  in.

**7672** THE PROVOCATION.

[Dent.]

*Pub<sup>d</sup> by W Dent Oct 10 1790*

Engraving (coloured impression). A man lies in the bilboes on the deck of a Spanish ship. A spar and part of a sail inscribed *The Rousillon* form a background. The man lies on his back in his shirt, a Spanish sailor (r.) kneels behind him supporting his head and is about to wipe his face. Another Spanish sailor (l.) kneels to place a wedge between the two beams of wood (which are padlocked together) and so ease the pressure on the

victim, whose hat and coat lie beside him on the deck. A beam of sunlight strikes his face. On the extreme r. a ferocious-looking Spanish officer holding a sword tears a British flag, breaking its staff with his foot. Two Spaniards (l.) holding muskets stand at attention. Beneath the title is etched: *Britons now is the time to avenge your country's wrongs*. Beneath the design is etched: *A Representation of the cruel treatment Captain M'Donald received on board the Spanish Frigate, Rousillon. Commanded by Don Francisco Vidal Aug<sup>d</sup> 5 1790 who after having been detained all night without any reason was placed upon his back along the Deck and part of his Neck and Shoulders confined between two logs of wood for near four hours, the upper one bearing hard on his breast would have endangered his life had not some of the Crew forced a wedge in. For Particulars see the Newspapers.*

McDonald, Master of the *Trelawney Planter*, bound from Jamaica to England, met a Spanish merchant fleet convoyed by two frigates in the Gulf of Florida, and was treated as here described in the burning sun. McDonald arrived in London on 19 Sept. and was examined by the Secretaries of State, &c. *London Chronicle*, 2 Oct. A serious view was taken of the case, which seemed to show that Spain was bent on hostilities (see No. 7645, &c); it encouraged Pitt to press the Spanish Court hard. Rose, *Pitt and National Revival*, p. 583. Cf. No. 7674 A. No. 8099 is based on this incident.

Reproduced, *Social England*, ed. Traill, 1904, v. 511.

$8\frac{3}{8} \times 13\frac{9}{16}$  in.

### 7673 A BLACK JOKE.

*Pub Oct 24 by S W Fores N 3 Piccadilly Where may be seen the completest collection of Caricatures &c in the Kingdom Admittance one shilling.*

Engraving. The Prince of Wales, Mrs. Fitzherbert (T.Q.L. figures), and Fox are seated at a rectangular table playing cards. Fox, who is full face, sits behind the table between the Prince (l.) and his partner (r.). He has taken three tricks, and holds one card above his head, about to play it, looking fixedly at Mrs. Fitzherbert. His other hand is under the table. His opponents hold two cards, and have taken no tricks. The profiles of the Prince and his partner are blank, except for the eyelashes of the concealed eye of each. Fox's features, especially his eyes, are marked and swarthy. Above his head, and between two pilasters which decorate the wall, is a picture of a fox running off with a goose, while a bystander lashes at him with a whip; in the background is a windmill.

The intention is obscure: Fox appears to be cheating his opponents. It was well known that Mrs. Fitzherbert would not meet Fox after his denial of her marriage in the House of Commons. 'The Black Joke' was a coarse song.  $8\frac{3}{8} \times 12\frac{1}{2}$  in.

### 7674 THE LAST ULTIMATUM.

[Dent.]

*Pub<sup>d</sup> by W. Dent Oct<sup>r</sup> 25<sup>th</sup> 1790.*

Engraving. A stout, tall, and fierce-looking Spanish don (l.), holding an unsheathed sword against his shoulder, takes Pitt, who is small, thin, and



timorous, by the nose. Pitt says, *Oh dear! what large wiskers! Oh dear! what a great Bugaboo! but I dont fear—no not I—and now I know you're in earnest I'll let loose all the pretty Ships I have hitherto kept in such fine preservation, ay, though you should spoil them—that I will.* His hair rises on his head in terror and his bag-wig flies outwards. In his hand is a large pen; behind him is a writing-desk on which are two papers: *Negotiation* and *To the Court of Madrid—Once more I write to know what is [sic].* Behind the desk are six pictures, each of a single ship with furled sails. Behind the Spaniard (l.) are ships at sea off a mountainous coast in full sail and surrounded with smoke to show they are in action.

A satire on the Spanish crisis, see No. 7645, &c. At this time Pitt was blamed by the Opposition for his bullying attitude towards Spain. Leeds' dispatch of 2 October to the English ambassador at Madrid was in effect an ultimatum and was completely successful. In a dispatch of 8 Oct. (drafted by Pitt) it was urged that Spain should be invited to frame a political and commercial alliance. Rose, *Pitt and National Revival*, pp. 583-5. Possibly the print indicates knowledge of this dispatch, probably it is ill-informed jingoism, cf. No. 7669. See also No. 7674 A.

$8\frac{1}{4} \times 11\frac{3}{4}$  in.

**7674 A** Another (coloured) impression with alterations in pen for a reissue after news of the signing of the Convention with Spain (24 Oct.) which reached England on 4 Nov., though the date has not been altered. 'CONVENTION' has been added as a title above the design; the original title is continued: *or the Olive-Branch said to have been produced by the Spirited negotiations.* A signature is added: *Ex<sup>d</sup> by Bouncing Humbugs.* The inscription on the paper on the desk is altered to: *Secret Truth—Nothing gained but much expended.* An olive branch sprouts from the tip of the Spaniard's sword and from Pitt's hair. The Spaniard says *I wont hear a word of Manilla Ransom—nor of McDonald—nor shall you have a Dollar of Expences but I'll lead you thus till opportunity serves and then Dam'me if I dont pay you.* Pitt says (a piece of paper being pasted over the original inscription) *I am softened and satisfied but let [six illegible words] a little—pray do my dear Don.* For the Convention see No. 7687, &c. For the outrage to McDonald see No. 7672. For the Manila ransom (1762), part of which was never paid by Spain, see *Camb. Mod. Hist.* vi. 369-70, 430.

## **7675 FRONTISPIECE TO REFLECTIONS ON THE FRENCH REVOLUTION.**

[? H. W.]

*London Pub<sup>d</sup> Novem<sup>r</sup> the 2, 1790, by Will<sup>m</sup> Holland, N<sup>o</sup> 50 Oxford St<sup>e</sup> in whose rooms may be seen the largest Collection in Europe of Caricatures. Admit 1 sh*

Engraving. Burke (r.) kneels on one knee in profile to the l. with his hands clasped, gazing ecstatically at a vision of Marie Antoinette (l.) who stands upon clouds, crowned and irradiated, wearing Greek draperies; she lifts a veil with one hand and looks down graciously at Burke. A cherub flies above him, holding a firebrand to his head, from which gush sparks. Beneath the title is etched the famous passage beginning *It is now sixteen or seventeen years since I saw the Queen of France . . .* and ending *I thought ten thousand swords must have leaped from their scabbards to avenge even a*

look that threatened her with insult.—But the age of Chivalry is gone—Burke on the Revolution in France. Page 112.

Burke's 'Reflections' was published on 1 Nov. 1790, having been much talked of before publication. The proofs had been sent to Francis, who wrote 19 Feb. 1790, 'all that you say of the Queen is pure foppery'. See Burke, *Correspondence*, 1844, iii. 130. The passage was much discussed, see Walpole, *Letters*, xiv. 329. For the famous book (provoked by Price's sermon, see No. 7629, &c.), see Nos. 7678, 7679, 7685, 7686, 7688, 7689, 7690, 7824, 7833, 7855, 7858, 7859, 7864, 7868, 7888, 7913.

11  $\frac{3}{8}$  × 9  $\frac{1}{2}$  in.

An English caricature, de Vinck, No. 1758,

VIVE LA BAGATELLE

G.M. Woodward delin.

London Pub<sup>d</sup> by W. Holland N<sup>o</sup> 50 Oxford Street Nov<sup>r</sup> 5 1790.

Engraving (coloured impression). A performing dog wearing a cocked hat with huge tricolour cockade strikes an attitude while a sansculotte dances to a violin and flute played by two other sansculottes.

10  $\frac{1}{2}$  × 13 in.

**7676** NAVY VICTUALLER AND CONTRACTORS READING THE  
EXTRAORDINARY GAZETTE ANNOUNCING THE SPANISH  
CONVENTION.

[Dent.]

Pub<sup>d</sup> by W Dent N 8<sup>th</sup> 1790

Engraving (coloured impression). A man seated behind a rectangular table holds a paper: *Extraordinary Gazette Convention*; he looks up with an expression of dismay, saying, *Oh! Dam the Dons! if they keep their Word what am I to do with my Oxen*. On the table, which is in reversed perspective, are two tea-cups, an overturned tumbler, and papers: *Mayor[']s Letter; Oracle; The World* [ministerial newspapers, cf. No. 7369, &c.]. The title is etched on the vertical front of the table-cloth. Two stout men (l.) standing together in profile to the r., equally dismayed, answer respectively, *Your Oxen! (fatten them for Market) what are we to do with our Biscuits?* and *We shant have one broke, if we are not to crack the Spaniards crowns, no, not one, dam it*. The first is Alderman William Curtis, the other (who resembles him) is probably his elder brother and partner Timothy; they were (ship's) biscuit-bakers at Wapping, cf. No. 8075. A thin man with a wooden leg (Brook Watson) stands (r.), his hands held out, face upturned, exclaiming, *Convention! Dam the Convention! but a little time back amused with a Dutch Squabble, now tantalized with a Spanish Rupture—Oh! curse it! are we never to have a War?*

A satire on war profiteers and on the Convention signed by Spain on 28 Oct., see No. 7687, &c.; for the Curtises cf. No. 8059. Brook Watson had held the lucrative post of Commissary-General during the American War (cf. No. 6965) and was to hold it again. William Curtis (a Pittite) was returned for the City in 1790, see No. 7682. He became a stock subject of ridicule.

9  $\frac{13}{16}$  × 10  $\frac{5}{8}$  in.



**7677** POOR DICK, THE HOLIDAY ADMIRAL RETURNED TO PORT, AFTER SEARCHING IN VAIN FOR THE SPANISH FLEET.

[Dent.]

Pub by W Dent N 25th (?) 1790

Engraving (coloured impression). Lord Howe stands in a barrel, which floats horizontally and is being dragged ashore by the minute figure of Pitt who stands on some steps inscribed *Treasury*. Above Howe's head are the words *Water—Diogenes*. He stands in profile to the l. emerging at the knees from a hole in the barrel which is inscribed *British Spirits*. In front of him stands a dark lantern inscribed *Cant find them*. He says, his hands raised in protestation, *Oh! If I had met the whiskerd Buggaboos—I certainly should have let fly*. Behind (r.) Neptune emerges from the water with his trident; he points to Howe, saying, *Never was the like since I have been a God—Halloo! are you going ashore to look for an honest man?* Above the shore (l.) is inscribed: *N.B. The Ancient Diogenes retire'd to a Tub because he could not find an honest Man, the water or modern one made a Tale in a Tub of the War because we have none but honest men*. Pitt has wings to show that he takes the place of the cherub in Dibdin's 'Poor Jack'. Beside him (l.) is a barrel of *Holland's Gin* labelled *Negotiation*. Behind are the masts of a ship at anchor with furled sails.

Beneath the design are etched verses *To the Tune of Poor Jack—Addressed (without permission) to Richard How*. Their theme is that there was never any intention that the navy should fight. The first of four verses is:

*Go patter to them that'll believe, d'ye see,  
About drubbing the Dons, and the like,  
A good Fleet with fighting instructions give me,  
For it's n't to a little they'll strike,  
Tho' the thund'ring Broadside mast or port-holes should smite,  
And shiver each splinter of wood  
Each heart of Oak, to his quarters still standing tight,  
Would surely return them as good;  
Avast! nor think each Tar a milksop so soft,  
To return without playing a Trick,  
But it's said a young Minister sat up aloft,  
In treaty for the Fleet of poor Dick.*

In the last verse are the lines:

*But the Holiday Chief safe returns to his Friends,  
And for pay may go once again.*

For the Spanish crisis over Nootka Sound see No. 7645, &c., and for the Convention which settled the dispute No. 7687, &c. For a similar attack on Howe see No. 7669. Dibdin's 'Poor Jack' (parodied here), a song in his entertainment, *The Whim of the Moment*, 1788, rapidly became popular. *Professional Life of Mr. Dibdin*, iii. 2, 4. Cf. No. 7817.

5×8½ in. Pl. 11×8¼ in.

**7678 THE KNIGHT OF THE WOFUL COUNTENANCE GOING TO EXTIRPATE THE NATIONAL ASSEMBLY—**

[? H. W.]

*London Pub<sup>d</sup> Nov<sup>r</sup> 15. 1790 by W<sup>m</sup> Holland N 50 Oxford Street.**In Holland's Exhibition Rooms may be seen the largest collection in Europe of Caricatures Admittance one Shilling.*

Engraving (coloured impression). A companion print to No. 7679. Burke as Don Quixote, wearing armour and mounted on an ass, rides out of the door of Dodsley's shop. He wears a Jesuit's biretta (cf. No. 6026), much enlarged to resemble the hat of a (Prussian) Death's Head Hussar, and decorated with skull and crossbones. On its top is seated an owl. Round his neck is suspended a medallion profile portrait of Marie Antoinette. He carries a long spear and an oval shield, divided into four quarters, inscribed *Shield of Aristocracy and Despotism*; each containing an emblem of French tyranny: dexter chief, the Bastille (see No. 7550, &c.); dexter base, a chained prisoner inside the Bastille; sinister chief, two men burning at the stake; sinister base, a man on the wheel, with axe, scourge, &c. The ass has a human head and wears the triple crown of the Papacy; he is evidently intended for Pius VI. On the animal's neck is hung Burke's *Reflections on the French Revolution*. Above the shop door is *Dodsley Bookseller* in large letters. The adjacent street door is seen on the l. Beneath the design is etched the passage beginning: *It is undoubtedly true, though it may seem paradoxical; but in general, those who are habitually employed in finding and displaying faults, are unqualified for the work of reformation*: and ending: *From hence arises the complexional disposition of some of your guides to pull every thing in pieces—Burke on the French Revolution—Page 250.*

For the immediate effect of Burke's book (published by Dodsley), cf. Horne Tooke's toast at the annual dinner of the Revolution Society on 4 Nov. 1790: 'If Mr. Burke be ever prosecuted for such a libel on the Constitution, may his impeachment last as long as that of Mr. Hastings!' *London Chronicle*, 6 Nov. (cf. No. 7685). The famous passage on Marie Antoinette ending 'the age of chivalry is gone . . .' provoked this and other personifications of Burke as Don Quixote (anticipating Paine's 'Rights of Man', 1791, 1st ed., p. 22). For other satires on Burke's 'Reflections' see No. 7675, &c.

11  $\frac{3}{8}$  × 9  $\frac{1}{4}$  in.**7679 DON DISMALLO, AFTER AN ABSENCE OF SIXTEEN YEARS, EMBRACING HIS BEAUTIFUL VISION!**

[? H. W.]

*London Pub<sup>d</sup> Nov<sup>r</sup> 18. 1790. by W<sup>m</sup> Holland N<sup>o</sup> 50, Oxford Street.**In Holland's Exhibition Rooms may be seen the largest collection of Caricatures in Europe, Admittance one Shilling.*

Engraving (coloured impression). A companion print to No. 7678. Burke as Don Quixote, dressed as in No. 7678, embraces Marie Antoinette, who stands in profile to the l., saying, *Welcome, thrice welcome to my arms most renowned Dismallo! thou Pink of Parnassus thou Adonis of Cavaliers! thou God of Chivalry! do thou vanquish with sacred spear, great Hero, and give*



*me to grasp thy invinsible Shillelee, more powerful than the sword of Rinaldo, or that Terrible Talisman, the Truncheon of Marlborough! Burke says: Christ Jesus, what an ass have I been a number of Years; to have doated on an old woman—Heavens! what's her bacon and eggs to the delicious Dairy of this celestial Vision. On the r., slightly behind Burke, stands Mrs. Burke, an elderly woman, dressed like a farmer's wife, wearing a shawl and hat tied with strings; she weeps, putting her handkerchief to her closed eyes. At Burke's feet (l.) lies his spear; the owl on his biretta says: Whoo oo oo! The first man in the House of Commons! the first man every where!*

See also No. 7675, another satire on the famous passage on Marie Antoinette.

$11\frac{3}{4} \times 8\frac{3}{16}$  in.

# 7680 THE CORPORATION OF CONJURERS IN A JACK-ASS'S HURRY TO ADDRESS.

[Dent.]

*Pub<sup>d</sup> by W Dent Nov 24<sup>th</sup> 1790.*

Engraving (coloured impression). A procession of aldermen, &c., in civic robes rides (l. to r.) on galloping donkeys. The leader is Boydell, the recently elected Mayor, heavily draped with a gold chain; he waves his hat with a fixed smile. His donkey says: *As an encourager of the Fine Arts I ought to give Billy [Pitt] a lift—besides his Designs are matchless—and where is there a better Judge of designs than I.* The next two are Wilkes and Rose, the Recorder, wearing a judge's wig and gown. Rose holds his ass by the r. ear, in his l. hand is a document inscribed *Address*; he says, *I am usually Slow—but now I wish to be Sure—so gee—oh! my other self.* His donkey says, *Am I to kneel now—I long to be knighted.* Wilkes's donkey turns its head to answer, *No not till we get to Court.* The two Sheriffs ride next: one, Macaulay, flourishes a knotted scourge, the other, Richard Carr Glyn, clutches his ass by the mane; the ass says, *This is a ridiculous Journey but I shall return Sir R——d and it will please my Lady—not that I mind it.* A man wearing an oval cake on his head inscribed *For Billy* (see No. 7681) and waving a birch-rod is clearly Deputy Birch. He is followed by stout Alderman Curtis. An alderman with a wooden leg (Brook Watson) rides an ass which says: *In one short Word the convention is incomparable.* One of the two last men on the extreme l. is corpulent with a nose disfigured by drink; he says, *For mercy sake stop and have a bit of Refreshment if there is nothing to be got where we are going.* In the lower corners of the design are two small escutcheons: on one (l.) is the head and shoulders of a kneeling ass, with a (royal) sword held above its head, inscribed *Knight hood.* On the other are the arms of the City, but with the dagger in the dexter chief quarter and pointing upwards. It is inscribed *Each Man went on his Ass.*

On 24 Nov. 1790 an address from the Mayor, Aldermen, and Common Council was presented to the King at the levee, thanking him for the Convention with Spain. *Gent. Mag.*, 1790, pp. 1047–8. Glyn and Rose were knighted, see No. 7681. For the supposed attitude of Curtis and Watson to the Convention cf. Nos. 7676, 7821. For the Convention see also No. 7687, &c.

$5\frac{7}{8} \times 16\frac{1}{2}$  in.

**7681** THE BIG CITY DELIVERING THE PREMATURE ADDRESS,  
OR, THE PATRONISER OF THE FINE ARTS LOYALLY EM-  
BELLISHING THE BARE CONVENTION.

[Dent.]

Pub by W D Nov 28 1790

Engraving. The King seated on the throne (r.) receives a burlesque procession of aldermen who present him with an Address from the City (see No. 7680). In the foreground on the King's l. hand stands Pitt. The foremost is the Lord Mayor, John Boydell, who holds a paper inscribed *Duty and Loyalty—Blubber Blubber Blubber*. His furred gown is ornamented with three pictures in imitation of those in his Shakespeare Gallery, see No. 7584. The uppermost is *Death of Chatham*: Britannia is seated, weeping, her spear broken while the sun sets behind a hill. Below it is *Life of P—t*: a bare stunted tree with a waning moon. The third is *Shark of Nootka*: Britannia lies prostrate on the edge of the water and is bitten by a head representing a Spaniard. On Boydell's r. and slightly behind him, stands Deputy Samuel Birch, the famous pastrycook of Cornhill. He holds out an oval cake (see No. 7680) to Pitt, saying, *Master Billy I have brought you a Cake of my own making*. His hair is inscribed *Mock Turtle*, his gown is covered with circular tartlets, and is labelled *Hot Puffs 12 for a Shilling* (cf. No. 7524). Pitt answers *Thank you Master Sammy*.

There are eighteen addressers in all, their heads, except that of Wilkes (which is turned to show his squint) are in profile, and are caricatured portraits. All are standing except Richard Carr Glyn, one of the sheriffs, who kneels (cf. No. 7680), saying, *I wish he had done reading that I might be dubbed*. Between him and Wilkes is the other Sheriff, Macaulay. A tall alderman, Curtis, holds a paper inscribed *Compensation as sure of it as if we had it*. Watson, with his wooden leg, holds a paper inscribed *Whales sure to Catch them*. An unidentified man holds a paper inscribed *Huts quite sufficient to be sure*. On the l. is an alderman, probably a wine merchant, whose body is a cask inscribed *Neat as imported*. An alderman whose head is covered by the dial of a clock inscribed *Le K [or T.] London*,<sup>1</sup> says, *It was an excellent Motion—nicely wound—up in Time—for he was almost Down*.

After the word 'Address' in the title is etched in small letters *Conceived and Brought forth in less than 9 Days*. Below the title thirty lines of verse are etched in four columns, beginning:

“Convention! Zounds!” aloud some cry,  
“No good in it can I espie”  
“For we should be but as before”  
“If Pitt for us expence paid o’er”  
But Citizens, perhaps, more wise,  
Great gains find out with half shut eyes,

The Addressers are stigmatized as desiring peace for selfish reasons: e.g. Birch thinks war would make ‘fruit and sugar dear’.

The address was presented on 24 Nov., see No. 7680 (when Glyn and Rose were knighted). *London Chronicle*, 25 Nov. For the Convention with Spain see No. 7687, &c. By article 6 it was agreed that no settlements should be formed, by subjects of either country, to the south of places

<sup>1</sup> No alderman or deputy to whom these initials would apply is discoverable. Nor can he be traced in the *London Directory* for 1790. The same man appears in No. 7524. Perhaps Paul Le Mesurier.



already occupied by Spain, other than 'huts and temporary buildings' for the purposes of their fishery. *Parl. Hist.* xxviii. 917-18. Birch was a zealous supporter of Pitt from 1784. Baker, *Biog. Dram.*

7½ × 13½ in.

## 7682 THE RETURN TO THE POLITICAL ARK

[Dent.]

*Pub<sup>d</sup> by W Dent Nov [?] 24<sup>th</sup> 1790*

Engraving (coloured impression). Members of Parliament in the guise of animals with human heads walk in procession to the ark, which is inscribed *St. Stephen's*. The foremost animals cross a plank into the ark which is in the upper r. corner of the design. The procession follows a winding path on three lines which are roughly parallel: on the lowest the animals proceed from l. to r., the path then turns back to the l., and returns again from r. to l., the curve on the l. being cut off by the l. margin. In the lower l. corner is Pitt as a zebra (the Queen's Ass, cf. No. 7623) on his hind-legs; he holds a bunch of grapes to his mouth, in his other forefoot is a paper inscribed *Pay to my Order on Demand five Millions for Bouncing. P. To John Bull*; beside it is a paper inscribed *Open to future Insult*. On his back is a saddle-cloth inscribed *Art of preventing War*. He excretes *Convention Drops* which are eagerly devoured by geese, dogs, a cock, and two asses with human profiles. In front of Pitt walk side by side a camel and a dromedary, the largest animals in the design, with the heads of Rose and Steele, the Treasury Secretaries, each with a pen behind his ear. Their backs are laden with loaves and fishes, with two coronets, a Garter ribbon and star, and saddlecloths inscribed *Lord Lieutenancy &c &c*; *Sinecures*; *Masteray (?) of Hope &c &c*; *Good things to be disposed of under the Rose*. In front of them is a Porcupine with the head of Pepper Arden (Master of the Rolls) inscribed *Legal Porcupine*. Beside him walks Grenville, a spotted dog on his hind-legs, wearing spectacles; he says *We shall have warm work I suppose, tho' we have acted so very pretty*. He is the 'stuttering Billy' of No. 7623. Arden answers *Dam 'em they are worse than the Spaniards*. At the turn of the path, and above, walks a Bear on his hind-legs in back view, wearing a judge's wig; he is Thurlow. In front of him is a pair of sheep inscribed *Country Gentlemen* (cf. No. 6243); the profile of one only is visible. Walking by himself (l. to r.) in front of the sheep is Sheridan as a *Patriotic Packhorse*. Bells are attached to his mane, he is laden with a blunderbuss inscribed *Long Speech* (cf. p. 499 and No. 7331), a sword inscribed *Argument*, a dagger inscribed *Satire*, a document inscribed *Wit*. He says *My Constituents are dearer to me than ever* (he paid electors at Stafford five guineas each. R. C. Rhodes, *Harlequin Sheridan*, p. 91.) He walks behind a fox with the head of Fox and a goose with the (minute) head of Hood; they are tied together with a ribbon inscribed *Election Coalition* (see No. 7638, &c.). Fox says *I burn to throw a light on this Secret business*. They walk behind a Bengal tiger with the head of Hastings who walks beside a (?) hyaena with the head of Burke (as in No. 7623). They are inscribed *Impeachment and liberty Pro or Con*. Immediately behind them are the hind-quarters of a rhinoceros, inscribed *Imp—* (Impey), which emits a contemptuous blast at Burke. On the extreme l. of the upper row is an elephant with the head of Dundas inscribed *Controul* (see No. 7152, &c.). On his back, on a saddle-cloth inscribed *Oriental*

*Defence*, is an *Indian Magpie* (Major Scott, as in No. 7623) saying *I'll chatter away*. Dundas says *I'll not carry for nothing*. In front of Dundas are the members for the City in two pairs, each with the arms of the City on his back. The foremost pair are a lean animal with a wooden leg (Watson) saying *A Pension is a pretty thing*, and an ox with the head of William Curtis saying *I hope to get my expences even to a Biscuit* (see No. 7676). Behind them a pig with the swarthy profile of Sawbridge walks next a goat (Sir Watkin Lewes), saying *Cot pless the Citizens*. They are preceded by a pair of calves: one *A Golden Calf*, who says *He'll want help*, and *A Moon Calf* saying *Something Snug may be had*. In front of these a stag and a *Civet Cat* walk together. The stag, Sir R—— W—— (Richard Worsley), says *I got but a Shilling for my Horns* (see No. 6105); the other says *Aye or No say I*. The next couple have reached the plank leading to the ark, they are *A Hare* (James Hare, M.P. for Knaresborough) and an *African Sloth*; one says *I should like a good place*. On the plank a crocodile with the head of Powys walks with a *Camelion* *Jo in Air*. Powys says, *Had I lost I had cried in earnest* (he frequently wept during debates, cf. No. 6795). In the door of the ark is a *drake* (the two Drakes, father and son, represented their borough of Amersham). Five birds fly towards the ark, the first three wearing legal wigs and bands. The foremost (l.) is inscribed *Legal Crow* (he resembles Kenyon); the second is perhaps Macdonald, Attorney-General; the third is *A Rook* (? Scott, Solicitor-General); he says, *He may be hard run*. The last two are a *Blackbird* (? John Blackburne, M.P. for Lancashire), saying, *I sing about Billy P——t the Tory*, and *A Martin* (James Martin, M.P. for Tewkesbury). The ark is inscribed: *Happy are the Chosen, they shall be Saved harmless—and Blessed are the King's appointed, they shall partake of the Good Things of the Land—but Woe to those that thwart his Rulers—till they turn to that which seemeth good*. In the water (r.) on which the ark floats are the disappointed candidates: A hog's head emerges from the water, saying, *Is it for this I have grunted*. (Sir Joseph Mawbey was not returned for Surrey.) An ass with a human profile says *This is the curse of confidence*. A (?) calf with a human profile says *Oh ye false Men of Kent*; he is evidently Charles Marsham, who was not re-elected for Kent. A head with wings says *O save a Chick a biddy, now, now*; he is Michael Angelo Taylor (see No. 6777), who was not re-elected for Poole. A man's head and an ass's head also rise from the water, perhaps Tierney (who failed to secure re-election at Colchester). In the foreground (r.) on a tree on the edge of the water sits Wilkes as an ape, he clasps boughs of fruit, saying, *I've got the Golden-pippens*. His cap of Liberty hangs on the bough beside him, filled with fruit. On his staff of liberty is an inverted chamber-pot decorated with the City Arms. Wilkes did not seek re-election in 1790; he still held the lucrative office of City Chamberlain.

Parliament was dissolved on 12 June and opened on 25 Nov. The elections were uneventful, but rather more favourable than the Government had expected. Pitt, *Life of Stanhope*, i. 361. Two non-members of the House of Commons are included in the print, Hastings and Thurlow. The two topics which awaited the attention of Parliament are here indicated: the question whether Hastings' impeachment was abrogated by the dissolution, and the Convention with Spain, see No. 7687, &c. Fox was said to be prepared for a violent attack on the latter (Sir G. Elliot, *Life and Letters*, i. 368), and did attack it, at great length, on 14 Dec. *Parl. Hist.*, xxviii. 983–1003. Similar in character to No. 7623; cf. also No. 7130.  $9\frac{7}{8} \times 16\frac{1}{8}$  in.



**7683 THE CONVENTION.**

*Pub Dec 1. 1790 by S W Fores N 3 Piccadilly Where may be seen the completest collection of Caricatures &c in the Kingdom also the Head & Hand of Count Struenzee Admittance one shilling*

Engraving. England and Spain, represented by an English sailor (l.) and a Spanish don (r.), turn their backs on each other and prepare to walk away. Each has a dog, that of the sailor snarls at the don, whose dog walks off with its tail between its legs. The sailor wears short trousers; he holds a cudgel, and scowls over his l. shoulder at the don, his l. hand in his waistcoat pocket. The don, who holds his much-feathered hat, puts his r. hand on his hip and marches off jauntily with a pointed toe as if dancing, looking round with an air of defiance. The sailor says *You be D——n'd* (cf. Nos. 5611, 5612), his profile resembles that of John Bull in those prints; the other answers *Adieu*.

For the Convention between England and Spain see No. 7687, &c.

8½ × 14 in.

**7684 PEACE!!!**

*Attic Miscellany.*

*Drawn by Collings. Etch<sup>d</sup> by Barlow.*

*Published as the Act directs, by Bentley & Co Dec<sup>r</sup> 1<sup>st</sup> 1790.*

Engraving. *Attic Miscellany*, ii. 108. Illustration to verses. Seven men in a tavern or punch-house discuss the Convention with Spain. Four are seated at a rectangular table (r.): one (l.) declaims angrily, a paper inscribed *Revolution Society* protrudes from his pocket; before him is the *Gazetteer*. His vis-à-vis, with *The Times*, appears pleased; a paper inscribed *Pension* protrudes from his pocket. A naval officer seated next him has an expression of disgust. The fourth man watches the member of the Revolution Society with amusement. A military officer leans on the back of the high seat, reading with a smile a paper headed *Guards Remanded*. Behind (l.) a man stands with his back to the fire, with a discontented expression; a *Contract* protrudes from his pocket (cf. No. 7676). On the r. in back view is a man pointing to *Nootka Sound* on a map of the *Pacific Ocean*; in his hand is the *Gazette*. Other placards on the wall are: [1] *Navy Office All who are willing to Contract . . .* (torn). [2] A print of the R<sup>t</sup> Hon<sup>l</sup> W<sup>m</sup> Pitt, the head torn off. [3] A play-bill, *Theatre Royal Much ado about Nothing by M<sup>r</sup> Pitt M<sup>r</sup> Grenville M<sup>r</sup> Dundas* [the names just legible] . . . *Provocation*. [4] *Bounty Discontinued*. On the floor a dog befouls a paper inscribed *Convention*.

For the Convention with Spain see No. 7687, &c.

Part of the plate was reissued in the Carlton House Magazine, 1 Oct. 1794, see vol. vii.

6¾ × 8½ in.

B.M.L. P.P. 5255 c.

**7685 DON DISMALLO RUNNING THE LITERARY GANTLET.**

[? H. W.]

*London Pub<sup>d</sup> Dec<sup>r</sup> 1. 1790. by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Street. Lately Pub<sup>d</sup> The Knight of the Woeful Countenance going to extirpate the National Assembly.—Frontispiece to Reflections on the French*

*Revolution—Don Dismallo embracing his beautiful vision in France—  
Country Dance—Pulpit Extravanzas &c. &c.*

*In Holland's Exhibition Rooms may be seen the largest collection in  
Europe of Caricatures. Admitt<sup>e</sup> one Shilling.*

Burke, stripped to the waist and wearing a fool's cap is flogged and otherwise threatened by those who had written against his *Reflections*, see No. 7675, &c.; they are identified by names etched below them. He runs in profile to the r., his hands shackled and clasped in supplication, and is dressed in the fringed trousers, decorated with large buttons, of the clown or fool. Behind him (l.) are three persons with scourges: on the extreme l. *Miss H. M. W—s* [Helen Maria Williams] stands in profile to the r., saying, *Though I decline shivering lances in this glorious cause I think I made him feel the full force of a Cat-o-nine tails!* She stands passively, to indicate that she had not directly attacked Burke, but is an ardent supporter of the French Revolution. Next her stands *D' P—e* (Price), urging on a woman who is violently scourging Burke; he says, *Cut the Jesuitical Monster in pieces! cut him to the bone! Oh, what a glorious Sacrifice to true religion and the rights of Humanity.* Price's famous sermon, see No. 7629, &c., had moved Burke to write his book. *Mrs B—d* (Barbauld) answers, *Let me alone, Doctor for exertion in this business; the most incorrigible Urchin in my School never felt from my hands what this Assassin of Liberty shall now feel!*

Burke, fleeing from Mrs. Barbauld, appeals to Sheridan, saying, *For God's sake Sherry be merciful.* Sheridan (*S—n*), standing in profile to the l., and holding a scourge, answers, *I'll give you a receipt in full by and by, old Loyola* (cf. No. 6026). Beside Sheridan stands Justice, holding her sword and scales, the three feathers in her helmet resembling those of the Prince of Wales. Next, turning her back on Burke, walks Liberty, holding the staff and cap of *Liberty*, arm-in-arm with an aged and ragged man, bald with a long beard and bare-legged, who carries a banner divided into four quarters in which are scenes relating to the taking of the Bastille. (He appears to be the aged prisoner (Whyte) who was found there, depicted in No. 7550.<sup>1</sup>) [1] Above is the attack on the (intact) fortress. [2] Next, two soldiers, one with a torch, discover an aged man seated chained in a dungeon. [3] Below is a mob carrying two heads on pikes, a body hangs from a gibbet. [4] Next is a procession in a crowded amphitheatre, representing the fête of the *Fédération* on the first anniversary of the fall of the Bastille (cf. No. 7661). On the extreme r., with raised scourge, stands *Mrs M—y G—m* (Macaulay Graham), looking at Burke. She says, *Tickle may do as he pleases with the pen, but I am determined to tickle to some tune with this instrument in my hands! The hypocrisy of Cromwell was nothing to this turn a bout!* She wrote (anonymously) 'Observations on the Reflections of the Right Hon. Edmund Burke on the Revolution in France, in a Letter to the Earl of Stanhope'. (For her marriage to Graham see No. 5598.) Between her and the Bastille prisoner stands *H—e T—ke* (Horne Tooke), holding a scourge and turning his head in profile to the l. He says, *Cromwell, madam, was a Saint, when compared with this Literary Lucifer.* The three literary ladies wear tricolour ribbons or favours.

An anonymous 'Letter to . . . Burke. By a Member of the Revolution

<sup>1</sup> He is identified by Mr. Hawkins as Lord George Gordon, actually imprisoned in Newgate for (*inter alia*) a libel on Marie Antoinette. Gordon, however, is never depicted as aged and ragged; the absence of an engraved name also makes the identification improbable.



Society', 1790 is perhaps here attributed to Horne Tooke. Walpole writes, 20 Dec. 1790, Burke's 'foes show how deeply they are wounded by their abusive pamphlets. Their Amazonian allies, headed by Kate Macaulay and the virago Barbauld, whom Mr. Burke calls our *poissardes*, spit their rage at eighteenpence a head . . .'. *Letters*, xiv. 345. Mrs. Barbauld's pamphlet does not appear in her *Works* or in the B.M.L. Catalogue under her name. Burke was also answered by Mrs. Wollstonecraft's *Vindication of the Rights of Man*. 1790.

Reproduced, *Social England*, ed. Traill, 1904, v. 614.

$10\frac{3}{4} \times 23\frac{1}{4}$  in.

## 7686 SMELLING OUT A RAT;—OR—THE ATHEISTICAL-REVOLUTIONIST DISTURBED IN HIS MIDNIGHT "CALCULATIONS".

[Gillray.]

Pub<sup>d</sup> Dec<sup>r</sup> 3<sup>d</sup> 1790 by H Humphrey N<sup>o</sup> 18 Old Bond Street.

Engraving (coloured and uncoloured impressions). Dr. Price (r.), seated in an armchair at a small writing-desk, turns in horror towards a vision emerging from clouds (l.): Burke is represented by an enormous spectacled nose which rests on the back of Price's chair and by two gigantic hands, one holding a crown, the other a cross, both of which are surrounded by star-shaped haloes. The spectacles support (between the crown and the cross): *Reflections on the Revolution in France, and on the Proceedings in certain Societies in London, by the R<sup>t</sup> hon<sup>ble</sup> Edmund Burke*. Price's pen drops from his hand; the paper before him is headed *On the Benefits of Anarchy Regicide Atheism*. The table is lit by a lamp with a naked flame and reflector. Against his chair leans an open book: *Treatise on the ill effects of Order & Government in Society, and on the absurdity of serving God, & honoring the King*. Beside it lies a pamphlet: *Sermon preached Nov<sup>r</sup> 4 1789. by Dr R. Price, before the Revolution Society*. On the wall above Price's head is a picture: *Death of Charles 1<sup>st</sup> or, the Glory of Great Britain*; a headsman raises his axe to smite the King whose head is on the block; men with pikes are indicated in the background. After the title is etched: *Vide. A troubled—conscience*.

One of many prints on Burke's famous 'Reflections . . .', see No. 7675, &c. For Price's sermon, which moved Burke to write, see No. 7629, &c. The title satirizes the calculations published by Price on the population of England (which he found to be declining, cf. No. 5864) and also on the sinking fund.

Grego, *Gillray*, p. 123. Wright and Evans, No. 45.

Reprinted, *G.W.G.*, 1830. Copy by Fairholt, Wright, *Caricature Hist. of the Georges* [1868], p. 452.

$9\frac{3}{4} \times 13\frac{3}{4}$  in. (pl.).

## 7687 RATIFICATION OF THE CONVENTION.

[Dent.]

Pub<sup>d</sup> by W Dent Dec 6<sup>th</sup> 1790

Engraving. Pitt (r.), very thin and elongated, kneels to kiss the bared posterior of a fierce-looking Spanish don, who stoops, supporting himself on the point of a sword inscribed *Compensation*. Pitt lifts the Spaniard's cape with his r. hand; in his l. he holds a document: *Estimate 3,072 114—*

9-8 *For asserting restrictions on a Trade before Unlimited.* The Spaniard looks round with a satisfied glare; his extravagantly long moustaches extend from both sides of his face. The scene is the sea-shore. In the background (r.) are ships at anchor in a cove; a group of defenceless Englishmen stands facing a body of Spaniards with drawn swords; the leader, who holds an axe, says, *You shall erect no Huts here.* Near the horizon (l.) are two ships inscribed *We must not go any nearer.* By the shore (l.) dolphin-like fish raise heads from the water, saying, *You'll not catch us for we are within Ten leagues,* and *You'll not pick our Bones this time Mr Jack Bull—Thanks to Billy.*

By the Convention with Spain which settled the Nootka Sound crisis (see No. 7645, &c.) on terms favourable to England (thus laying the foundations of British Columbia), it was agreed that to prevent illicit trade with Spanish settlements, the British should not fish within ten leagues from the coasts already occupied by Spain. The British, though excluded from making settlements to the south of the Pacific coasts and islands already occupied by Spain, were allowed to erect temporary huts for the purposes of their fishery. *Ann. Reg.*, 1790, pp. 303-5. (Text of the Convention.) The print falsely implies that these restrictions were imposed on the Nootka Sound settlement. The Convention was attacked by the Opposition (especially by Lansdowne and Fox) as the unmeaning conclusion of unprovoked bullying, which had failed to secure adequate reparation, had led to an increase in the debt of three millions, and had been designed to influence the general election. *Parl. Hist.* xxviii. 933-1003 (debates of 13 and 14 Dec.). The Convention, however, was popular and was the subject of a loyal address of thanks and congratulations from the City to the King, see No. 7680. It was a diplomatic triumph for Pitt. See J. T. Stoker, *Pitt et la Rév. française*, Paris, 1935, pp. 40-7; Rose, *Pitt and National Revival*, 1911, Ch. xxv. See also Nos. 7674 A, 7676, 7677, 7681, 7682, 7683, 7684, 7821, 7842, 7871.

6½ × 10½ in.

## 7688 DON DISMALLO AMONG THE GRASSHOPPERS IN FRANCE

[? H. W.]

London: Pub<sup>d</sup> Dec<sup>r</sup> 10. 1790 by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Street.

In Holland's Exhibition Rooms may be seen the largest Collection in Europe of Caricature Drawings and Prints. Admittance—one Shilling.

Engraving (coloured impression). Burke, as Don Quixote, dressed as in No. 7678, &c., is surrounded by a crowd of French people who insult him and drag him towards a gibbet-like lamp-post (r.). The women take the more active part: one holds a rope round his neck, and drags him towards the improvised gallows to which she points. From it hangs a book: *Burke on the French Revolution*; a woman stands on a ladder leaning against the gibbet, clenching her fist, and holding out her r. arm towards Burke. Another woman (l.) waves Burke's death's-head biretta and places a chamber-pot on his head; the displaced owl flies away. A woman (l.) has taken his long spear and pricks him with it; he capers with pain. On the r. is a group of Frenchmen waving their hats and cheering the punishment. Conspicuous among them is a lean man wearing a *bonnet rouge*, apron and sabots, and a frilled shirt, his hair in an extravagantly long queue. The



women have short petticoats, some are peasants or market-women; some wear tricolour ribbons in their caps.

For Burke's 'Reflections . . .' see No. 7675, &c.

8 $\frac{3}{4}$  × 13 in.

**7689** SUBLIME AND BEAUTIFUL REFLECTIONS ON THE FRENCH REVOLUTION, OR THE MAN IN THE MOON AT LARGE.

[Dent.]

*Pub<sup>d</sup> by W. Dent, Dec 14 1790<sup>1</sup>*

Engraving (coloured impression). A design in a circle, the lower arc of which is filled by a crescent moon lying on its back. The crescent supports a rectangular table behind which sits Burke, pen in hand, his arms outstretched, a broken chain hanging from each wrist. He says, *By Vision Celestial and Fury Infernal I'll give them a Crown Touch*. Before him are an ink-pot and an open *Pam—phlet*. On the cloth, inscribed *French Revolution*, which covers the table is a figure with the staff and cap of Liberty in her r. hand, a royal crown in her l.; she tramples on a partly nude man who holds a broken chain and emblems of torture. In each corner, outside the circle, is an inscription expressing Burke's (changing) principles:

*NEW MOON. The People have no Right to new form a Constitution—they should look up with awe to Kings and with affection to Parliament &c.*

*FIRST QUARTER The influence of the Crown ought to be diminished—The Commons was designed as a controul for the People—I see no other way for the preservation of a decent attention to public Interest in the representations but the Interposition of the People itself &c*

*FULL MOON Hurl'd by Providence from the Throne [see No. 7627]—The Right is not in the People—Three skips of a louse &c. &c. &c. &c. &c. (Citations from Burke's speeches on the Regency Question, see No. 7499, &c.)*

*LAST QUARTER. Kings and Crowns should be held Sacred!!! Heavenly Vision—Furies of Hell—Cauldron of the Old Jewry &c. &c. &c. &c. &c.*

Beneath the crescent is etched: *N.B. The Man, as well as the Moon may be expected to continue his changes till fixt by a Total Eclipse*. Beneath the title is etched, but partly obliterated: *Reason to Madness is near allied* [cf. No. 7529].

Price's famous sermon, which evoked Burke's 'Reflections . . .', was preached at the Meeting House in the Old Jewry, see No. 7629, &c. For other satires on Burke's book see No. 7675, &c.; for his supposed inconsistency, No. 7854, &c.

Circle, diam. 8 $\frac{5}{8}$  in. Pl. 11 $\frac{7}{8}$  × 9 $\frac{1}{8}$  in.

**7690** THE DOCTOR INDULGED WITH HIS FAVORITE SCENE

[I. Cruikshank.]

*London Pub Dec 12 [? 1790] by S W Fores N 3 Piccadilly where may be seen the compleatest collection of caracatures in the Kingdom admittance 1 shilling.*

Engraving (coloured impression). Doctor Price (l.), kneeling on a royal

<sup>1</sup> Written on the print in an old hand.

crown, looks through a peep-hole into the royal bedroom at Versailles, where ruffians are searching for the Queen. The design is divided into two portions by the wall through which Price looks; a demon sits on his back clutching him round the body with his claws, and holding back a curtain which covers the peep-hole; in his r. hand he holds up a fleur-de-lis sceptre; he says, *Oh quel Beau Jour*. Price, his hands folded in prayer, turns his head to the r., looking up sanctimoniously and saying, *Lord now lettest thou thy Servant depart in peace for mine Eyes have Seen*.

Within the room three ruffians (l.) are slashing and probing the bed and pillows with (respectively) a sword, dagger, and pitchfork. One says *Alons le Duc [d'Orléans] nous payerons Noblement pour ceci*. A man kneeling on the ground (l.) fires a pistol under the bed and hits a chamber-pot (r.). A man (r.) holding up a sword, raises the lid of a close-stool, saying, *Here she is*. On the l. a man cuts to pieces a H.L. portrait of Louis XVI. Through the open door (r.) Marie Antoinette in a night-dress with bare feet escapes down a staircase. Below the title is inscribed: *Is this a Triumph to be consecrated at alters? to be commemorated with grateful thanksgiving! to be offered to the divine humanity with fervent prayer & enthusiastick ejaculation?—These Theban & Thracian Orgies, acted in France, and applauded only in the OLD JEWRY vide Reflections on the Revolution page 107*.

A satire on Price's famous sermon 'On the Love of our Country', 4 Nov. 1789, when he said: 'I could almost say, Lord, now lettest thou thy servant depart in peace, for mine eyes have seen thy salvation . . . after sharing in the benefits of two revolutions, I have been spared to be a witness to two other revolutions, both glorious.' Burke in his *Reflections* applied these words to the riot and carnage of 6 Oct. 1789, when the Queen's bedroom was stormed and ransacked by the Paris mob who murdered two *gardes du corps*; Price maintained that he alluded to the fall of the Bastille. For Burke's book see No. 7675, &c. For Price's sermon see Nos. 7629, 7858. For the attack on Versailles see No. 7668, &c.

9 × 13 $\frac{7}{8}$  in.

**7691** A WOULD-BE CROMWELL, TOOKE<sup>1</sup> HORNE<sup>1</sup> MAD AT-TEMPTING TO DISPERSE THE SHORT PARLIAMENT DEC<sup>R</sup> 1790

*Pub Dec<sup>r</sup> 18 1790 by W S Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A scene in the House of Commons: Horne Tooke (H.L.) rises through the floor in front of the table holding a torch and a dark-lantern. The table is covered by a large package, inscribed *Petition of Horne Tooke*, which is the centre of an explosion (fired by Tooke's torch) indicated by rays extending over the design in all directions, and blowing off the hat and wig of the Speaker (Addington), who calls out *Order*. These rays are inscribed (l.) *Cattle, Riff-raff, Hirelings*, (r.) *Oxen, Asses, Creatures*. Pitt (l.) stands legs astride, his arms extended, haughtily deprecating the confusion, his head thrown back with a contemptuous expression. Lord Hood, crouching on the ground, looks through his legs, as if taking cover. Pepper Arden has risen behind Pitt, and says, *Truth is a libel*. On the opposite side of the House Sheridan lies prone, as if he had fallen in an attempt to escape; he turns his head to say, *This place is become quite a School for Scandal*. Fox, struck

<sup>1</sup> The final e's are scored through but left legible.



by the full force of the explosion, falls backwards. Behind sits Burgoyne, leaning forward and saying *Encore! Encore!* Beneath the design is etched:

*A few days since Margaret Nicholson who had found means to escape from her confinement in the disguise of an excommunicated parson procured admission in to the H— of C— and concealed herself under the mace with a dark lanthorn in her pocket, having by stealth laid what appeared a petition upon the table but which proved to be a vast bundle of combustibles, these from her concealment she Took an opportunity to set on fire which going off, produced a most alarming explosion but fortunately did no other mischief than that of overturning several members on both sides of the house and leaving a most horrible stink, from which last circumstance and her appearing like a parson many of the country gentlemen as she passed them pronounced her to be the devil, indeed some of them declared that they distinctly saw her tail through a rent in her breeches.*

Horne Tooke, having appeared as a candidate at the Westminster election, see No. 7638, &c., petitioned Parliament against the return of Fox and Hood, attacking the House of Commons as not fairly elected and therefore having 'a bias and interest against a fair and real representation of the people'. The petition was presented by Martin on 9 Dec., and was denounced as 'an outrage upon decency' and libellous. Pitt admitted this, but thought it would be 'descending too low' to notice its character at all. As an election petition it was, with the approval of Pitt and Fox, referred to a committee. *Parl. Hist.* xxviii. 921–30. Stephens, *Memoirs of Tooke*, 1813, ii. 90 ff. See Nos. 7825, 7892. For Margaret Nicholson see No. 6973, &c.

$8\frac{1}{2} \times 14\frac{1}{16}$  in.

**7691 A** An earlier impression, uncoloured, in which some of the inscriptions are written in ink; one of these (over the bed) 'Versailles Oct<sup>r</sup>—6—1789' was not etched.

## **7692 BOSTONIAN ELECTORS OF L—SHIRE**

[? H. W.]

*London Pub<sup>d</sup> by W<sup>m</sup> Holland, N<sup>o</sup> 50 Oxford Street.*

*In Holland's Exhibition Rooms may be seen the largest Collection of Caricatures in Europe. Admit<sup>ce</sup> 1 Shilling. [1790]*

Engraving (coloured impression). A tall man, wearing a cocked hat, walks carrying a banner towards a barn-like building (r.) which is evidently the polling-booth. He leads a cheering butcher by the hand and is watched and cheered by a crowd of electors, who stand behind him. His fringed banner is attached to a pike and is inscribed *Sir Matthew Mite* (the nabob in Foote's play of that name).

A satire on the violent contest between General Smith (supposed to be the original of Mite, see No. 5352) and Fydell for the second seat for Boston in 1790. Fydell was elected; Smith petitioned, but the petition was compromised, and Fydell admitted. Oldfield, *Hist. of Boroughs*, 1792, ii. 219. Cf. No. 7693.

$9\frac{1}{4} \times 13\frac{1}{4}$  in.

**7693 THE ALDERMEN COMMON COUNCIL &c. OF B—N IN LINC—E SIGNING THE PETITION ON THE 12TH OF DEC<sup>BR</sup> 1790 AGAINST S<sup>R</sup> PETER B—L WHOM THEY HAD JUST ELECTED.** [c. Dec. 1790]

Engraving (coloured impression). Men stand behind a rectangular table on which are a petition, bottles, and glasses. They have numbers referring to nicknames indicating their trades, &c., engraved above the design. A very stout man stands at the head of the table (r.) about to sign, under the directions of the onlookers, some of whom are drinking and cheering. He is 14 *Hon<sup>ble</sup> Rob<sup>t</sup> Cloggs*. The others are: 1 *Geo Allspice*, 2 *Simon Primmer*, 3 *Tho<sup>s</sup> Hyson*, 4 *John Squib*, 5 *John Buckles*, 6 *Tho<sup>s</sup> Tinker*, 7 *W<sup>m</sup> Bluster*, 8 *Brandy-Tipstaff*, 9 *J<sup>n</sup> Whitebread*, 10 *Tho<sup>s</sup> Varguice*, 11 *Moses Jalap*, 12 *Tho<sup>s</sup> Fussey*, 13 *Fra<sup>s</sup> Parchment*.

The borough of Boston, Lincolnshire, was remarkable for the contradictory resolutions of the House of Commons respecting the right of election; it was under the influence of the Dukes of Ancaster and of the corporation, who were controlled by Thomas Fyde, a local wine-merchant; he represented it in five successive parliaments, the first being that of 1790. Sir Peter Burrell represented the Ancaster interest, having married Lady Priscilla Bertie, co-heiress of the last Duke of Ancaster, and was elected in 1780, 1784, and 1790. Oldfield, *Representative History*, 1816, iv. 160–2. Boston freemen petitioned against Burrell's return, 14 Dec. 1790, alleging bribery and other corrupt acts by himself and his agents. They did not, however, enter into the required recognizances and the order for hearing the petition was discharged.

A companion print to No. 7693 A by the same artist. Cf. No. 7692.

8 $\frac{3}{4}$  × 12 $\frac{1}{2}$  in.

**7693A THE ALDERMEN COMMON-COUNCIL &c OF B—N IN LINC—E ON THE PARADE RECEIVING THE NEWS OF THEIR PETITION BEING THROWN OUT.** [c. Dec. 1790]

Engraving. The fourteen men of No. 7693, with the same numbers and identifications, stand in a street or market-place; their expressions and gestures show rage or disgust. The lawyer, 13, holds the *London Even<sup>g</sup> Post* and tells the bad news.

8 $\frac{1}{4}$  × 12 $\frac{1}{2}$  in.

**7694 UN BON AVERTI EN VAUT DEUX**

[1790]

Engraving. A French print. Four women wearing classical draperies stand on the sea-shore, with Mercury (r.) representing Commerce. Names are engraved beneath the figures. On the l. stands *Les etats unies de l'Amerique*; she wears a feathered head-dress, with uncovered breasts, a quiver attached to her shoulders. She holds a bow and a paper inscribed *Demoitié nous serons ensemble* (she resembles the amazon (America) of No. 5225, &c.). Next is a crowned woman with a leopard at her feet: *L'Angleterre son leopard*; she holds out to the r. a paper inscribed *Le Milord m'offre des Richesses*. The central figure is *la Colonie*, a figure resembling 'les etats unies' and wearing a similar feathered head-dress. She turns to the r., holding out a paper inscribed *Doux espoir de la Liberté Viens calme[r] mon cœur agité*. Next her stands France, crowned, and holding an oval shield



with three fleurs-de-lis, inscribed respectively *la Nation, la Loi, le Roi*, and the inscription *la plus mauvaise Paix est preferable a la meilleur Guerre*. She also holds a paper inscribed *le bonheur est de le répandre de le verser sur les Humain*. Beside her stands Mercury, *le Commerce*, holding out a chain to 'la Colonie', behind the back of France. In his l. hand is a paper:

*Ne vas pas me tromper  
Ne crois pas m'échaper  
Sur la terre et sur l'Onde  
ma puissance s'étend  
et jusqu'au bout du Monde  
Ma vengeance t'attend.*

Beside him lies his caduceus. In the background are emblems of commerce: barrels and bales on the sea-shore, with ships near the coast. Behind the United States (l.) is a high wall and lighthouse.

The exact meaning is obscure: F.-L. Bruel considers that the print relates to the freedom of trade established by the peace of 1783 between France and the American colonies. The shield of France shows that it was published during the French Revolution, and its inscription appears to relate to the appeal from Spain for assistance against England under the Family Compact, see No. 7660, &c., the refusal of which was perhaps influenced by the gold of Pitt. Rose, *Pitt and National Revival*, pp. 574-81. The threats of Commerce to the French colonies may relate to the risings and civil war which resulted from the first impact of revolutionary doctrines on the West Indies.

*de Vinck*, No. 1206. An enlarged version is No. 1207; this was adapted in 1793 to the relations between France and England in that year (catalogued as No. 1208).

$3\frac{5}{8} \times 5\frac{1}{2}$  in.

## 7695 A PROVINCIAL DEPUTY'S MAIDEN SPEECH TO THE NATIONAL ASSEMBLY.

[? 1790]

SC (monogram) [? Collings.]

Engraving (coloured impression). A deputy stands on a tribune in profile to the l., poised on one toe and leaning on the railing; he shouts with his ugly head thrown back, a blast issuing from his mouth. He holds his hat with his r. hand under his l. arm. From his pocket protrudes a document inscribed *L'Art de la Rhétorique*. He wears a long coat reaching almost to his ankles. Heads are roughly indicated in the body of the hall, and in the gallery behind the head of the deputy, who tries to be heard above a noisy clamour.

The disorder and noise in the National Assembly impressed English visitors, cf. a letter of Lord Mornington to Grenville: 'the confusion at times surpasses all that ever has been known since government appeared in the world.' Hist. MSS. Comm., *Dropmore Papers*, i. 609.

Copy in Challamel, ii. 300, where the text below the design (apparently cut off in No. 7695) is quoted: 'Je dis. — Monsieur le président. — C'est à moi à parler. — Je dis. — Monsieur. — Diable! — Mon Dieu! — On ne saurait s'entendre parler. — Ecoutez-moi, je vous prie Monsieur, — Je dis. — Messieurs. — Ne vaudrait-il pas mieux que . . . — Il n'importe, je ne dis rien.'

$9\frac{9}{16} \times 7\frac{1}{2}$  in.

1790

## PERSONAL AND SOCIAL SATIRES

7696-7708

Series of *Tête-à-Tête* portraits

**7696** N° XXIV. THE UNGRATEFUL WIFE.

N° XXV. THE TREACHEROUS GUEST.

*London, Publishd by A. Hamilton Junr, Fleet Street, Jan. 1. 1790.*

Engraving. *Town and Country Magazine*, xxi. 531. Two bust portraits in oval frames illustrate 'Histories of the *Tête-à-Tête* . . .'. An account of Mr. S. and Mrs. P., taken from the trial of Francis William Sykes for crim. con. with the wife of John Parslow. He was the son of Sir Francis Sykes, see No. 5351. He eloped with the wife of a friend and brother-officer, both being in the dragoons. Damages of £10,000 were given to Parslow. (Trial, B.M.L. 518, c. 17/10.) This made a great sensation, cf. Brashbridge, *Fruits of Experience*, 1824, p. 202.

Ovals,  $3\frac{1}{4} \times 2\frac{3}{8}$  in.

B.M.L., P.P. 5442 b.

**7697** N° II. MISS TERMAGANT.

N° III. PARSON PRIGG.

*London Publish'd by A. Hamilton Junr, Fleet Street, 1<sup>st</sup> Feb. 1790.*

Engraving. *Town and Country Magazine*, xxi. 579 (Supplement). Two bust portraits in oval frames illustrate 'Histories of the *Tête-à-Tête* . . .'. An account of the Rev. Charles Este as successively apothecary, player, and parson combined with 'scribbler general to a party'. Miss Termagent (*sic*), a milliner, became maid to a lady who wrote squibs in prose and verse for Este's paper (*The World*, see No. 7210, &c.); she was their go-between and so met Este who became infatuated. Cf. No. 7779.

Ovals,  $3\frac{1}{4} \times 2\frac{3}{8}$  in.

B.M.L., P.P. 5442 b

**7698** N° II. POLLY FINCH.

N° III. THE ROYAL SAILOR.

*London, Publishd by A. Hamilton Junr Fleet Street 1<sup>st</sup> Feb. 1790.*

Engraving. *Town and Country Magazine*, xxii. 9. Two bust portraits in oval frames illustrate 'Histories of the *Tête-à-Tête* . . .'. A short account of Prince William Henry, and of Miss Polly Finch (cf. No. 7633), a girl whom he removed from a brothel to a private lodging.

Ovals,  $3\frac{1}{8} \times 2\frac{3}{8}$  in.

B.M.L., P.P. 5442 b.

**7699** N° V. THE BEAUTIFUL GENEVESE.

N° VI. THE ROYAL SOLDIER.

*Publish'd 1<sup>st</sup> Mar: 1790, by A. Hamilton Junr Fleet Street.*

Engraving. *Town and Country Magazine*, xxii. 51. Two bust portraits in oval frames illustrate 'Histories of the *Tête-à-Tête* . . .'. An account of



an amour carried on with the greatest secrecy between 'the royal soldier' and a lady who died. He returned to his native country without leave from his parents; on his brothers' intercession he was pardoned on condition of joining his regiment in a distant fort.

He is Prince Ernest<sup>1</sup> who returned without leave from Geneva in Jan. 1790 (see *Hist. MSS. Comm., Dropmore Papers*, i. 558) and was at once dispatched to Gibraltar. He is the subject of another *Tête-à-tête*, see No. 7702.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.

**7700** N° VIII. ANTONIETTA.

N° IX. THE THEATRICAL PEER OF BERKS.

*London, Published by A. Hamilton Junr Fleet Street 1. April, 1790.*

Engraving. *Town and Country Magazine*, xxii. 99. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Lord Barrymore and a French dancer whom he brought from Paris to Wargrave, where she assists him in the management of his theatre. For the theatricals at Wargrave, see Angelo, *Reminiscences*, 1904, i. 232 ff., &c. and No. 7993.

Ovals,  $3\frac{1}{8} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.

**7701** N° XI. THE NONPAREIL OF PORTSOKEN.

N° XII. THE PREMIER CIT.

*London Published by A. Hamilton Junr Fleet Street, 1 May, 1790.*

Engraving. *Town and Country Magazine*, xxii. 147. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of William Pickett, Lord Mayor 1789-90, describing his attempts to secure the demolition of Temple Bar and Butcher Row, and his devotion to the daughter of a greengrocer.

Ovals,  $3\frac{1}{4} \times 2\frac{1}{4}$  in. B.M.L., P.P. 5442 b.

**7702** N° XIV. THE FAIR VIOLETTA.

N° XV. MILITARY EXILE.

*London, Published by A. Hamilton Junr Fleet Street, 1 June 1790.*

Engraving. *Town and Country Magazine*, xxii. 195. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Prince Ernest, and of his education at Göttingen. He is said to have returned to England without leave, and to have become enamoured at Lyons of Violetta, a strolling actress; his lack of money forced him to leave her and return to England, whence he was at once dispatched to Gibraltar. He is the subject of another *Tête-à-tête*, see No. 7699.

Ovals,  $3\frac{3}{8} \times 2\frac{1}{4}$  in. B.M.L., P.P. 5442 b.

<sup>1</sup> Identified by Bleackley as Orléans (Égalité), the Genevese being Mme Buffon. This is clearly incorrect.

**7703** N° XVII. THE AMIABLE LETITIA LUTESTRING.

N° XVIII. THE BILLING BREWER.

*London Published by A. Hamilton Jun<sup>r</sup> Fleet Street 1 July 1790.*

Engraving. *Town and Country Magazine*, xxii. 243. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a rich and spendthrift brewer, well known on the turf, at boxing matches, cricket matches, &c., and of a courtesan who became his mistress. Probably Harvey Combe, who umpired for Humphries in his fight with Mendoza. Miles, *Pugilistica*, 1789, p. 73. See *City Biography*, 1800, pp. 153-61.

Ovals,  $2\frac{1}{8} \times 3\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7704** N° XX. THE FEMALE CAPITULATER.

N° XXI. THE DRAGOONING LOVER.

*London. Published by A. Hamilton Jun<sup>r</sup> Fleet Street. 2<sup>d</sup> August 1790.*

Engraving. *Town and Country Magazine*, xxii. 291. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Captain Samuel Hawker and Mrs. Sophia Barttelot née Horton taken from the trial for crim. con. (B.M.L. 518, l. 12/5).

Ovals,  $3\frac{1}{2} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7705** N° XXIII. THE FRAIL CECILIAN.

N° XXIV. THE REVEREND ADULTERER

*London, Published by A. Hamilton Jun<sup>r</sup> Fleet Street, 1 Sep<sup>r</sup> 1790.*

Engraving. *Town and Country Magazine*, xxii. 339. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of William Sneyd, curate of Hanbury, Worcestershire, and Emma, née Vernon, wife of Henry Cecil, M.P. for Stamford, nephew and heir of the Earl of Exeter, taken from the trial for crim. con. (B.M.L. 518, l. 12/5).

Ovals,  $3\frac{3}{8} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7706** N° XXVI. THE FEMALE DESERTER.

N° XXVII. THE CHEMICAL LOVER.

*London, Published by A. Hamilton Jun<sup>r</sup> Fleet Street, 1 Oct. 1790.*

Engraving. *Town and Country Magazine*, xxii. 387. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Francis Newman and Lydia, wife of Major Henry Sheridan, taken from the trial of Mrs. Sheridan in Doctors' Commons. On returning from service in America Sheridan found that his wife had eloped and was in France (B.M.L. 518, c. 18/2).

Ovals,  $2\frac{1}{4} \times 3\frac{1}{4}$  in.

B.M.L., P.P. 5442 b.

**7707** N° XXIX. THE WINNING CLIENT.

N° XXX. THE SPECIAL PLEADER.

*Published by A. Hamilton Jun<sup>r</sup> Fleet Street, 1<sup>st</sup> Nov<sup>r</sup> 1790.*

Engraving. *Town and Country Magazine*, xxii. 435. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of



Mr. Schoole, barrister, and Alicia Rybot (née Fowler), wife of Francis Thomas Rybot, a silk-mercier of Cheapside, taken from the trial of Mrs. Rybot in Doctors' Commons (B.M.L. 518, c. 18/1).

Ovals,  $3\frac{3}{8} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7708** N° XXXII. THE VENUS DE MEDICIS.

N° XXXIII. THE CONSULAR ARTIST.

*Published 1<sup>st</sup> Dec<sup>r</sup> 1790 by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xxii. 483. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Sir William Hamilton and of Emma Hart, so inaccurate that only the portrait of Hamilton confirms the identification. He is said to have been celibate until he met 'the Venus' in his own sculpture gallery, and was struck by her perfect beauty and resemblance to the Venus de Medici. The portrait has a certain resemblance to the engraving by W. Sharp of Hamilton in a coat with a furled collar. They are the subject of a plate in the *Bon Ton Magazine*, i. 243 (1 Oct. 1791): 'The Diplomatique Lover and the Queen of Attitudes.'

Ovals,  $3\frac{1}{2} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7709** THE FORTUNATE DUELIST.

*Kay. 1790*

Engraving. James Macrae stands (r.) directed to the l., firing a pistol held horizontally, his l. hand on his hip. He wears a cocked hat and a sword. Inset is a small rectangle, depicting a print, of the same man in profile to the l. firing point-blank at a barber's block on a high pole. This is inscribed *Barber Fecit*.

A satire on the duel between Macrae and Sir George Ramsay: Macrae had grossly insulted Ramsay on account of proceedings taken against him by Lady Ramsay's servant whom he had brutally thrashed in the theatre. Ramsay was killed. Macrae was an excellent shot and was said to practise by firing at a barber's block which he kept for the purpose. Macrae fled, was tried for murder, outlawed, and died in exile.

'Collection', No. 134. Kay, No. xiii.

$7\frac{1}{4} \times 4\frac{1}{2}$  in. (pl.).

**7710** CAPTAIN MORRIS.

[Gillray.]

*Pub<sup>d</sup> July 23<sup>d</sup> 1790 by J. Aitken, Castle Street, Leicester Square*

Engraving. Captain Morris seated in a chair, on a dinner-table, singing a song. His back is to the spectator, his head turned in profile to the r. He holds up a steaming punch-bowl in his r. hand, in his l. hand he holds out his hat, leaning forward. He wears top-boots. A crowd of persons seated at the singer's l. hand is indicated, among whom only Sheridan (?) and

his neighbour, and Fox are characterized. On the wall is a lighted candle sconce. Beneath the title is etched:

*When the fancy stirring Bowl  
Wakes its World of pleasure,  
Glowing visions gild my Soul,  
And Life's an endless treasure.*

(The opening lines of a 'Drinking Song' by Morris, *Songs of Captain Morris complete*, 13th ed., 1793, p. 1.) A bottle, glasses (one broken), and a pipe are on the table.

Grego, *Gillray*, p. 118. Reproduced, J. Ashton, *Florizel's Folly*, 1899, p. 157 (print dated July 1, 1789).

6½ × 4½ in.

## 7711 MR EDWIN IN THE CRUSADE.

[Gillray.]

*Pub<sup>d</sup> July 2<sup>d</sup> 1790. by J. Aitken. Castle Street*

Engraving. Edwin, as Sir Troubadour, stands directed to the r., his head in profile. He wears armour, but his l. leg is swathed in a bulky bandage, with a large bulging shoe. In his r. hand is a tall spear; he bends forward, l. hand on his hip. In the background is a castle flying a flag with a crescent.

On the first night, 6 May 1790, of this opera or historical romance by Reynolds, 'Edwin, who in the second act was to have assumed the disguise of a young Tartar prince, . . . to make love to the heroine, *Constantia*, being unable from sudden, and great illness, to change his dress, actually wooed the beautiful Mrs. Billington in tattered armour and flannel'. *Life and Times of Frederick Reynolds*, 1826, ii. 57. Edwin died 31 July 1790. *Gent. Mag.*, 1790, ii. 1053.

6¾ × 4¾ in. (pl.).

## 7712-17

From a series of theatrical portraits in the *Attic Miscellany* continued from No. 7590; see also Nos. 7954, 7955, 8179-82.

## 7712 A MONSTROUS ELEGANT ATTITUDE!

*Theatrical Portraiture N<sup>o</sup> 2.*

*Annibal Scratch Fecit*

*Publishd as the Act directs by Bentley & C<sup>o</sup> March 1<sup>st</sup> 1790.*

Engraving. From the *Attic Miscellany*, i. 203. A thin tall actor walks (r. to l.) mincingly on the tips of his toes, his arms folded behind his back, with *chapeau bras*, and holding in his r. hand a rolled document. He smiles, his head turned to the spectator, his hair or wig projects in curls at the side. He is fashionably dressed, wearing a cut-away coat with high collar and shirt frill. Below the title is engraved:

*Ha! Ha! Ha!—He! He! Damme!  
Cock a doodle do —*

He is identified as Lewis (Gentleman Lewis), said to be 'the most complete fop on the stage', and called by Hazlitt 'gay, fluttering, hare-brained



Lewis . . .'. In the text he is criticized as playing for the gallery, his men of quality having the airs of footmen.

$4\frac{7}{8} \times 3\frac{5}{8}$  in.

**7713** WHAT NATURE OUGHT TO BE!

*Theatrical Portraiture N<sup>o</sup> 3.*

*Annibal Scratch Fecit*

*Publish'd as the Act directs by Bentley & C<sup>o</sup> April 1<sup>st</sup> 1790.*

Engraving. From the *Attic Miscellany*, i. 247. A satire on Edwin (Edwy Lingo). An actor stands on the stage smiling, his head turned in profile to the l., r. arm outstretched, l. hand on his hip. His wig projects grotesquely at the back; his dress is old-fashioned with full-skirted coat and wide cuffs. Beneath the title is engraved:

*What a — What a — What a —  
Tippy, Twaddle, Gammon, Quiz! (Cf. No. 6958.)*

Lingo was a part in O'Keefe's musical farce *Agreeable Surprise* (Haymarket 1781), excellently played by Edwin. Baker, *Biog. Dram.*

$4\frac{7}{8} \times 3\frac{5}{8}$  in.

**7714** AN ACTOR OF QUICK CONCEPTIONS.

*Theatrical Portraiture N<sup>o</sup> 4. King Dick.*

*Annabal Scratch Fecit.*

*Publish'd as the Act directs by Bentley & C<sup>o</sup> June 1<sup>st</sup> 1790.*

Engraving. From the *Attic Miscellany*, i. 328. A stout actor in quasi-Tudor dress, wearing an ermine-trimmed tunic with a star, straddles on the stage in a swaggering attitude, a sword in his hand, his head turned in profile to the l. Beneath the title is engraved:

*Of one or both of us, the time is come  
Cackle Cackle!*

A satire on Quick's performance of Richard III for his benefit, Covent Garden, 6 Apr. 1790. He attempted to play the part seriously, under the delusion that he could play tragedy. *D.N.B.*

$4\frac{3}{4} \times 3\frac{7}{8}$  in.

**7715** HOW TO LOOK AMOUROUSLY.

*[Theatrical Portraiture N<sup>o</sup> 5.]*

*[Annibal Scratch Fecit]*

*[Published as the Act directs, by Bentley & C<sup>o</sup> July 1<sup>st</sup> 1790.]*

Engraving. From the *Attic Miscellany*, i. 365. The inscriptions in brackets have been omitted or erased and are supplied from the magazine. An actor, fashionably dressed, but of rather vulgar appearance, kneels on the l. knee, his r. leg thrust straight forwards; his r. hand is on his breast, his l. arm is extended behind him.

He is satirized as desirous of playing genteel comedy instead of farce,

and is probably Bannister Junior (see below): there is a resemblance to the stipple portrait of John Bannister as Ben the Sailor, pub. 16 June 1791 (Burney Theatrical Portraits).

The plate was reissued, 1 Sept. 1795, in the *Carlton House Magazine*, iv. 265, with the same title and without imprint. 'Young B——' is advised not to over-act though he has much merit as a comedian.

$4\frac{1}{2} \times 3\frac{7}{8}$  in.

## 7716 HOW TO HARROW UP THE SOUL —

*Theatrical Portraiture N° 6.*

*Annabal Scratch Fecit*

*Published as the Act directs, by Bentley & Co August 1<sup>st</sup> 1790.*

Engraving. From the *Attic Miscellany*, i. 407. Mrs. Siddons stands in a stiff and rather awkward pose, r. arm extended, l. hand on her breast, r. foot extended, leaning slightly to the l. and looking up to the r. In her hair are feathers and a long piece of drapery; she wears a tight bodice with a fluted basque. Beneath the title is engraved *Oh —h —h!*

She is accused of playing mechanically, always with the same gestures, &c., and of refusing to play in benefits for poor performers, cf. No. 6712.

Reproduced, E. Sitwell, *Bath*, 1932, p. 248.

$4\frac{13}{16} \times 3\frac{7}{8}$  in.

## 7717 THE COMIC MUSE, BY GOLES!

*Theatrical Portraiture N° 7.*

*Annabal Scratch Fecit*

*Published as the Act directs, by Bentley & Co Nov<sup>r</sup> 1<sup>st</sup> 1790.*

Engraving. From the *Attic Miscellany*, ii. 38. Mrs. Jordan in profile to the r., runs forward smiling, her hands behind her back. She wears a simple dress, a sash round her waist; her hair curls loosely on her neck. She is evidently Priscilla Tomboy in *The Rump*, her attitude resembling that in No. 6875.

Reissued with the title *Mrs J——n as a Hoyden* and the imprint: *Engraved for the Carlton House Magazine.*

$4\frac{13}{16} \times 3\frac{7}{8}$  in.

## 7718 HOW TO GAMMON TWELVE MEN, AFTER DINNER.

*Legal Portraiture N° 1.*

*Annibal Scratch Fecit*

*Published as the Act directs, by Bentley Co Oct<sup>r</sup> 1. 1790.*

Engraving. From the *Attic Miscellany*, ii. 27. A barrister, tall and slim, wearing wig, gown, and bands, stands with his hands thrust into his waistcoat, his head turned to the r., as if making a speech. Behind him on a draped table is an open book inscribed *Law*.

Identified in an old hand as Mr. Garrow. The inscription suggests Edward Law, then prominent as counsel for Warren Hastings. Portraits of both Garrow and Ellenborough support either identification. For this series see also Nos. 7719, 7956.

$4\frac{7}{8} \times 3\frac{5}{8}$  in.



## 7719 A PUGILISTIC ARGUMENT.

*Legal Portraiture N<sup>o</sup> 2.**Annibal Scratch Fecit**Published as the Act directs, by Bentley & C<sup>o</sup> Dec<sup>r</sup>. 1<sup>st</sup> 1790.*

Engraving. From the *Attic Miscellany*, ii. 105. A stout barrister with heavy eyebrows, in wig and long gown, stands at a draped table looking to the l., his clenched fist raised, his l. hand in his waistcoat pocket. He is Mr. . . . . ., one of the triumvirate 'who take the lead in all trials of consequence . . .'. He has not much eloquence but is skilled in cross-examination. His political attitude was doubtful until, despairing of court favour, he attended the late dinner commemorating the French Revolution.

Perhaps Edward Bearcroft, K.C., M.P. for Hindon. For this series see also Nos. 7718, 7956.

$5\frac{1}{16} \times 3\frac{5}{8}$  in.

## 7720 [UNIDENTIFIED CARICATURE PORTRAIT.]

*Pub. July 24. 1790. by S W Fores N 3 Piccadilly*

Engraving. H.L. portrait of a man in profile to the r., wearing a hat. He has a long nose and underhung jaw.

$9\frac{3}{4} \times 6\frac{3}{8}$  in. (pl.).

7721 LIEUT GOVER<sup>R</sup> GALL-STONE, INSPIRED BY ALECTO;  
—OR—THE BIRTH OF MINERVA.*James Gillray design, et fecit—Pub<sup>d</sup> Feb<sup>y</sup> 15<sup>th</sup> 1790. by H. Humphrey N<sup>o</sup> 18, Old Bond Street.*

Aquatint. Philip Thicknesse writes at a table; he listens to Alecto who whispers slyly in his ear, her r. hand on his r. shoulder; she is seated partly on his knee partly on a cloud behind him which rises from the jaws of Hell, the gaping mouth of a monster in the lower r. corner of the design. Alecto (as in No. 7889) is a winged hag, with hair of writhing serpents, one of which coils round Thicknesse's r. arm, its poisoned fang touching the tip of his pen. He is seated on a close-stool inscribed *Reservoir for Gall Stones*. An explosion issues from the crown of his head in the centre of which is Minerva who is shot into the air surrounded by books written by Thicknesse. She is a classical figure in back view; her head is the source of a billowing pillar of smoke which conceals it. In her r. hand she supports a gun, which rests on her hip, and is inscribed *The Coward's delight or, the Wooden Gun*. On her l. arm is an oval shield, cracked and bordered with serpents, inscribed: *Acts of Courage and Wisdom. Running away from my Command in Jamaica, for fear of the Black-a-moors Refusing to fight Lord Orrell, after belying him; & afterwards begging pardon. Extorting 100 p<sup>r</sup> Annum from my eldest Son by a Pistol—Swindling my youngest son Phil: out of £500£ by a forged Note of Hand—Debauching my own Neice, on a journey to Southampton—Horsewhipping my own Daughter to death for looking out at Window. Attempting to gull Lord Thurl[ow] Extorting £100 p<sup>r</sup> Annum from Lord Camd[en] for suppressing his confidential Letters to myself. Gulling of Lord But:—D<sup>o</sup> Lord Bathu:—D<sup>o</sup> Lord Coven: Causing my Footman to be pressed from Bath & cruelly Flogg'd for refusing to Father my own*

*Child by the Cook Maid Scandalizing Women of Virtue, to be reveng'd upon their Husbands:—Noble defence before the Court Martial for embezzling the Kings Stores;—Patient endurance of my Sentence in a Goal:—and heroic bearing of my discharge from the Service for Cowardice.*

Beside Minerva (r.) is her owl, flying towards the spectator and holding three papers: [1] *Character, by Sam Foote. Phill: is as stupid as an Owl; as senseless as a Goose; as vulgar as a Blackguard; & as cowardly as a Dung-hill Cock—vide own Mem.* [2] *Poetry, on the Lieut. Gover<sup>r</sup> receiving Lord Orwells Challenge—*

*A Challenge in form I receivd the next day  
But the heart of a Coward my face did betray  
For I like a good Christian, think fighting a sin.  
And what the World talks of, I care not a pin  
Vide Own Memoirs.*

[3] A print of the front of a small house; on it is inscribed *Wit & Decency or, the door of the Hermitage Bath*. The door is inscribed *Two Cu—s to lett*. Other objects borne upwards in the explosion from Thicknesse's head are: a sealed packet inscribed *Junius Discover'd or undeniable Proofs that Sir Jeffrey Dunstan was the Author of Junius's Letters. Sealed up Pro bono publico* [see No. 7588]; three books inscribed: *Life of Gainsboro*, *Art of Decyphering*, and *My own Memoirs*.

On the writing-table is a pile of books on which stands an ape-like creature dressed as a postillion and flourishing a whip above his head. In his l. hand he holds up a bottle labelled *Laudanum, or the Preservative of Life—prepared by Lieut Gen<sup>l</sup> Jackoo* [see No. 6715], *Spanish Postillion to D<sup>r</sup> Viper—O Death! where is thy Sting?* A bottle protrudes from each coat-pocket, one inscribed *Extract of Hellebore*, the other *Extract of Hemlock*. One bare claw-like foot tramples down the broken end of a long spear, held by Death, a corpse-like body, almost a skeleton, who stands on the extreme l., frowning and raising a denunciatory hand. Between Death's legs lies a dead dog on its back; a pamphlet beside it is inscribed *Elegy on the death of my favourite Dog.—Horsewhipped to Death for Barking while I was kissing my Wife*. The book on which the ape stands is *Valetudinarian Bath Gui[de]*; five others in the large pile have titles: [1] *Treatise . . .*, [2] *On the fatal effects of eating Hot-Rolls for Breakfast*, [3] *Philosophers Stone*, [4] *on Long Life*, [5] *Abbe Monge Mad*. Against the pile rests an open book: *Man-Midwifery Analyzed, or a new way to write Bawdy for the instruction of Modest Women—With an Emblematic Frontispiece*. This is called *A Man Midwife teaching a Woman* and depicts a man indecently touching a woman who holds a wine-glass. On the table are papers and pamphlets inscribed: *Private Anecdotes*, *Answer to Makitrick never published for prudential reasons*, *Letter to . . .*, *Scraps of French*, *Extortive Epistle*, and (under Thicknesse's pen) *Incendiary Letter*. Over the front of the table hang two prints: [1] a rat-trap inscribed *Landguard Fort*, "*a Frontier Garrison of importance*". *Vide own Mem<sup>s</sup>*; [2] a boy wearing a cocked hat and holding a hammer and a hoop: *The Cooper's Boy, turn'd Soldier—an old Song*. Under the table are *Extortiv Letters* spiked on a file and a number of money-bags, three being labelled: *100 p<sup>r</sup> A*, *£100 p<sup>r</sup> Annum from Lord Camb<sup>s</sup>* [sic], and *100 from Lord B*. In the foreground lie a bundle of newspapers inscribed *S<sup>t</sup> James Chronicle* and a decapitated head in a dish inscribed *Head of the Traitor Struen*[see].

The background is covered by scenes and objects interspersed among



the clouds produced by the fires of Hell and the explosion from Thicknesse's head. Behind the table the apex of an obelisk partly obscures a framed picture of a building inscribed *S<sup>t</sup> Ardres Nunnery or, a Grave to immure my Daughters alive; to keep their Fortunes myself*. On the obelisk a skeleton with a large head devours an infant holding a pen and a book, *Rowley Poems*; the inscription: *To the Memory of the Immortal Chatterton who wrote 400 Years before he was Born—a Stranger erects this Monument*. Above the ape is a H.L. portrait, the head obscured by cloud, of a man wearing a star: *Portrait of the Pretender the Star in my Sisters possession for Favors receivd*. On the l. a pair of pistols in bags, inscribed *Pistols of John Duke of Marlborough*, hang on the wall under a motto: *Requisat [sic] in pace*. Seated on a cloud above these objects is a grinning demon playing a viol da gamba, labelled *Gainsborough Humbug etc*. His music-book is inscribed *Friendship a Solo for the Viol da Gamba Dedicated to the Memory of Gainsborough and Sterne*. The book is propped against a skull in the eye-socket of which is a lighted candle; the skull stands on a book: *Sterne. Alas poor Yorick*, and a paper: *—quite Chop fallen*. The demon is seated on a canvas which hangs over his cloud; on it are seen the legs of a W.L. portrait of a man leaning against a tree and inscribed: *Portrait of an ungrateful Madman left unfinished by Gainsborough*.

*The Picture thus, does yet unfinished stand,  
Ingratitudes damn'd crime, stop'd the great Painters Hand*

(A portrait of Thicknesse was set aside (1760) and never finished.)

Poised on one of the demon's horns stands Fame with webbed wings, blowing two trumpets from which issue blasts inscribed: *Imprimis, a Young Coward and Finis, an Old Rogue*. In the background is Mount Helicon, irradiated, Pegasus as a winged ass springs from a temple on its summit. Behind the clouds appears the arc of a circle (l.) with signs of the zodiac: a galloping lion is *The Lion of the Tribe of Judas*; the scales are heavily weighted with a book: *The final Account. Memoirs of a Life of Villainy*; above is the inscription, *Heavy as Death it sinks, & Hell receives the Weight*. On the r. is the scorpion.

In the upper r. corner is a scene in a theatre. On the stage Thicknesse's third wife sits at a table playing the musical glasses. Behind her (l.) stands Thicknesse (H.L.) his hands held up in admiration. A cherub flies above her, holding out a scroll: *Miss Ford's [struck through] S<sup>t</sup> Cecilia's first appearance at the Little Theatre*. On the r. of the stage three demons playing musical instruments form an orchestra; they face the heads of a row of hogs representing the audience. In a box (r.) are three hogs, one, who wears a star, is weeping and holds a *Pathetic Ode to Lord Jersey*.

After the title is etched: *"From his head she sprung, a Goddess Arm'd," Milton. To the Opinions of The Right hon<sup>ble</sup> Edward, Lord Thurlow, The Earls Camden, Bute, Bathurst, and Coventry, George Touchet-Baron Audley, and Philip Thicknesse Jun<sup>r</sup> Esq<sup>r</sup> to the Literati, the Royal-Society, the Military, Medical and Obstetric Bodies, this attempt to Elucidate the properties of Honor and Courage, Intelligence and Philanthropy, is most respectfully submitted, by their humble servant, J<sup>s</sup> Gillray.*

Thicknesse was eccentric, very quarrelsome, and a prolific writer. One of his enemies, Dr. James Mackittrick Adair, styled him 'Formerly gunner of Landguard fort, and now Censor General of Great Britain, Professor of Empiricism and Animal Magnetism, and casual Compiler, Rape, and Murder-Monger to the St. James's Chronicle' in *Curious Facts*

and *Anecdotes* . . ., see No. 7588. In this he is accused of using his *Memoirs* for blackmail. In his *Memoirs* (i. 138 ff.) Thicknesse relates that he recommended to Thurlow, as a cure for gall-stones, laudanum and exercise on a trotting horse, saying he was the best of all doctors in England owing to his own sufferings. He also records overtures to Bute relating to correspondence of Lady Mary Wortley Montague (Bute's mother-in-law) which appear to verge on (unsuccessful) blackmail. *Ibid.*, ii. 102 ff. For the Pretender's portrait and star (once in the possession of his sister-in-law, not sister), see *ibid.*, ii. 209 f. Foote (whom he opposed over the threat to the Duchess of Kingston) said of him, according to Adair, 'that he had the stupidity of an owl . . .' [*ut supra*, as in Gillray's inscription], *Curious Facts* . . ., pp. 60-1. On his travels in France he took a pet monkey, Jocko, who used to ride postilion 'with a pair of French jack boots and his hair *en queue*'. Thicknesse, *A Years Journey through France and Spain*, 1789, ii. 72 (pl.). In 1776 he visited his 'unfortunate daughter', who had been ten years in a convent at Ardres, at her own wish (he says) after being ravaged by small-pox. *Ibid.*, i. 11-12. Adair, *op. cit.*, pp. 48, 73-4, says that Struenzee's head and hand in wax (bought in Paris) were exhibited gratis to purchasers of Thicknesse's *Queries to Lord Audley* (1782). They were so exhibited to purchasers of Thicknesse's *Bath Guide*, 1778. They were from casts taken after death by order of the King of Denmark. *Guide*, pp. 10, 53-4. Marlborough's pistols were also exhibited by him and offered as propitiatory gifts. Adair, *op. cit.*, p. 48. Thicknesse erected a memorial to Chatterton in the garden of his house at Bath; *Memoirs*, ii. 309. See also *D.N.B.* for Thicknesse and his third wife Anne Ford, who was a musician.

This viperine print is part of a concentrated attack on Thicknesse. It was advertised in an insulting card (endorsed by Miss Banks 'Feb. 18. 1790. rec<sup>d</sup> by penny post'): 'This day is Published . . . Price five Shillings', title and inscription as above; it replies to the 'ridiculous insinuations' as to its subject: 'as the Engraving is intended merely as an attempt to gibbet Meanness, Vice and Empiricism it therefore cannot possibly allude to so respectable a Personage as PHILIP THICKNESSE Esq.' Miss Banks had received a similar card on 28 Jan. 1790, directed 'To the Nobility and Friends of Philip Thicknesse Esq', ostensibly a defence of Thicknesse, actually an advertisement of the forthcoming print. Anonymous verses and an anonymous and libellous paragraph were also circulated (copies with the print). A large bill ( $21\frac{3}{8} \times 17\frac{3}{8}$  in.) like those posted offering a reward for the Monster (see No. 7648, &c.) advertises PHILIP THYCKNESSE ESQ as THE MONSTER: "he has already frightened a Number of Women and Children. . . ." Since his last arrival in London, "he had assumed the name of Lieutenant Governor Gallstone . . ." (in the Banks Collection, B.M.L. 1890. e. 15/107); this is also printed on a card (for the penny post) dated by Miss Banks 11 June 1790.<sup>1</sup> A handbill headed 'Strayed from Kensington-Gore A vicious Old Dog,' described 'A Mongrel . . . answers to the name of Gallstone. . . . Whoever will trace him, and give Intelligence by the Post, to J.G. [James Gillray] at 18 Old Bond-Street . . . will be gratefully thanked'. Endorsed 'July 22. 1790'.<sup>1</sup> See Nos. 7588, 7722-5.

Grego, *Gillray*, pp. 116-17 (reproduction).

$19\frac{1}{2} \times 15\frac{1}{4}$  in.

**7721A** A proof before letters in which the open book (*Man-Midwifery* . . .) is blank. Washes of white added to correct heaviness in aquatinting.

<sup>1</sup> Copy with prints by Rowlandson.



7722 PHILIP THICKNESSE ESQ<sup>R</sup>

[Gillray].

London, Pub<sup>d</sup> Sept<sup>r</sup> 14<sup>th</sup> 1790, by J. Ridgway, York Street, St James's Squ<sup>e</sup>

Engraving. Frontispiece from *Curious Facts and Anecdotes, not contained in the Memoirs of Philip Thicknesse, Esq.* . . . (B.M.L. 1419. a. 20) by Adair, see No. 7721. A bust portrait in an oval of Thicknesse directed to the l., copied from No. 7721. The only element of caricature is a scowl and the sideways direction of the eyes to the r., denoting in the original attention to Alecto's inspiration. Beneath the title is engraved:

"—— *absentem qui rodit amicum,*

"*Hic Niger est, hunc, tu Romane caveto!*

Horat:

A handbill (cf. No. 7721) announces his detestable and obnoxious character (dangerous to civil society) and invites those who have doubts as to the character of the *Memoirs* to visit Ridgway, 'who is authorized to shew them such fitting productions of the Governors, as . . . disgrace human nature'.

Reproduced, E. Sitwell, *Bath*, 1932, p. 218.

$3\frac{5}{16} \times 2\frac{11}{16}$  in.

7722 A An impression with the same title and inscription, but with the addition above the oval of a scroll in which verses are engraved:

"No ties can hold him, no affection bind,

"And Fear alone restrains his Coward mind;

"Free him from that no monster is so fell,

"Nor is so sure a Blood-hound found in hell.

Printed on paper larger than the volume, and probably sold separately.

7723 LIET<sup>T</sup> GOVER<sup>R</sup> GALLSTON'S MONKEY BREAKING OF SIR SYDNEY'S APE.

Design'd by Cruikshanks

Engraving (coloured and uncoloured impressions). A monkey-like postillion, resembling 'Jackoo' in No. 7721, rides (r. to l.) a baboon with a human head which is turned full face. The postillion flourishes his whip above his head with an air of triumph, and holds up in his l. hand a bottle labelled *Laudanum, or the Preservation of Life—prepared by Lieut Gen<sup>l</sup> Jackoo, Spanish postillion to Dr Viper—O Death where is thy Sting?* From each coat-pocket protrudes a bottle labelled *Extract of Hellebore and Extract of Hemlock*. The scene is the sea-shore with three men-of-war, two being in action; the third flies a British flag. On the r. is a low thatched hut in which sit two apes or negroes, with tails, but wearing mob caps, one weeps, the other holds her by the shoulders as if to comfort her.

An attack on Philip Thicknesse, see No. 7721, &c. The allusion to 'Sir Sydney's Ape' is obscure. For 'Jocko', Thicknesse's monkey postillion, see No. 7721. As a remedy for gall-stone Thicknesse recommended (*inter alia*) 'a free use of laudanum, twenty, thirty or forty drops, . . .' *Memoirs*, 1788, i. 161. The black creatures in the hut are probably a comment on Thicknesse's remarks on negroes (apropos the anti-slavery movement): 'Their face is scarce what we call human, their legs . . ., and their broad

flat foot, and long toes . . . have much the resemblance of the Ourang Outang, or Jocko, and other quadrupeds of their own climates. . . .  
*Journey Through France* . . ., 1789, ii. 102.

$8\frac{1}{4} \times 12\frac{7}{8}$  in.

**7724** PHILIP QUARREL THE ENGLISH HERMIT AND BEAU FIDELLE THE MISCHIEVOUS SHE MONKEY, FAMOUS FOR HER SKILL ON THE VIOL DE GAMBA [1790]

[Rowlandson.]

Engraving. Philip Thicknesse walks (l. to r.) followed by his (third) wife; both are heavily laden. He carries three large volumes under his l. arm; in his r. hand is a headsman's axe inscribed *Gratitude*, on his head is a boar's head inscribed *Lord Jerseys Present*. He wears regimentals; above his shoulder projects the muzzle of the *wooden gun*; his cartouche-box is inscribed *Subscription scheme Gunpowder* (an allusion to the publication of his *Memoirs* by subscription and to their blackmailing character). Two antique pistols are thrust in a belt inscribed *Duke of Marlbro's Pistols* (see No. 7721). Under his r. foot is a paper: *Vagrant Act*. He scowls morosely, his wife looks up at him with an expression of angry anxiety. She carries two large books under her r. arm, probably her 'Sketches of the Lives and Writings of the Ladies of France', 3 vols., 1778-81. She appears to be pregnant; her petticoats are raised in front by a low girdle inscribed *Loves of Landguard Cottage*. Behind her and on the extreme l. is a milestone: *1 Mile from Bath*. In the background (r.) behind Thicknesse is a low thatched cottage inscribed *Hermitage*, before whose door is a gibbet from which hangs a noose.

Philip Thicknesse and his wife are satirized as strolling players. Ann Ford had been a beauty and a noted musician; in 1761 two *Letters* . . . had been published purporting to be from her to Lord Jersey, reproaching him (*inter alia*) with the gift of a boar's head, and from Lord Jersey in answer; see *Gent. Mag.*, 1761, pp. 34 and 79. For her viol da gamba see Thicknesse's *Sketch of the Life and Paintings of Thomas Gainsborough Esq.*, 1788, pp. 21 ff. Thicknesse built a house in Bath which he called St. Catherine's Hermitage. See No. 7721, &c.

The title is from a popular imitation of *Robinson Crusoe: The Hermit; or the unparalleled* [sic] *sufferings . . . of Mr. Philip Quarll . . .* by E. Dorrington (pseudonym), 1727. Many editions. Beau Fidelle is a wonderful monkey who plays the part of Friday.

Grego, *Rowlandson*, i. 275.

$9\frac{13}{16} \times 9\frac{3}{4}$  in.

**7725** THE CUTTER CUT UP, OR, THE MONSTER AT FULL LENGTH.

[Dent.]

Pub<sup>d</sup> by J. Aitken N<sup>o</sup> 14 Castle Street Leicester Fields Dec 15 1790

Engraving (coloured impression). Thicknesse stands full face, a rope round his neck, nude except for short breeches. He frowns, his eyes looking to the r., as in Gillray's portrait, see No. 7722. His person is covered with defamatory inscriptions. His chest is cut open vertically to reveal ribs and organs, similarly inscribed. In his r. hand is a pen, in his l. three papers



inscribed: *Paragraph, Pamphlets, Letters*, all characterized as *Extortion*. His forehead is inscribed *Libel, Ignorance, Illnature*; his nose *Plagiarism*; his cheeks, *Letchery* and *Austerity*; his mouth *Falsehood* and *Vulgarality* [*sic*]; his protruding tongue, *Scandal*. The rope round his neck is *Merit*. His shoulders are inscribed *Inhumanity* and *Apprehension*; his ribs, *Seven Deadly Sin*. and *Bastardy*. His organs: *Cowardice, Gallstones, Treachery, Spleen, Disease, Defamation, Cruelty, Reservoir for Friends*. His sides: *Quackery* and *Buffoonery*; his r. arm, *Belzebub, Insinuation, Assassination*. His l. arm, *Flattery, Damnation, Affidavit*. One breeches pocket bulging with guineas is *Plunder*, the other, hanging inside out, is *Poverty*; between them is the word *Genius*. On the r. thigh is etched a cocked pistol inscribed *Memoirs*, with the head of Thicknesse saying *Death of Characters is Life to me*; this is *Faith*. On the l. thigh the Devil kicks Thicknesse away from the flames of Hell, saying, *I wont be troubled with you—your* [*sic*] *are too bad for me*; this is *Hope*. His bare knees, legs and (r.) foot are inscribed *Hypocrisy, Imposition, Prostitution, Deceit, Desertion*. He tramples on two torn papers: *Moral Duties* and *Religious Duties*. Beneath the title is etched: *Most heartily Addressed, (without permission) to Phil. Thicknesse, Esq. Formerly a Lieutenant Governor and lately Doer of the St. James's Chronicle, but now Nobody at his Hut in Kent*

"Oh! gravel Heart! unfit to Live! unfit to Die!"

Shakespeare

In 1789 Thicknesse converted a barn at Sandgate into a dwelling-house from which to contemplate the shores of France. For the placard advertising for Thicknesse as a Cutting Monster see under No. 7721, where the allusions to gall-stones, his *Memoirs*, &c., are explained.

$16\frac{1}{2} \times 11\frac{3}{4}$  in.

## 7726 THE MONSTER CUTTING A LADY COPPER BOTTOMS TO PREVENT BEING CUT.

[I. Cruikshank.]

London Pub. May 1<sup>st</sup> 1790 by W Fores N 3 Piccadilly where may be seen the Completest Collection of Caracatures in the Kingdom Admit 1<sup>s</sup>

Engraving (coloured and uncoloured impressions). A design in two compartments. [1] A well-dressed man, in profile to the r., grasps a woman's r. arm, while he cuts, and has cut, her dress in several places, the slits being stained with blood. She holds a large muff. Behind is a street door (in Pall Mall) inscribed *Angersteelin*; on the side of the house and in the extreme upper l. corner of the design is a bill: *Monster A Reward | 100 . . .* Beneath the title is etched: *This likeness of him was Drawn by a Lady who he had wounded and Approved by two others.*

J. J. Angerstein offered a reward for the apprehension of 'the Monster'. A bill dated 29 Apr. 1790 to this effect, and describing the man, is in the Banks Collection, B.M.L. 1890. e. 15 (103).

$8\frac{3}{16} \times 6\frac{1}{8}$  in.

[2] The interior of a brazier's shop. A lady (r.) stands before the kneeling brazier who is hammering together the back seam of a short copper petticoat. The woman wears a hat and a chemise and holds an oval mirror which reflects her uncovered breasts; she looks over her r. shoulder. On

the wall is a placard: *Ladies Bottoms Covered on the most Reasonable Terms also Kept in repair by the Year by Anti:Monster.* Behind the brazier (l.) is the shop-window in which are displayed (above) three bell-shaped copper petticoats inscribed respectively: *for young Ladies of 15, Ladies of 30, and Very fat Ladies.* Below are taps and a kettle.

For the Monster see No. 7648, &c.

$8\frac{3}{16} \times 6\frac{3}{16}$  in. Pl.  $9\frac{3}{4} \times 13\frac{7}{8}$  in.

**7727 THE MONSTER DISAPPOINTED OF HIS AFTERNOONS LUNCHEON—OR PORRIDGE-POTTS PREFERABLE TO CORK-RUMPS.**

[Gillray.]

*Pub<sup>d</sup> May 10<sup>th</sup> 1790. by H. Humphrey N 18 Old Bond Str.*

Engraving (coloured and uncoloured impressions). An ogre (l.) holds a large knife and fork in each hand; in the l. hand he clutches also the petticoats of a young woman, who hangs horizontally, face downwards but raised in profile to the r., screaming with terror. Her legs and posteriors are exposed, but fastened to the latter is a round shallow pot serving as a shield. The Monster has a large head with raised eyebrows and starting eyeballs, his mouth is wide open as if about to bite his captive. His body diminishes in size and terminates in small feet, planted wide apart. Two young women (r.) flee from the Monster, looking back and screaming. The petticoats and foot of a third fugitive appear on the extreme r.

At this time bills were posted advertising a reward for the apprehension of 'the Monster', a man who had for months terrified London by assaults on women, cutting and slashing their clothes and sometimes wounding them slightly. He proved to be one Renwick or Rynwick Williams. See No. 7648, &c. For cork-rumps see No. 5381, &c. This plate was altered, see No. 7727 A.

$9\frac{7}{8} \times 13\frac{13}{16}$  in.

**7727 A THE MONSTER GOING TO TAKE HIS AFTERNOONS LUNCHEON.**

[Gillray.]

*Pub<sup>d</sup> May 10<sup>th</sup> 1790. by H. Humphrey N 18. Old Bond Str<sup>t</sup>.*

Engraving (coloured and uncoloured impressions). No. 7727 altered only by the removal of the 'porridge pott'. The title has been altered and the second title has been erased, but traces remain.

Reprinted, *G.W.G.*, 1830. Reproduced, C. E. Jensen, *Karikatur-Album*, Copenhagen, 1906, i. 146.

**7728 OLD MAIDS DREAMING OF THE MONSTER.**

[? H. W.]

*London Pub<sup>d</sup> by W. Holland N<sup>o</sup> 50 Oxford Street May 16, 1790. In Holland's Exhibition Rooms may be seen the largest Collection of humorous Prints in Europe. Admittance, one Shilling.*

Engraving (coloured impression). A three-headed monster holding in each hand a knife dripping with blood appears (r.) at the foot of a truckle half-



tester bed in which are two elderly women, one of whom (l.) is hastily getting out of bed, and putting one foot in a chamber-pot. Both are screaming. On the central head of the Monster sits a demon; the other two heads have horns round which twine serpents. All are grotesque, with large mouths. Flames issue from the central mouth, and the eyes of the head on the r. The body is that of a normal well-dressed man but has a barbed tail.

The attacks of the Monster (R. Williams) seem to have been confined to young and good-looking women, see No. 7648, &c.

$7\frac{1}{4} \times 11\frac{1}{4}$  in.

## 7729 THE MONSTER DETECTED!

[? Kingsbury.]

*Pub May 29 1790 by S. W. Fores N 3 Piccadilly. Where may be seen the Completest Collection of Caricatures &c in the Kingdom Admit. 1 [shill.] (clipped).*

Engraving (coloured impression). A design in three compartments, one above, and two below. Beneath, twenty-eight lines of verse are etched in two columns which identify 'the Cutting Monster' with the Devil. [1] Weltje (l.) approaches a young woman wearing a high-crowned hat; he holds a knife, saying, *By Gat I will give you de German Cut.* [2] A young woman flees to the l., both arms extended, from Thurlow who wears ordinary dress with legal bands and wig. He holds a knife in his l. hand and looks away from her, saying, *Blast her she's afraid of it!* The 'as' of 'Blast' has been struck through; the word indicates Thurlow's habitual use of strong language (cf. No. 7320). [3] A man holding a knife runs after a fleeing and terrified young woman (r.), saying, *Deel an my Saul but I'll tip 'em the Highland Reel.* He wears a military coat with a round hat and buckled shoes. The verses relate that the Devil was allowed to come to earth on condition that he married a beautiful virgin; to test virginity:

*A little Dagger with a Tube, was fill'd  
With juice of Plants, which such a Liquor yield,  
That when to Womans velvet Flesh apply'd,  
It makes no Entrance if a Maid is try'd.*

'The Monster' was R. Williams, see No. 7648, &c.

$10\frac{1}{16} \times 10\frac{3}{8}$  in.

## 7730 A REPRESENTATION OF RYNWICK ALIAS RENWICK WILLIAMS, COMMONLY CALLED THE MONSTER,

[Dent.]

... [?] July 12<sup>1</sup> 1790.

Engraving (coloured impression). A central design with two smaller designs on each side of it, forming a border. [1] Three terrified women are grouped by a street door (r.); on the l. a well-dressed man wearing a cocked hat and half-boots runs towards them and slashes the dress of the lady farthest from the door. One has her hand on the knocker of the door over which is a medallion inscribed *Porter*. Behind, a street recedes in

<sup>1</sup> Almost illegible.

perspective towards an ill-drawn view of St. James's Palace. Beneath the title is etched: *cutting Miss Porter, in St. James's Street, on her return with Mrs Meil [Meale] and her Sister, from the Ball, at the Palace, on the Queen's birth day Jan<sup>y</sup> 18<sup>th</sup> 1790.*

N.B. *An ex post facto Law was made to hang Jonathan Wild, whose attacks were on the Property only, but the above Criminal for attacking the Persons of the fairest of the Creation, is subject to no more than Transportation for Seven Years, a punishment by no means proportioned to the Crime, nor fit, as it may afford the Wretch an opportunity of exercising his cruelties on the Females of another Country.*

[2] A W.L. portrait of a man walking to the l., wearing a round hat, his arms folded, a stick under one arm. This is entitled, *The Monster as he appeared in disguise.*

[3] Below this is a small design: *The Way the Monster ought to be drawn.* He sits in a cart drawn by two horses on his way to execution.

[4] A pendent to [2], a W.L. portrait of Williams: *The Monster as he appeared on Trial.* He stands in profile to the r., holding a paper. In front of him is a desk with pen and ink-pot. His r. leg is shackled.

[5] Beneath, a pendent to [3], is a small figure hanging from a gibbet with two vertical supports: *The way the Monster ought to be Framed.*

This was the first case to be tried (7 July 1790) under an Act of 1720 (6 Geo. I, c. 23, sect. 11); Williams was found guilty but sentence was deferred. The judges subsequently decided that the offence did not come within that statute. He was re-tried at Hicks's Hall on 12 Dec. 1790, found guilty on three indictments, on each of which he was sentenced to two (consecutive) years' imprisonment, and then to find security for good behaviour for seven years. *London Chronicle*, 12 Nov. and 16 Dec. 1790. See No. 7648, &c.

9 $\frac{3}{4}$  × 13 $\frac{1}{2}$  in.

### 7731 THE MONSTER.

[? Gillray.]

*Published July 9 1790 N<sup>o</sup> 16 Ludgate Street*

Engraving (coloured impression). H.L. portrait of a good-looking man, dressed in the fashion of the day, standing in profile to the r.

Renwick Williams, who had been identified on 13 June as the mysterious Monster, see No. 7648, &c., was examined at Bow Street on 14 June, &c., and was tried at the Old Bailey on 7 July 1790. He was found guilty but judgement was respited till December. This portrait is evidently based on a sketch made at the trial, see No. 7730.

10 $\frac{3}{8}$  × 8 $\frac{1}{8}$  in. (pl.).

### 7732 THE MONSTER.

¶N [Nixon.]

*Drawn from the Life at the old Bailey by ¶ Nixon Esq<sup>r</sup> London Publish'd 9<sup>th</sup> July 1790 by E Harding Fleet Street according to act of Parliament.*

Engraving. Williams stands in the dock in profile to the r., his hands resting on a desk or board on which are writing materials and sprays of foliage.



He resembles No. 7731, but is less good-looking. In front is the panelled side of the dock surmounted by spikes. In the background (l.) behind the dock a man stands or sits full face, with head bent down.

$8\frac{1}{4} \times 5\frac{13}{16}$  in.

**7733 THE MONSTROUS ASSASSIN OR THE COWARD TURN'D  
BILL STICKER.**

[July 1790]<sup>1</sup>

[I. Cruikshank.]

Engraving (coloured and uncoloured impressions). A street scene: a stout man (r.) affixes to a wall a large bill inscribed *Monster Detected*, resting one foot on a closed pair of stocks. A signature to the bill has been erased, the traces left suggest *Captain . . . d Bill Sticker*. He is elderly and plainly dressed, with spectacles attached to his coat and a horn (? ear-trumpet) slung to his coat. He looks over his r. shoulder towards a bill-sticker who stands behind him, holding up a lighted torch and saying, *take Care your feet don't get into them their holes Captain*. He is a grotesque, ragged figure with a wooden leg, holding a roll of bills under his r. arm, a tin receptacle for paste is strapped to his waist; in his r. hand is a long stick. On the ground at his feet is a paper: *A [word undecipherable] Song he that fights & Run away may live and fight . . . but he that fight will never ris. . . .* On the wall are other bills: [1] *Monster Argenstien. . . .* [2] *Escaped from a privat mad house an old lunatick. . . .* [3] A print of a sheep with a bell round its neck: *The Surprising bell Wethe to be seen near the King bar Pimlico*. Behind the bill-sticker is a coachman seated on his box, looking over his shoulder at the two other men. His two horses are stationary; the front of the coach is visible. Beneath the design is etched: *S<sup>r</sup> S. Meadows<sup>2</sup> & the Public are requested to take notice, this is not the Captain Straitshanks Who was broke for Cowardice, & who afterwards Offered to Enter into the French Service not to fight against his Native Country, & who has Kept his Wife and two Children upon 13 pounds a year in Wales till the youngest child is 44 years of age, & who with one Leg in the Grave is Endeavouring to do all the Mischief he can with the other—this is not that their Captain Straitshanks.*

For the Monster see No. 7648, &c. The person here pilloried has not been identified. Coloured impression in B.M.L. 1890, e. 15, No. 119.

$11\frac{11}{16} \times 9\frac{3}{4}$  in.

**7734 [JOHN NICHOLS.]**

[1790]

[Rowlandson.]

Engraving. Frontispiece from Wolcot's *Benevolent Epistle to Sylvanus Urban alias Master John Nichols, Printer, . . .* 1790. Nichols (l.) has just risen in anger from his chair and looks to the l., resting his clenched fists on two large volumes placed on a small roughly made table, on which is also an ink-pot with pens. These are *Q. Eliz: Prog:* and *Anecdotes of M<sup>r</sup> B.* [Bowyer]. In the background is Parnassus, with the Temple of Fame, on which is poised a figure of Fame blowing a trumpet. Against the mountain rests a tall ladder up which a dog has scrambled, but is still far

<sup>1</sup> So dated by Miss Banks.

<sup>2</sup> No Sir S. Meadows or Medows can be traced among baronets or in Shaw's *Book of Knights*.

from the summit. A man on stilts advances towards the mountain, an *Essay on Old Maids* projects from his pocket, showing that he is William Hayley; a paper inscribed *Eudora* falls from him. On the ground are: a letter *To Mr. N—c—ll*; a book: *Gentlemen's Magazine*, and papers: *Charade*, *Comundrum Riddle*, *Rebus*, *Mr Badcocks Letters*. Beneath the design is engraved:

*With anger foaming and of vengeance full,  
Why belloweth John Nichols like a bull?* [op. cit., p. 5.]

Wolcot attacks Nichols for his literary works and for his management of the *Gentleman's Magazine*; he mentions 'the Life of old Bowyer' (1782) and 'the Progress of Queen Elizabeth' (1788) as books which 'would not sell', p. 18 and n. He speaks of 'Hayley's tinsel stuff' (p. 14), Hayley being 'a constant contributor' to the *Gentleman's Magazine* 'in the way of ingenious rhyme and liberal criticism' (p. 4, n.). Samuel Badcock (1747-88) was also a contributor to the *Gentleman's Magazine*.

Grego, *Rowlandson*, i. 281.

$8\frac{5}{8} \times 7\frac{3}{4}$  in.

### 7735 BEATRICE FISHING FOR A CORONET.

[? H. W.]

*London Pub<sup>d</sup> by W. Holland N<sup>o</sup> 50 Oxford Street Jan<sup>y</sup> 8. 1790.*

*In Hollands Exhibition Rooms may be seen the largest Collection in Europe of Humorous Prints Admittance. One Shilling.*

Engraving (coloured impression). A fortune-teller seated in his room receives a visit from Miss Farren (r.) who sits facing him in profile to the l. She is fashionably dressed, wearing a high ribbon-trimmed hat, and a cloak bordered with fur; her hands are in a large muff. She says, *The woman at the Green Rails in Store Street gives me no hopes of a coronet, I wish to know your opinion, venerable Sage*. The sage, seated in a high-backed arm-chair, a gouty leg supported on a stool, wearing a nightcap and fur-bordered robe, peers through spectacles at a book whose pages are covered with symbols. Beside him is a table on which are a telescope, celestial globe, ink-stand, compass, and hour-glass. From under the table-cloth a skull seems to peer up at the lady. The room is crowded with the wizard's stock-in-trade: an alligator hangs from the ceiling above a number of monstrosities in bottles; there is a diminutive skeleton and also another telescope and globe; there are books inscribed: *Aspects of the Planets and Astrol[ogy]*; papers inscribed: *Table of the Orbs, and Planets; the Twelve signs of the Zodiac; Prediction of future Events*. Against the wall are a clock, a barometer and thermometer, an astronomical diagram, shelves containing folio volumes partly concealed by a curtain. On the ground behind the visitor is (?) a magic lantern.

This print is mentioned in *Memoirs of the Present Countess of Derby*, p. 22, where it is asserted (without foundation) that Miss Farren went to consult a pauper in Shoreditch Workhouse who professed to foretell the future, and who told her 'that the Coronet which Fate had suspended over her, would some time fall on her head'. For Lord Derby and Miss Farren see No. 5901, &c., and index.

$8\frac{3}{8} \times 13\frac{3}{8}$  in.



**7736 A PEEP BEHIND THE CURTAIN AT THE WIDOW BELMOUR.**

J S f [Sayers.]

Dec<sup>r</sup> 1790

Engraving. Miss Farren stands on the r., naked, and in the attitude of the Venus de' Medici; behind her is a stage curtain which Lord Derby, in the upper l. corner of the design, draws aside to peer down upon her; he has a grotesque simian head. Their words are etched across the curtain; Miss Farren says:

*Here I stand a fresh proof of our Managers Meanness  
Not a Rag to my back like the Medici's Venus  
At their second hand Wardrobe I turn up my Nose  
By the Lord I wont act till they find me new Cloaths.*

Lord Derby says:

*O fye ye Linleys curse your niggard Hearts  
Why won't you let Miss Farren dress her Parts  
Were I of Drury's property the Sovereign,  
I'd give the lovely Maid a choice of Covering.*

Thomas Linley, Sheridan's father-in-law, had a share in the management of Drury Lane; the negligence and extravagance of Sheridan kept the theatre always short of money. R. C. Rhodes, *Harlequin Sheridan*, pp. 78, 174, &c. The Widow Belmour is a part in Murphy's 'Way to keep him' (cf. No. 7215), it was played at Drury Lane on 1 Dec. 1790 by Mrs. Goodall for the first time; the print may illustrate some refusal of Miss Farren's to take the part.

10 $\frac{1}{8}$  × 7 $\frac{7}{16}$  in.

**7737 A PRIVATE REHEARSAL OF JANE SHORE.**

*Designed by J. Nixon Esq<sup>r</sup>. Engraved by J. Pettit.*

*London Publish'd by William Holland N<sup>o</sup> 50 Oxford Street February 1<sup>st</sup> 1790.*

Photograph (much reduced) of an engraving. A stout and ugly lady holding out a book gesticulates and rants in the name-part of Rowe's tragedy. On each side of the room three persons sit facing each other on high-backed chairs; a man and woman (l.) yawn violently, the man stretching his arms above his head. On the r. a young man flirts with a good-looking young woman; next him a stout elderly man sits asleep. A foot-boy bringing in a coal-scuttle drops coals; a servant negligently spills the contents of a tray of tankards which he hands to a lady (l.), looking over his shoulder at the actress. At the back of the room a man sits with closed eyes behind a table on which is a large book. Behind him is a bookcase up which a monkey has climbed and is throwing down books. The actress stands before a massive chimney-piece (r.) on which is a large clock with a grotesque figure of Time and figures of Shakespeare and (?) Rowe.

A satire on the fashion for private theatricals and on the maltreatment of Rowe's tragedy. The actress is perhaps Mrs. Hobart, an ardent amateur performer. Cf. No. 6713.

Original water-colour, dated 1788, in Print Room (11 $\frac{1}{2}$  × 17 $\frac{1}{4}$  in.).

2 × 3 $\frac{3}{4}$  in.

**7738 THE CORPORATION HOGS JOURNEY TO SMITHFIELD IN STILE. OR ALDERMEN TURN'D PIG-SHOW MEN.***Cruikshank 1790.**Pub Feb 26. 1790. by S W Fores at his Museum N 3 Piccadilly. where may be seen the completest Collection of Caricatures. &c. in the Kingdom. Also the Head & hand of Count Struenzee Admit. 1<sup>s</sup>*

Engraving (coloured impression). A stout alderman is seated in a two-wheeled farm-cart, embracing an enormous pig which sits on a livery-gown. The cart is drawn (r. to l.) by five men and pushed behind by two others. The foremost, *Rim—n*, carries a banner on which is a fat pig inscribed *Corperation Hog Admitance 6<sup>d</sup> Each Painted by R—m—ngt—n*; he says, *The greatest likness possible all my own*. He wears no coat, an apron, and ragged breeches. The next is *Par—r*, saying, *give me a Hodd again this is too hard work*. Next is a beefeater, *Pant—n*, in his shirt-sleeves, saying, *How I sweat I'll sell my share for ten Guineas I'm so d—nd Hungry*. The next, holding a whip, is *Bany—d*; he says, *Ge up my Lads a heavy fare this*. The last man, wearing a livery gown, is *Sling—y*; he holds a trowel and says *I had rather rebuild London Bridge than fagg so*. The cart is inscribed *Ban—d Windsor*; the pig says *I am so tired siting like an Alderman*. The alderman answers *And I too Brother, Lord how they laugh at us no Cutting or slashing*. He wears a livery gown and appears from No. 7739 to be 'Sn—w'. The two who push behind are *Perr—n* and *Bend—g*; the former says, *I'll go measure Tape this is too hard work*. The other, who wears a cocked hat and livery gown, says, *I'm tired of shoving I used to drive my Pigs*. A grinning country boy stands behind (r.), saying, *Birds of a feather flock together*. He grasps a signpost, pointing (l.) *To Smitfield* and (r.) *To Windsor*. Beneath the title is etched:

*They could not agree about the Hogs admission  
 So six cunning Aldermen prefer'd a Petition:  
 To request they'd permit them to buy that there Pig  
 And convey him to Smithfield straightway in a Gig.  
 The Petition was granted, the Pig they have bought,  
 And paid fifty Guineas, the Sum for him sought;  
 In a cart then to Smithfield this Beast they convey'd,  
 And triumphantly enter'd upon thier new Trade.*

One of three satires on the Corporation of Windsor, see Nos. 7739, 7740. One *Sl—gs—y* [? *Slingsby* or *Slingsbury*] was associated with underhand dealings in connexion with works at Windsor Castle in No. 5897 (1781).  
 $8\frac{5}{8} \times 14\frac{7}{8}$  in.

**7739 THE CORPORATION'S VISIT TO THEIR BROTHER IN SMITHFIELD OR THE HOG'S FEAST ON BEING SWORN-IN.***I. Cruikshank 1790.**Pub March 8. 1790 by S W Fores at his Museum N 3 Piccadilly where may be seen the completest Collection of Caricatures &c in the Kingdom also the Head & hand of Count Struenzee Admit. 1<sup>s</sup>*

Engraving. A hog (see No. 7738) wearing a wig, spectacles, and a livery gown, sits at the head of a dinner-table under a canopy. The other guests,

<sup>1</sup> 'Puppet' has been struck through and 'Pig' written above.



&c., have numbers referring to notes beneath the design. They are 4 a beefeater who holds a glass of wine to the hog's mouth; 3, also in a livery gown, sits at the opposite end of the table in an armchair; 1, 2, 6, and 8 sit at the table drinking. 7, dressed as a postillion, stands holding up his glass. 5, a man with (?) tape hanging from his pocket, enters through a door (l.) carrying a punch-bowl. Over the door is the head of an ox. The notes show the words of the catch which they sing:

- 1 *Park.* *The Hogs they lie with their asses bare Grunty, grunty, grunt.*  
 2 *Riming—n* *Here's Justice, Alderman, & Mayor, Drunkty &c.*  
 3 *Sn—w.* *Pray what do you mean by insulting me. Thumpty &c.*  
 4 *P—nt—n* *No Cutting or Slashing nor Glisten for me frumpty, &c.*  
 5 *P—rr—n* *I am the Lad that brings you good cheer plumpty &c.*  
 6 *Ban—d* *And I am the Coachman that brought the Pig here Lumpty &c.*  
 7 *Sl—ns—y* *Slingo the Postboy and I'll drive him home. jumpty &c.*  
 8 *B—nd—g.* *Beny the Butcher will ne'er let him roam. dumpty.*

Above the heads of the diners is etched:

*General Chorus.*

*And when the show is over, and all the Gain we've got  
 Why then our Brother Alderman Alas! he goes to Pot  
 Hey down ho down derry derry down O the Corporation  
 Hogs of Windsor.*

The canopy over the pig is inscribed *Semper Eadem* and *Wisdom in every Glance in every Gesture Dignity and Grace.*

One of three satires on the Corporation of Windsor, see No. 7738, &c.  $8\frac{3}{16} \times 13$  in.

## 7740 THE GHOST'S OR THE TAYLOR BEFRITED &<sup>c</sup> &<sup>c</sup> A GERMAN STORY

[I. Cruikshank.]

*pub by Tom Stitch thames street Windsor*

Engraving. A tailor on his raised shop-board (r.) kneels in terror at the apparition of an emaciated corpse-like man and a fat pig with its throat cut standing on its hind-legs. Beneath the shop-board the head and shoulders of the Devil emerge from the flames of Hell; he holds a trident and a bulky roll of cloth inscribed *Cabbage* (cf. No. 8035, &c.), implying that the tailor's pilfering has not been restricted to scraps of material. (The place where tailors kept their 'cabbage' was termed Hell; see Grose, *Classical Dict. of the Vulgar Tongue*). The tailor wears a nightcap and apron; round his neck is a tape-measure; he says (excreting), *o Lord o Lord I am in a nasty Condition*. A small demon (r.) holds his nose. Beside the tailor are his goose, lying on a garment (which is burning from the heat of the iron); the heel of a loaf with a knife, onions and cucumbers lie next a paper inscribed *sick and in prison and he* [word erased, comforted] *me*. Beside an ink-pot are an open book: *The Benevolent Society Benifet of | Survivership*, and a paper: *Advice to overseers respecting the poor*. The corpse stands in back view holding out a minatory hand and turning his head in profile to the r.; he asks *who starved me to Death*. The pig says *you have been the Cause of my death*. A man on the extreme l. looks through a door, saying, *Aye Aye this comes of your ingratitude for my saving your life*.

On the wall which forms a background are (l. to r.) two pictures, two

broadside ballads, and a print: [1] The lower part of a picture of *Howard* shows the legs of a man walking past a barred prison window, through which look two faces. (News was received on 26 Feb. of the death of John Howard, the prison reformer, *Gent. Mag.*, 1790, i. 276, but this Howard appears to be the corpse.) [2] *A Song by Tom Stitch on the Windsor Corporation.* [3] *A Song in Ridicule of my best Friend.* [4] A print of a gibbet from which hangs a noose inscribed *The Desert.* [5] A large picture: *Windsor Charity*; the tailor stands in a prison cell, pointing to an emaciated man lying on straw; turning to a woman who kneels at his feet, he says, clenching his fist, *let him Die & be d—d.* The woman says, *for God sake don't Suffer my Poor father to Starve.* The dying man says *I perish for want.* Beneath the design is etched:

*A Taylor I once was as Blith as e'er need be  
Until that the Divil a Monster sure mad me  
For Howard so lusty I soon sent him no where  
But now he is come again to do me over  
Last time he appeared to me thro the shop window  
My goose being hot burnt the sleeve to a Cinder  
But now with the hog he is come back from Dover  
All this with ingratitude has done me over*

One of a set of three prints on the Windsor Corporation and the purchase of a pig. The tailor appears to be one Perrin, see Nos. 7738, 7739. In his capacity as overseer he appears responsible for the death of a man (Howard) by starvation, cf. No. 5275. 'Tom Stitch', the tailor, was the subject of a popular chap-book.

$8\frac{1}{8} \times 12\frac{3}{4}$  in.

**7741** A STRATH SPEY OR NEW HIGHLAND REEL AS DANCED  
AT SEATON D—L. [Delaval]

[I. Cruikshank.]

*London Pud [sic] Dec<sup>r</sup> 29 [? 1790] by S W Fores N 3 Picaddilly*

Engraving. A bedroom scene, the bed-curtains drawn aside to show a lady in bed (r.), starting up in alarm, a lover in a nightshirt crawls under the bed. The husband (or ? the Duke of York), wearing a cocked hat and regimentals, stands (l.), a closed door behind him, r. arm extended, l. hand on his heart, clutching his coat. He says *I'll be D—d for a Cocu if that long ram has not been Tuping my little Ewe An Infamous Trick on Nell* [Tyrconnel]. On the bed is an open book inscribed *Notoriety*. Above it hangs a placard: *Strictures on the Cross Breed of a Scotch Ram with an Irish Ewe.* The lover says *my Mither did sa before me*; he overturns a chamber-pot over a bust portrait of the Duke of York. On a small round table by the foot of the bed are writing-materials; a pen lies on a paper on which *Your R H—s* and *Your Grace* have been struck through and replaced by *My Lord*. A hat, coat, and breeches lie on the floor. Below the title is etched: *In a few Days will be Publish'd L<sup>d</sup> T—ls observation on Excessive Damages Dedicated to the D—e of Y—.*

The lover appears from the title and allusion to his mother, &c., to be Lord Strathmore; he is depicted as displacing the Duke of York (see No. 7733). But, Elliot writes, 8 Jan. 1789, '[the Duke] has lately broken with Lady Tyrconnel, and the best of the joke is, that not only she has been



in fits on the occasion, but that both her *father* and her *husband* resent the rupture as an affront and an indignity put on *them* and the *family*.' Sir G. Elliot, *Life and Letters*, i. 264. Tyrconnel lived with his father-in-law, Lord Delaval, see Wraxall, *Memoirs*, 1884, v. 20. The *Bon Ton Magazine*, i. 400 (1 Dec. 1791), reports a rumour that Lady Tyrconnel had left her husband and was at the seat of Lord Strathmore (the names are only hinted at), cf. No. 8168.

$9\frac{9}{16} \times 14\frac{1}{4}$  in.

# 7742 SKINS WHIPPER-IN TO ESQUR EUCLID IN OXFORD-SHIRE.

[‘Rev<sup>d</sup>. William Chaplin inv.’]

*Pub. June 1, 1790. by S W Fores N 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A man rides in profile to the r. In his r. hand is a whip, in his l. he holds his mortar-board cap. He wears clerical bands with a long coat and spurred jack-boots. Beside the horse run three hounds with human profiles wearing academic caps like that of the rider. On the skyline (r.) is a gibbet from which hangs a small childishly drawn figure.

Miss Banks received as ‘a present from the Author’, 28 May 1790, a proof without imprint (in B.M.). She identifies the subject as the ‘Rev<sup>d</sup> Mr Sawkins Mathematical Tutor at Christ Church Oxford’.

$7\frac{1}{16} \times 6\frac{5}{16}$  in.

# 7743 SCRUB & BONNIFACE OR THREE BRAVE LADS AGAINST ONE POOR ROSCIUS

*Newgate Inv<sup>t</sup> Cripplegate Direxit Hellgate fecit.*

*London pub<sup>d</sup> Aug<sup>t</sup> 9 [1790] by Steine Briton.*

Engraving (coloured and uncoloured impressions). Two young men fight, stripped to the waist. One (l.) on the ground, cries *foul—foul*, the other, Lord Barrymore (‘Scrub’ or ‘Newgate’) stands over him in profile to the l., with clenched fists, and kicks him. The Prince of Wales stands behind the fallen man, and holds out his arms as if to protect him, saying, *Dam it Newgate fight like a Man no Kicking*. The Duke of York stands on the extreme l., his thumbs in his waistcoat pockets, saying, *fie donc—If he had hit my head instead of my Curl, I would have fought fair* (an allusion to the duel with Lennox, see No. 7531, &c.). Barrymore’s brothers stand behind him (r.): Augustus kicks the victim, saying, *Bl—st me Ill lay 3 to 1 We lick him*; the other, whose inturned feet indicate ‘Cripplegate’ (Henry), says, *Bloody Newgate to me if I dont take his fathers Licence*.

A fight between Lord Barrymore and the son of the manager (Fox) of the Brighton theatre occurred on the Steine, 27 July 1790. The Prince and Duke of York came up, and the Prince is said to have called out ‘Damn me Barrymore, behave like a man!’ J. R. Robinson, *The Last Earls of Barrymore*, 1894, pp. 100–2; J. Ashton, *Florizel’s Folly*, 1899, pp. 139–40. For the three Barrys see No. 7997, &c.

$8\frac{1}{8} \times 12\frac{7}{8}$  in.

## 7744 THE TIPPERARY DUELLISTS OR MARGATE HEROES

*Pub Sep 19, 1790, by S. W. Fores N 3 Piccadilly.*

Engraving. A duel in which the combatants almost touch one another: one (l.) aims his pistol, the other is about to use the butt of his pistol as a club. One second stands behind and between the duellists; he wears a round hat, long coat, and top-boots. The other, in regimentals, with a large cocked hat and spurred boots, stands disconsolately (r.), his hand on the hilt of his sword, not looking at the principals. Behind is a low wooden railing. All are dressed like would-be men of fashion.

This evidently relates to a duel between a Mr. Leeson (who had first acted as the friend of Lieut. Monro, the original aggressor) and Col. M<sup>c</sup>Carthy on 10 Sept. at Margate. Both fired twice without effect; then Leeson clubbed his pistol, his antagonist protested with his pistol presented, and the seconds stepped between them. A mob collected and the parties left the ground dissatisfied. An affray in the Margate library followed on the same evening, Leeson attacking with a stick, and being knocked down by M<sup>c</sup>Carthy, who was then overpowered by Leeson's friends. *London Chronicle*, 14 Sept. 1790. Margate was reputed a vulgar watering-place, cf. No. 6758, &c. See No. 7745.

$9\frac{1}{8} \times 13\frac{3}{8}$  in.

## 7745 HONORABLE SITUATIONS THE TIPPERARY DUELLISTS OR MARGATE HEROES HAVE HERETOFORE STOOD IN,

[Dent.]

*Pub<sup>d</sup> by J. Aitkin N<sup>o</sup> 14 Castle Street Leicester Fields Oct 20<sup>th</sup> 1790.*

Engraving (coloured impression). A design in two compartments:

*A CERTAIN WAY TO DETECT AND SECURE A LOADED DIE.*

Two men throw dice, one seated behind the table, the other standing (r.), dice-box in hand. A man in profile to the r., striding forward, pins the r. hand of the seated man to the table, with a fork, saying, *There's the Die*. The suspect, who wears a cocked hat and regimentals, raises his l. hand, shouting *Upon my honor*. His opponent says *Dam your honor*. Above their heads are various objects: a pair of bare legs, shaded, probably to indicate blacklegs, are inscribed respectively *C<sup>d</sup> M<sup>c</sup>* [M<sup>c</sup>Carthy] and *M.S.*; a tankard and dish are *Massy Plate*, the other objects are inscribed *Stack of Hay* and *Pole of Wood* (a pole), evidently to show that the detected cheat poses falsely as a man of property.

This method of detecting a cheat was used on 'Baron' Newman of Bath, see Nos. 4651, 4836.

$8\frac{3}{8} \times 6\frac{7}{8}$  in.

*A CERTAIN WAY TO MAKE GOOD OUT OF EVIL.*

A tall, fashionably dressed man wearing a cocked hat (l.) steps towards a stout and distressed man (r.) who holds a large bag inscribed *Composition*; both are in profile. The former says, *Prosecution and Pillory—by J<sup>asus</sup> for your Son attempted so and so, but if you do so and so, why then I shant think him so unnatural and so you understand so and so*. The other answers, *Be pacified—be softened—be husht and let my Son come home and you shall have some weighty reasons—you shall be a Colonel brave Sir*. Over the head of the tall man is a picture of *Somerset House*; over that of the other one of *Hounslow* showing a large building which may represent the powder-mills there.



The two duellists, Col. McCarthy and Leeson, see No. 7744, are respectively depicted as a fraudulent gamester and a blackmailer.

$8\frac{3}{8} \times 6\frac{3}{8}$  in. Pl.  $9\frac{1}{2} \times 13\frac{3}{4}$  in.

## 7746 A ROUT.

IC 1790<sup>1</sup> Etched by Cruikshanks

Pub, Jan 26, 1790 by S W Fores N 3 Piccadilly. Where may be seen the Completest Collection of Caricatures &c in the Kingdom. Admittance one shilling.

Engraving. Guests at a rout arranged in a strip design, all are standing in conversation, &c., except for two sets of card-players at square tables, each lit by four candles. Of thirty-seven figures, seventeen have numbers referring to names etched beneath the design. Most of the persons are caricatured. On the extreme l. a man (not unlike Mayor Topham) regards himself in a mirror, arranging his shirt-frill. At a card-table, 1 M<sup>rs</sup> Faw—kn—r and 2 M<sup>r</sup> Cha—lt—n are partners; the other two are not identified. Five persons stand behind the table, including 3 M<sup>rs</sup> Ch—lt—n, 4 M<sup>r</sup> Eth—ngt—n, and 5 M<sup>r</sup> Tr—tt—r who looks through a double eye-glass. Between the two tables 8 Col: St—nh—pe grasps the l. hand of 7 Col—C—mb—l, whose r. arm ends at the wrist. Behind are 6 Miss D—by and three men. At the second card-table sits 9 M<sup>rs</sup> Wh—rt—n opposite 13 Col: D'Au—b—nt; 14 Miss D'Au—b—nt, a very stout and ugly lady, watches the game, her hand on the back of his chair. Behind, 10 M. St—kp—le offers a lady a glove. Behind him stand three persons: 11 M<sup>rs</sup> St—nh—pe, 12 Col: H—nd—rs—n, 16 M<sup>r</sup> Ber—n—rd who inspects the pretty Mrs. Stanhope through a double eye-glass. 15 Count Hasl—ng, chapeau bras and wearing a star, holds his sword so that it raises the petticoats of a lady behind him, who appears to be exchanging cards with 17 Sir W<sup>m</sup> Br—n. (For Count Haslang, the Bavarian Minister, cf. No. 4834.) Four of the ladies wear absurd steeple-crowned hats poised on their elaborately dressed hair, others wear bows of ribbon or muslin.

The first, wife of W. A. Fawkener (Clerk to the Privy Council), was divorced and married Lord John Townshend, see No. 7349, &c. 'Very pretty M<sup>rs</sup>. Stanhope' was the wife of Henry Fitzroy Stanhope, second son of the 2nd Earl of Harrington. Walpole, *Letters*, xv. 225; cf. also R. C. Rhodes, *Harlequin Sheridan*, p. 135. Sir William Augustus Brown, 3rd Bart., 1764–1830, became insane c. 1790. G. E. C., *Baronetage*. \*

$8 \times 27\frac{1}{2}$  in.

## 7747 TOO DEEP FOR THE KNOWING ONES OR HOW TO CHEAT THE BAILIFS [? 1790]

[I. Cruikshank.]

Engraving. Two men roll a barrel towards the gate of *Sadlers Wells* (l.); in it lies a young man, his head turned in profile to the r. Behind (r.) are the door and bow-window of a public house, *the King of Prussia*. In the doorway stand two bailiffs. One says, *Wright say he is just out*; the other answers, *D—n me if any thing went out but that butt of Porter for the Wells*. Two men sit in the window, smoking. The men pushing the barrel

<sup>1</sup> In the upper r. corner of the design, reversed, and almost concealed by shading.

appear to be portraits: the nearer, in profile to the l., wears a high round hat, long coat with triple cape, and top-boots; the other looks round towards the spectator. The man in the barrel (the debtor) has been identified as Whitbread, which seems incredible, the other two as Tetherington (whom he resembles, see No. 7789) and one Parker.

$6\frac{1}{4} \times 9\frac{1}{4}$  in.

### 7748 MAGNETIC DISPENSARY.

*Drawn by Collings. Etch<sup>d</sup> by Barlow.*

*Publish'd as the Act directs by Bentley & C<sup>o</sup> Jan<sup>y</sup> 1<sup>st</sup> 1790.*

Engraving. *Attic Miscellany*, i. 121. Illustration to verses on 'Animal Magnetism'. The patients of a quack practitioner stand or sit at a rectangular table, each pulling at a bent iron bar fixed to a block on the table. A young woman (l.) of meretricious appearance, wearing a high-crowned hat, is seated on the l., a man wearing a bag-wig standing beside her, pulls at the same bar. Seated opposite (r.) is a very stout man in shirt-sleeves. Two men wearing hats are smiling spectators; a third points as if giving directions. Behind (r.) are two large cylinders on stands, one joining the other at a r. angle. In the wall of the room are three large sash-windows through which are seen a passing coach and a street receding in perspective. Between the windows are three bust portraits of quack doctors: *Loutherburgh* (see No. 7545), *D<sup>r</sup> Yeldell* (a man with ass's ears, and *Ma* . . .). (Probably de Mainauduc, possibly Mayersbach or von Mayers, a noted charlatan attacked by Lettsom, known as the German Doctor. See G. Forster, *Voyage en Angleterre . . . en 1790*, pp. 55-6.) In the foreground are three packets inscribed *Mag[ic] Snuff* and an open book: *Magnatic Effluvia | List of Cures* which a dog is befouling.

A satire on a quack doctor who advertised magnetic cures for all diseases, alleged to have moved his establishment from Moorfields to Leicester Fields. Probably J. B. de Mainauduc (or Demainauduc), a practitioner of animal magnetism. He published (1785) *Proposals to the Ladies for establishing a Hygien Society in England to be incorporated with that of Paris*. He was the rage in London c. 1786, *Letters of Sir G. Elliot*, i. 111-13. *Animal Magnetism*, a farce by Mrs. Inchbald, to ridicule the craze, was played at Covent Garden, 1788 and subsequently. See W. C. Sydney, *England and the English in the 18th Century*, i. 322-4. Cf. No. 6325 on quacks with electric devices.

$6\frac{1}{2} \times 8\frac{1}{2}$  in.

B.M.L., P.P. 5255 c.

Part of this plate (l.) was reissued 1 March 1794 in the *Carlton House Magazine*, iii (frontispiece) as *Animal Magnetism* with the imprint *Engraved for the Carlton House Magazine*,  $6\frac{1}{2} \times 4\frac{1}{8}$  in. The other part was reissued, 1 Feb. 1795 (ibid., p. 479), as *The Devil to Pay*. (No imprint.)  $6\frac{1}{2} \times 4\frac{3}{8}$  in. B.M.L., P.P. 5448.

### 7749 SAMSONIC LODGE.

*Drawn by Collings.*

*Etch'd by Barlow.*

*Publish'd as the Act directs, by Bentley & C<sup>o</sup> Feb. 1<sup>st</sup> 1790.*

Engraving. *Attic Miscellany*, i. 161. Illustration to an account of the 'Samsonic Society, Held every Week at the Pied Horse, Chiswell Street'.



Under a canopy (l.) sits the 'Noble Grand' or chairman on a raised platform, on each side of him on a lower level sits a 'Vice Grand'. All three wear hats and (like the other members) medallions hung on broad ribbons. In front of the dais is a draped table with emblems of the society; a beehive, a *Holy Bible*, with a punch-bowl, wine-bottle, and a writing-desk, beside which sits the secretary, holding a pen. On the extreme r. is the doorkeeper, a small man wearing a lion's skin round his shoulders and holding up a large club, at the head of which is fixed the jaw-bone of an ass. A member, whom the text shows to be Sir Watkin Lewes, is introducing a small man as a candidate for membership, his thumbs being tied together. The other members are smoking and drinking. In the foreground (l.) sits a man whose wooden leg, and a paper inscribed *Pension 500* which issues from his pocket, show that he is Brook Watson, see No. 6965. Others are seated in the background (r.) behind a table with punch-bowl, glasses, and pipes. On the walls is a H.L. picture of Samson, raising the ass's jawbone. There are also six framed coats of arms of those who have served the office of Noble Grand. The room is lit by a chandelier composed of two (Argand?) lamps with glass chimneys, hanging from the ceiling. Cf. Nos. 7601, 7602, 7751.

$6\frac{9}{16} \times 8\frac{5}{8}$  in.

B.M.L., P.P. 5255 c.

The r. part of this plate was reissued, 1 July 1796, as *The Initiation* in the *Carlton House Magazine*, iv. 185. B.M.L., P.P. 5448.

## 7750 LOTTERY INSURANCE OFFICE.

*Drawn by Collings. Etch<sup>d</sup> by Barlow.*

*Published as the Act directs, by Bentley & C<sup>o</sup> March 1<sup>st</sup> 1790.*

Engraving. From the *Attic Miscellany*, i. 206. Illustration to verses, 'The State Lottery'. The interior of a Lottery Office. A clerk (l.) writes at a table on which leans a poorly dressed tailor holding a paper. Behind, and running across the room, is a long counter or table, behind which are clerks, one with a large open volume which he shows to a butcher who stands in back view, facing him. A man drinks from a punch-bowl. In the foreground (r.) a ragged man and his wife with a little boy are leaving the office, the man pleased and confident, the woman distressed. A disappointed customer with his pocket inside out makes a gesture of despair. Beside him is a smiling Jew, holding out a handful of coins. On the wall are placards, one headed *Brewmans list*.

A satire on the Lottery Offices, often fraudulent, which sold fractions of lottery tickets and insured numbers against proving blanks. See C. L. Ewen, *Lotteries and Sweepstakes*, 1932, pp. 252 ff., and cf. No. 8073.

In vain the Legislature cries "Beware!"

While *Itself* hangs the glittering prize in air:

*Attic Misc.*, i. 208.

$6\frac{1}{2} \times 8\frac{5}{8}$  in.

## 7751 THE LUMBER TROOP.

*Drawn by Collings. Etch'd by Barlow.*

*Published as the Act directs, by Bentley & C<sup>o</sup> April 1<sup>st</sup> 1790.*

Engraving. *The Attic Miscellany*, i. 242. The members of the Lumber Troop, a convivial club, are seated at rectangular tables, smoking and

drinking. The chairman or 'colonel' is seated on a higher level behind a desk on which are two lighted candles; he holds a hammer. He and most of the members wear cocked hats. On a shelf near the ceiling are ranged toy cannons. A higher shelf, with cannons, forms a canopy over the colonel's chair. In the foreground (r.) a drunken man is seated on the floor, holding a broken pipe, an overturned pot of porter beside him.

The Lumber Troop was a well-known City club which survived to the mid-nineteenth century. It is described in the text as a mere drinking society, which originated in a volunteer corps formed during the riots in Anne's reign, and attached to the City Trained Bands. After some thirty years of uselessness they were discharged as 'lumber', when they formed a convivial society and bought twenty cannon, six inches long. They meet weekly at the Gentleman and Porter, New Street Square, and at the Eagle and Child, Shoe Lane.

The club claimed to have originated at the time of the Spanish Armada. A meeting in 1832 is described by Charles Knight, *Passages of a Working Life*, ii. 176. For other convivial clubs cf. Nos. 7601, 7749.

6½ × 8½ in.

B.M.L., P.P. 5355 c.

The plate was reissued on two pages, 1 June 1795, in the *Carlton House Magazine*, iv, facing p. 145. B.M.L., P.P. 5448.

## 7752 THE PARSON AND THE HENS. *Vide the Tale opposite.*

*Drawn by Collings. Etch'd by Barlow.*

*Publish'd as the Act directs, by Bentley & C<sup>o</sup> May 1<sup>st</sup> 1790.*

Engraving. *The Attic Miscellany*, i. 281. Illustration to 'The Tithe Ren-counter' (verse). A number of men who hold hens or have just released them, approach a stout parson, who defends himself with a club from a supposed onslaught. A hen flies over his head, befouling him and knocking off his wig.

The tithe-payers had been informed by a lawyer that a half-hen was due on St. Thomas' Day, and might be paid by one hen between two tithe-payers. The lawyer's clerk discovers that his master has confused 'Hearthen', an old word for firewood, with half-hen.

6½ × 8½ in.

B.M.L., P.P. 5255 c.

## 7753 MANNING THE NAVY.

*Drawn by Collings. Etch'd by Barlow.*

*Publish'd as the Act directs by Bentley & C<sup>o</sup> June 1<sup>st</sup> 1790.*

Engraving. *Attic Miscellany*, i. 321. A press-gang is at work on Tower Hill, the Tower wall, the White Tower, and masts and sails of ships forming a background. Six sailors with bludgeons and two officers with drawn sabres are taking possession of three men. A lean and ragged man (l.) is seized by the neckcloth by a sailor who raises his club threateningly. A woman stands behind clasping her hands in distress. A second man kneels on the ground. A very short obese cobbler (r.), wearing an apron, holds out his hand to an officer, demanding the King's bounty as an able-bodied seaman.

The subject is treated humourously: old sailors only are taken (willingly),



the others being discharged. Press warrants were issued in May on account of the naval preparations against Spain, see No. 7645, &c. For a press-gang in 1779 cf. No. 5609.

Reproduced, C. N. Robinson, *The British Tar in Fact and Fiction*, 1909, p. 30.

$6\frac{1}{2} \times 8\frac{1}{4}$  in. B.M.L., P.P. 5255 c.

Reissued, as two designs, 1 May and 1 Dec. 1794, *Carlton House Magazine*, iii. 100, 425. See Catalogue, vol. vii. B.M.L., P.P. 5448.

# **7754 THE STRUGGLES OF VIRTUE.** *Vide the Tale on page 409.*

*Drawn by Collings. Etch'd by Barlow.*

*Published as the Act directs by Bentley & Co Aug<sup>t</sup> 1<sup>st</sup> 1790.*

Engraving. *Attic Miscellany*, i. 409. Illustration to 'The Rape . . . Imitated from Cervantes'. A woman, clearly pregnant, seizes by the hair a countryman in a smock frock; both clutch at a document inscribed *Bond*. An amused beadle (l.) holding a staff watches them, as does a country fellow. Through a doorway, behind (l.), is seen an elderly man seated, holding a crutch and a pipe, supporting a gouty leg on a chair. On the wall behind him is a stag's head.

The woman has sworn a rape against the countryman before the justice, who orders him to draw a bond bestowing a sum (all his property) on the woman; she goes off with it; he complains that the woman seduced him. The justice then orders him to take the bond from her; he attempts it, but is worsted. Thereupon the justice orders her to restore the bond as it is clear she could not have been raped.

$6\frac{1}{2} \times 8\frac{1}{2}$  in. B.M.L., P.P. 5255 c.

# **7755 LANDING AT MARGATE.**

*Drawn by Collings. Etch'd by Barlow.*

*Published as the Act directs, by Bentley & Co Sep<sup>r</sup> 1<sup>st</sup> 1790.*

Engraving. *Attic Miscellany*, i. 441. Illustration to verses satirically describing Margate. A procession of 'cits' walk along a causeway from the shore, where they have been landed from the London hoy. Two touts stand on the extreme l., soliciting their custom. A fat citizen carrying a basket of provisions, umbrella, and stick, walks first, with a very tall and dishevelled daughter carrying her hat. Among the others is an old cripple with crutches carried in a chaise-à-porteurs by two sailors. Behind is a high sea-wall on which visitors are walking, behind it are masts and sails. On the r. is the hoy, and behind, a line of coast with a church on the horizon.

A satire on the pretentiousness and gullibility of 'cits', and on Margate as a vulgar watering-place. Cf. No. 6758, &c.

$6\frac{5}{8} \times 8\frac{5}{8}$  in. B.M.L., P.P. 5255 c.

Part of this plate (r.) was reissued, 1 March 1795, in the *Carlton House Magazine*, iv, frontispiece, as *Emigrating from Holland*, see Catalogue, vol. vii.

**7756** METROPOLITICAL GUNNERY. *Vide The Cockneid.**Drawn by Collings. Etch<sup>d</sup> by Barlow.**Published as the Act directs, by Bentley & Co Oct<sup>r</sup> 1, 1790.*

Engraving. *The Attic Miscellany*, ii, frontispiece. Illustration to verses, 'The Cockneid'. A party of London tradesmen shooting on the outskirts of London, St. Paul's (r.) in the background. They are grouped together near a large tree (r.). One (l.) (shutting his eyes) fires at an owl; another, his gun supported on the shoulder of a companion, aims at a row of hen-coops. One rams the muzzle of a blunderbuss; the head of a goose projects from his pocket. A stout man holds up a hen. In the foreground (r.) a man is seated on the ground cutting a loaf, beside a joint of beef and a small barrel. All the sportsmen wear top-boots, they have a motley assortment of dogs, one a bull-dog. The cockney sportsman was a favourite theme, cf. Nos. 6883, 7808, 7809, 8208.

6 $\frac{7}{16}$  × 8 $\frac{7}{16}$  in.

B.M.L., P.P. 5255 c.

**7757** LORD-MAYOR'S DAY PICKINGS.*Drawn by Collings Etch<sup>d</sup> by Barlow.**Publish'd as the Act directs, by Bentley & Co Nov 1<sup>st</sup> 1790.*

Engraving. *Attic Miscellany*, ii. 66. Illustration to 'Ode upon Lord Mayor's Day, 1790'. A party of city gormandizers seated at a table in the Guildhall at some distance from the Lord Mayor's table which extends across the room in the background. The guests are eating savagely and grossly: one gnaws a large bone, two thrust their knives and forks competitively into a dish, a third uses his hands, and is pushed back by a fourth. The servants look on with amusement. A cook (l.) approaches with a large pudding. In the foreground are a heap of bottles and a mound of dirty plates which dogs are ransacking. Hats are hung on a chandelier. In the background the Lord Mayor gives a toast; he and all his guests stand to drink it.

The verses satirize the annual procession by coach and water and the feast in the Guildhall:

Each squeezing, puffing, *panting* to be first,  
To gormandize and cram till all their *waistcoats* burst!

6 $\frac{3}{8}$  × 8 $\frac{1}{4}$  in.

B.M.L., P.P. 5255 c.

Reissued, as two designs, 1 June 1794 and 1 Jan. 1795 in the *Carlton House Magazine*, iii. 100, 465 as *A Peep at a City Feast* and *A Sketch of Lord Mayor's Day*. B.M.L., P.P. 5448.

**7758** [TWO HEADS IN ONE.]*K f 1790*

Engraving. Design in a circle. No title. A profile head so drawn as to represent a different person when turned upside down. The head in profile to the l. wears a round hat, and is intended for Lord Monboddo, the other wears a cocked hat, both have the same wig. See No. 7617, &c.

'Collection', No. 133. Kay, No. CCCXLVIII.

Diam. 2 in.



**7759 THE LAWYER  
THE CLIENT.**

*K 1790*

Engraving. A profile head so drawn as to represent a different person when turned upside down. The lawyer is in profile to the l., wearing a short bushy wig. He grins, his nose is swollen and blotched with drink. The client, in profile to the r., wears a hat and has an expression of great distress. A copy of No. 7619.

'Collection', No. 132. Kay, No. CCCXLVII.

$2\frac{3}{16} \times 2\frac{1}{2}$  in.

**7760 THE LOVER.**

THE HUSBAND.

[1 Jan. 1790]

*Dublin. Publish'd by T. Walker 79 Dame Street.*

Engraving. *Hibernian Magazine*, 1789, p. 652. Design in an oval. A man's profile head so drawn as to represent a good-looking smiling young man when turned in profile to the l. When turned upside down it becomes the head of an angry man wearing a nightcap in profile to the r. See No. 7617, &c.

Oval,  $3\frac{1}{4} \times 3$  in.

B.M.L., P.P. 6154 ka.

**7761 PRIZE. HA! HA! HA!**

BLANK. OH! DAMN IT.

[1 Jan. 1790]

*From an Original Drawing made in Walker's Lottery Office N<sup>o</sup> 79 Dame St.*

Engraving. *Hibernian Magazine*, 1789, p. 617. Engraving. A woman's head in profile to the r., laughing, so drawn that when turned upside down it becomes the head of a frowning man in profile to the l. See No. 7617, &c.

$6\frac{1}{8} \times 4\frac{5}{8}$  in. (pl.).

B.M.L., P.P. 6154 ka.

**7762 HIS WIFE & HER GALLANT.**

THE PARSON & DYING MAN.

[Jan. 1790]

*London, Publish'd by T. Walker 79 Dame Street.*

Engraving. *Hibernian Magazine*, 1789 (Appendix), p. 684. Design in an oval. A pair of heads facing each other in profile, so drawn as to represent different persons when turned upside down. A buxom and smiling woman in profile to the r. faces a smiling man wearing a cocked hat. This becomes a parson wearing a low-crowned hat facing a head wearing a nightcap.

See No. 7617, &c.

$4\frac{1}{8} \times 3\frac{9}{16}$  in.

B.M.L., P.P. 6154 ka.

**7763 TASTE, A-LA-MODE 1745.**

TASTE, A-LA-MODE 1790.

[1 Aug. 1790]

Engraving. *Hibernian Magazine*, 1790, ii. 1. Two designs on one plate, both depicting 'the follies of Dublin'. One (l.), the 'City Bason', has a

background of formal avenues of clipped trees on each side of a 'long water' receding in perspective. The women wear wide-hooped petticoats with sacques, caps over closely dressed hair; one has a wide-brimmed hat. They hold fans. The men wear cocked hats, full-skirted coats with wide cuffs, ruffles, high-quartered shoes with exaggerated tongues. The men and women glance at each other; two men embrace.

In 1790 the scene is the Rotunda Gardens at the back of the Rotunda which appears above a connecting colonnade between two wings of a large building whose general plan resembles that of Buckingham House. These are 'the new gardens', the fashionable promenade of the year 1790. The women wear high-crowned hats with narrow brims (of masculine shape), trimmed with feathers, or hats with conical brims and puffed crowns trimmed with ribbons. Their petticoats are extended with draperies at the back, but fall almost straight in front. Their busts still project extravagantly as in No. 7099, &c. Their hair is curled at the side and hangs down the back below the waist. The men have a narrow elongated appearance, wearing closely fitting sparrow-tail coats and long breeches with top-boots or pumps. Their hair is usually in a short queue between side pieces; one only has short (not cropped hair); small whiskers are general.

Both illustrate the absurdities of fashion, but in 1790, 'the once all powerful taste of Paris . . . bends submission to the superior genius of London'. For these fashions see No. 7251, &c. and cf. Nos. 8040, 8044.

The 1790 scene is reproduced, C. Maxwell, *Dublin under the Georges*, 1936, p. 255.

Each print,  $6\frac{5}{8} \times 9\frac{3}{4}$  in. Pl.,  $7\frac{1}{2} \times c. 20\frac{3}{4}$  in. (clipped).

B.M.L., P.P. 6154 kc.

## 7764 FRENCHMEN IN NOVEMBER

[1 Nov. 1790]

Engraving. *Hibernian Magazine*, 1790, ii. 289. A companion print to No. 7765. Seven volatile Frenchmen, isolated figures, are unaffected by the gloom of the season. The centre figure is a fat monk seated in an arm-chair, eating and drinking. Next him (l.) an abbé sits playing a fiddle and beating time with his foot. A foppish military officer takes a pinch of snuff admiring himself in a hand-mirror. On the extreme l. a fashionably dressed man seated in an arm-chair, gesticulating cheerfully, personifies: 'The statesman, in deep philosophic trance'. On the r. of the monk sits a man caressing the head of a dog on its hind-legs with its paws in a muff. Next him is a huntsman wearing jack-boots and a sword, blowing a horn and cracking a whip. On the extreme r. a man dances a *pas seul*, raising his hat. All are characters of the *ancien régime*.

This and No. 7765 are probably copied from a print advertised by Fores: 'Frenchmen and Englishmen in the month of November, in colours, 5s.' Fores's *New Guide for Foreigners*. . .

$6\frac{15}{16} \times 22$  in.

B.M.L., P.P. 6154 ka.

## 7765 ENGLISHMEN IN NOVEMBER.

[1 Dec. 1790]

Engraving. *Hibernian Magazine*, 1790, p. 385. A companion print to No. 7764. Eight Englishmen all seated and having attitudes and expressions ranging from ennui to despair. They are described in the text as dreaming of, or brooding on, calamities or disappointment. A man wearing regimentals on the extreme r. puts a pistol to his head. The man next him



looks at an open book on the ground inscribed *Werter*, he holds a dagger; from his favourite author 'he has learnt to justify, and to practice *Self-murder*!'.

For the tragedy of *Werter* see No. 7054. The addiction of Englishmen to suicide was a common topic of foreign writers on England in the eighteenth century.

$7\frac{1}{8} \times 22\frac{1}{4}$  in.

B.M.L., P.P. 6154 ka.

## 7766 TRANSPLANTING OF TEETH.

*Rowlandson 1787.*

*London Pub<sup>d</sup> by W<sup>m</sup> Holland, N<sup>o</sup> 50, Oxford Street, 1790.*

Engraving (coloured impression). A fashionable dentist is extracting the teeth of the poor in order to insert 'live teeth' immediately into the jaws of his patients. In the centre a young chimney-sweep sits in an arm-chair, over the back of which the dentist leans, holding the boy's head, and inserting an instrument into his mouth. Next (l.) a lady sits in a similar chair watching the sweep with a pained and angry expression; she holds a smelling-bottle to her nose; she has just endured an extraction and is about to receive a transplantation. On the r. a good-looking young lady leans back, her fists clenched in pain, while a spectacled dentist peers closely into her face, placing his instrument in her mouth. Behind her a lean, ugly, and elderly man wearing regimentals stands in profile to the r., holding a mirror in which he inspects his mouth with a dissatisfied expression. On the l. a ragged boy and girl are leaving the room, both crying with pain: the girl inspects the coin in her hand. On the door is a placard: *Most Money Given for live Teeth*. A placard on the wall is headed by a coronet and two ducks, indicating quackery: *Baron Ron — Dentist to her High Mightiness the Empress of Russia*. Cf. No. 6760.

Another imprint has been erased: Grego supplies J. Harris, 37 Dean Street, Soho.

Grego, *Rowlandson*, i. 211-12. Reproduced, Weber, p. 66.

$10\frac{5}{8} \times 16\frac{3}{4}$  in.

## 7767 A KICK-UP AT A HAZARD TABLE!

*Rowlandson.*

*London Publish'd March 1790 by W<sup>m</sup> Holland Oxford Street*

Engraving, slightly aquatinted (coloured impression). A wild affray round a circular gaming-table seen at close range, only the heads and shoulders of those on the nearer side of the table being visible. An angry military officer wearing a cocked hat, with an empty wallet on the table before him, leans forward aiming his pistol at a lean and elderly man whose *chapeau bras* and long pigtail indicate that he is French. The latter covers a pile of guineas with his hand and aims a pistol at his assailant. Some of the players are falling over in their eagerness to escape. Between the combatants, and on the further side of the table, one man holds a chair above his head, about to smite the officer; a fellow-officer raises a bottle and a candle-stick to strike the Frenchman. All the persons (sixteen) are in violent action, with which their expressions correspond. Some are in

flight, others about to intervene. On the table are a triple candle-stick, a dice-box and dice, a sword, a hat containing coins, and a purse.

Grego, *Rowlandson*, i. 273-4.

13 $\frac{1}{4}$  × 18 $\frac{7}{8}$  in.

## 7768 FROG HUNTING.

[Rowlandson.]

*Pub<sup>d</sup> Jan<sup>y</sup> 10. 1790 by I. Rowlandson N<sup>o</sup> 50 Poland Street.*

Aquatint (coloured impression). Three Frenchmen stand crouching in a shallow pond trying to catch the frogs which swim wildly. They are unsuitably dressed for their occupation. Two wear swords, one with *chapeau bras*, and a long pigtail queue, the other two have bag-wigs. A woman wearing short petticoats, frilled cap, and a cross suspended from her neck, stands on the bank holding a sunshade and four frogs strung on a stick. Behind are trees.

7 $\frac{3}{8}$  × 10 $\frac{3}{4}$  in.

## 7769 FOUR O'CLOCK IN TOWN.

*Design'd & Etch'd by T. Rowlandson.*

*Pub Oct<sup>r</sup> 20. 1790 by S W Fores N 3 Piccadilly.*

Engraving, slightly aquatinted, resembling a pen drawing. A young rake, intoxicated and dejected, is seated in an arm-chair (l.), holding an empty purse, while two young maidservants put him to bed: one (l.) supports him; the other (r.) draws off a stocking. Beside him is a low table with jug, basin, &c. He wears a cocked hat and regimentals, his sword and shoes are on the floor, as is a lighted candle. From a curtained bed (r.) his wife watches with distress. Behind are a draped dressing-table and a chimney-piece. Above is an oval picture or medallion.

Grego, *Rowlandson*, i. 280-1.

9 $\frac{1}{4}$  × 13 in.

A companion print of the same date (not in B.M.) is 'Four o'clock in the Country': a fox-hunter drawing on his boots, amid preparations by huntsmen, grooms, &c. *Ibid.*, pp. 281-2.

## 7770 [A SIGN-PAINTERS WORKSHOP.]

[c. 1790]

[Rowlandson.]

Engraving, in outline. Proof before letters. The interior of a workshop with figures. Three men stand together: a workman holding on his head a pile of three painter's pots, listens to an elderly man wearing a cocked hat and spectacles who reads from a paper. They are watched by a workman holding a curiously shaped bench in which are slots. A fashionably dressed young man sits at an easel (r.) painting the lettering on a large board: *Alam[ode] Beef & Sallard Read[y] morning noon and night Saus[ages] hot bak'd faggots of th[e] highest flavour*. He uses a mahlstick. A seated workman (r.) pours the contents of a large jar into a painter's pot. An old man (l.) stands at a table kneading a lump of (?) colour. A large Ali-Baba



jar stands beside the table. In the back wall are a window and an open (street) door; casks, jars, and pots with brushes are scattered about.

The painter has some resemblance to George Morland.

10½ × 14¾ in.

**7771 SYMPTOMS OF DRUNKENNESS SKETCH 1<sup>ST</sup>  
IN HIGH SPIRITS!**

*G. M. Woodward Delin.*

*London Pub. by W. Holland N<sup>o</sup> 50 Oxford Street Nov<sup>r</sup> 1. 1790.*

Aquatint (coloured impression). One of a set of six, see Nos. 7772-6. A lean man wearing a hat sits in profile to the l., holding a large frothing tankard and smoking a long pipe. His expression is one of pleased anticipation. Before him (r.) is a round table on which are a tobacco-box and lighted lantern. Behind is a casement window, its blackness indicating night. Similar in manner to No. 7777, &c., and No. 7782, &c.

10¾ × 7¾ in. 'Caricatures', ix. 62.

**7772 SYMPTOMS OF DRUNKENNESS. SKETCH 2  
HALF GROGGY!**

Aquatint (coloured impression). A short stout man stands in profile to the r., holding a tumbler of spirits, his eyes closed. His hat is awry and his dress disordered. See No. 7771, &c.

10½ × 6¾ in. 'Caricatures', ix. 63.

**7773 SYMPTOMS OF DRUNKENNESS SKETCH 3<sup>D</sup>  
THREE PARTS GONE!**

Aquatint (coloured impression). A butcher sits in an arm-chair beside a round table on which are a bottle and glass, a lighted candle, and a tobacco-box. He grins foolishly with closed eyes, spilling the wine from the glass which he holds, and holding his lighted pipe upside down. He wears an apron with a steel hanging from the waist and over-sleeves. See No. 7771, &c.

10¾ × 7¼ in. 'Caricatures', ix. 64.

**7774 SYMPTOMS OF DRUNKENNESS SKETCH 4<sup>TH</sup>  
HOW CAME YOU SO?**

Aquatint (coloured impression). A man stands, or totters from l. to r., in profile, his head bent down, yawning widely. A leathern apron and unkempt appearance suggest the shoemaker. See No. 7771, &c.

10¾ × 6½ in. 'Caricatures', ix. 65.

**7775 SYMPTOMS OF DRUNKENNESS SKETCH 5<sup>TH</sup>  
AS DRUNK AS A LORD?**

Aquatint (coloured impression). An unshaven man with closed eyes, torn coat, and dishevelled dress, runs or staggers from l. to r., his (dirty) l. hand extended, his r. in his waistcoat pocket. See No. 7771, &c.

10¾ × 6½ in. 'Caricatures', ix. 66.

<sup>1</sup> Signature and imprint as No. 7771.

**7776 SYMPTOMS OF DRUNKENNESS SKETCH 6<sup>TH</sup> QUITE FINISHED?<sup>1</sup>**

Aquatint (coloured impression). A man sleeps, his r. arm over the back of his chair, his l. leg on a round table (r.) on which are a punch-bowl and a smoking candle burnt to the socket. He wears a night-cap, with ungartered stockings; his l. slipper has fallen under the table. A broken wine-glass falls to the ground. See No. 7771, &c.

$10\frac{7}{8} \times 8\frac{1}{8}$  in.

'Caricatures', ix. 67.

**7777 THE CURATE.**

[After Woodward.]

*London bub<sup>d</sup> [sic] Dec<sup>r</sup> 1. 1790 by W Holland N<sup>o</sup> 50. Oxford S<sup>t</sup>*

Aquatint. One of a set of five,<sup>2</sup> see Nos. 7778-81. A curate stands in profile to the r. at a reading-desk in a country church, reading from a large book on which both hands are placed. He wears a surplice over spurred jack-boots. Behind him (l.) steps ascend to the pulpit, below (r.) the clerk in his box leans back asleep. Another sleeping man leans against the clerk's box. In the background is seen the end of a gallery in which six persons are seated. Beneath the design is etched:

"————— *And first,—the Curate,  
Humming and hawing to his drowsy herd*

Similar in manner to No. 7771, &c., and No. 7782, &c.

$11\frac{1}{8} \times 8\frac{5}{16}$  in.

**7778 THE VICAR.<sup>3</sup>**

[After Woodward.]

Aquatint. A parson stands in profile to the l., holding a paper at which he glares angrily through a single eye-glass. Facing him impassively stands a yokel with tousled hair wearing a smock and gaiters, his hat under his arm, a tall stick in his l. hand. The vicar wears an old-fashioned coat, high-quartered shoes, and a gaping waistcoat; a cocked hat, gloves, and cane, show an attempt at fashionable dress. The paper is inscribed: *Tithe Table Greens . . . Carrots . . . T[urn]ips . . . Apples*. Beneath the design is etched:

"*Then the Vicar  
"Full of fees customary, with his burying gloves;  
"jealous of his rights, and apt to quarrel;  
"Claiming his paltry penny farthing tithes  
"E'en at the Lawyers price*

See No. 7777, &c.

$11\frac{1}{8} \times 8\frac{3}{8}$  in.

**7779 THE PRIEST<sup>3</sup>**

[After Woodward.]

Aquatint. A slim, fashionably dressed man, wearing a curiously striped coat with a high collar, and very closely fitting breeches, sits at a small

<sup>1</sup> Signature and imprint as No. 7771.

<sup>2</sup> Possibly there is a missing print: ? *The Rector*.

<sup>3</sup> Imprint as No. 7777.



writing-desk on which is a large sheet of paper. He gazes meditatively in profile to the r. His r. arm is thrown over the back of his chair; he holds a pen; his l. hand rests on the paper, displaying tapering fingers with a large ring on the fourth finger. A curtain festooned above his head and dark shadows in the foreground suggest the theatre. Beneath is etched:

" *Then the smart Priest  
"Writing extempore (forsooth!) a sonnet  
"Quaint to his Mistress' shoe string.*

See No. 7777, &c. He has some resemblance to Charles Este, see No. 7697.

11 $\frac{1}{8}$  × 8 $\frac{5}{8}$  in.

## 7780 THE PEDAGOGUE.<sup>1</sup>

[After Woodward.]

Aquatint. The interior of a village schoolroom, showing a casement window with a row of pegs for hats. The schoolmaster, wearing clerical bands, sits primly beside a writing-desk, a cane under his arm, his hands folded with the thumbs touching. His eyes are closed, and his expression is sour. Before him (r.) stands a boy, holding an open *ABC* . . ., and gaping at his master. Beneath is etched:

*And then the Pedagogue with formal wig,  
His night gown and his cane; ruling like Turk,  
All in his dusty School.*

11 $\frac{1}{2}$  × 8 $\frac{1}{2}$  in.

## 7781 THE WELCH PARSON.<sup>1</sup>

[After Woodward.]

Aquatint. A ragged man, wearing clerical bands, stands full face. He wears a wide-brimmed hat, his toes protrude through one shoe. He looks downwards with a meditative grimace, one arm held out towards a church steeple among trees. Mountains form a background. Beneath is etched:

"— *Best scene of all,  
"With which I close this reverend description,  
"Is your Welch Parson, with his noble living,  
"Sans shoes, Sans hose, sans breeches, sans every thing.*

For the traditional poverty of the Welsh parson, cf. No. 3784.

11 $\frac{1}{4}$  × 8 $\frac{5}{16}$  in.

## 7782 A JEMMY

[After Woodward.]

*London Pub: Dec: 1. 1790. by W. Holland N<sup>o</sup> 50 Oxford Street*

Aquatint. One of a set of six, see Nos. 7783–8. A young man walks l. to r., holding out a small cane between his l. thumb and forefinger; his r. hand in his waistcoat pocket. He wears a cocked hat and shirt-frill but is plainly dressed, with buckled shoes. Beneath is etched:

*Among the simple ones I discern'd a Young Man void of understanding.  
Proverbs Chap 7<sup>th</sup> Verse 7.*

<sup>1</sup> Imprint as No. 7777.

'Jemmy Fellow. A smart spruce fellow.' Grose, *Classical Dict. of the Vulgar Tongue*, 1796. Hawkesworth traces a disreputable gradation from a Greenhorn to a Blood, through Jemmy, Jessamy, Smart, Honest Fellow, Joyous Spirit, Buck. *Adventurer*, 20 Oct. 1753. Similar in manner to No. 7771, &c., and No. 7777, &c.

11  $\frac{1}{8}$  × 8 in.

### 7783 A JESSAMY<sup>1</sup>

[After Woodward.]

Aquatint. A young man dressed in the height of the fashion walks r. to l., holding a single eye-glass, attached by a ribbon to his coat, before his closed eye. A cane is held under his l. arm, head downwards. He wears a cocked hat, cut-away coat, with a high collar, long, high-waisted and closely fitting breeches, a ruffled shirt. His waistcoat and stockings have large horizontal stripes. Rosettes of ribbon hang like seals from his fobs and decorate the tops of his stockings and his shoes. Beneath is etched:

*A Wise Son maketh a glad Father; but a Foolish Son is the heaviness of his Mother,*  
Proverbs—Chap.—10—Verse 1<sup>st</sup>

'Jessamy. A smart jemmy fellow, a fopling.' Grose, *Classical Dict. of the Vulgar Tongue*, 1796. See No. 7782, &c.

11  $\frac{3}{8}$  × 8 in.

### 7784 A SMART<sup>1</sup>

[After Woodward.]

Aquatint. A man in profile to the l., advances, bowing, his r. hand in his breeches pocket, his l. hand extended. He is *chapeau bras* and wears a bag-wig and ruffles, with a long sword. Beneath is etched:

*"An inheritance may be gotten hastily at the beginning  
"But the end thereof shall not be blessed.*

Proverbs—Chap—20<sup>th</sup>—Verse 21<sup>st</sup>

'Smarts' are included by Steele in categories of dispraise. *Tatler*, No. 223, 12 Sept. 1710. See No. 7782, &c.

### 7785 AN HONEST FELLOW<sup>1</sup>

[After Woodward.]

Aquatint. A man in profile to the l. bends slightly over a printed sheet held in his r. hand. In his l. hand is a bludgeon-like stick. He is plainly but fashionably dressed, wearing his own short hair, a cocked hat, a neck-cloth, a short striped waistcoat, and short wrinkled top-boots. Beneath is etched:

*"He that loveth pleasure shall be a poor man  
He that loveth wine, and oyl, shall not be rich*

Proverbs—Chap—21<sup>st</sup>—Verse 17<sup>th</sup>

See No. 7782, &c.

11 × 8 in.

<sup>1</sup> Imprint as No. 7782.



**7786 A CHOICE SPIRIT<sup>1</sup>**

[After Woodward.]

Aquatint. A man leers tipsily or foolishly, holding his hands on his protruding stomach. He wears a cocked hat, a coat with high collar and lapels, striped breeches, buckled shoes. His breeches are unfastened at the knee, his stockings wrinkled, and one shoe unbuckled. Beneath is etched:

*He that walketh with wise men shall be wise;  
but a Companion of fools shall be destroyed*

*Proverbs—Chap—13<sup>th</sup>—Verse 11<sup>th</sup>.*

See No. 7782, &c.

11¼ × 7⅞ in.

**7787 A BUCK<sup>1</sup>**

[After Woodward.]

Aquatint. A young man stands with both hands in his breeches pockets, a bludgeon under his r. arm. He walks (l. to r.) with a shambling gait; his eyes are closed, his hair short and lank. He wears a round high-crowned hat; his dress is fashionable but dishevelled (cf. No. 7791). Beneath is etched:

*“Wine is a mocker—strong drink is raging, and whosoever is deceived  
thereby is not wise*

*Proverbs—Chap. 20<sup>th</sup>. Verse 1<sup>st</sup>*

*“It is sport to a fool, to do mischief;—but a man of Understanding has  
Wisdom*

*Proverbs—Chap—10—Verse 23<sup>d</sup>.*

‘A buck of the first head, one who in debauchery surpasses the rest of his companions, a blood or choice spirit.’ Grose, *Classical Dict. of the Vulgar Tongue*, 1796. See No. 7782, &c.

11 × 7⅓ in.

**7788 A BLOOD<sup>1</sup>**

[After Woodward.]

Aquatint. A man wearing leg-irons stands full face, his arms behind his back. He frowns; on his cheek is a patch. He wears fashionable riding-dress, with a cocked hat, striped waistcoat, and boots with deep tops. His breeches pockets hang inside out. He appears to be a spendthrift turned highwayman. Beneath is etched:

*“Judgements are prepared for scorers, and stripes for the Back of Fools—*

*Proverbs—Chap—19<sup>th</sup> Verse—29<sup>th</sup>*

*The light of the righteous rejoiceth: but the lamp of the wicked shall be  
put out.*

*Proverbs—Chap—13<sup>th</sup> Verse 9<sup>th</sup>*

‘Blood. A riotous disorderly fellow.’ Grose, *Classical Dict. of the Vulgar Tongue*, 1796. See No. 7782, &c.

11⅓ × 8 in.

<sup>1</sup> Imprint as No. 7782.

**7789** [? A KNOWING ONE]*R. Dighton. del.*

N 1

*Pub<sup>d</sup> Aug<sup>t</sup> 1<sup>st</sup> 1790 by H. Humphrey, N 18 Old Bond Street.*

Engraving. A companion print to Nos. 7790, 7791, but scarcely a caricature. H.L. portrait of a man in profile to the l. His hair is tied in a queue and arranged with a long side-curl. He wears a looped cocked hat, double-breasted coat with a high collar, a cravat tied in a bow; under his arm is a rattan cane with tassels. 'Tetherington' is written on one impression. Cf. Nos. 7747, 7914.

7 $\frac{13}{16}$  × 6 $\frac{1}{2}$  in. (pl.).

A mezzotint from this design, the expression of the face slightly altered, was published as No. 357 in Bowles and Carver's smaller series, 9 Nov. 1795, with the title *A Knowing One* (cf. No. 8037).

**7790** [A BEAU]

[After Dighton.]

*Pub<sup>d</sup> Aug<sup>t</sup> 1<sup>st</sup> 1790 by H. Humphrey, N<sup>o</sup> 18 Old Bond Street.*

Engraving. No title. H.L. portrait of a man directed to the l. and looking to the r. with a smile, a single eye-glass held to his r. eye. His hair is much frizzed out at the sides and tied in a queue. He wears a coat with a high collar, a fringed cravat tied in a bow, a shirt-frill. His coat is buttoned at the waist, forming wrinkles. He wears a glove. Under his l. arm is a very small cane.

A satire on costume, see No. 7791. Copied for Bowles's series of mezzotints, see No. 8053.

7 $\frac{13}{16}$  × 6 $\frac{5}{16}$  in. (pl.).**7791** [A DEEP ONE]

[After Dighton.]

*Pub<sup>d</sup> Aug<sup>t</sup> 1<sup>st</sup> 1790. by. H. Humphrey, N<sup>o</sup> 18 Old Bond Street.*

Engraving. No title. H.L. portrait of a man in profile to the r., scowling, with protruding lower jaw. A satire on costume. His hair is cropped straight across the forehead just above the eyebrows, and tied in a queue with a side-curl, and he wears whiskers. He wears a round hat with a moderately high crown, coat buttoned at the waist and having a quadruple collar, neck-cloth tied and knotted; a bludgeon under his arm.

The short thick bludgeon and the knotted neck-cloth were said (1786) to go with a fierce air, while a 'lolling air' went with an open waistcoat and slender switch, cf. No. 7116. See No. 7787, &c. A copy (reversed) or the original of No. 7792.

7 $\frac{3}{4}$  × 6 $\frac{5}{16}$  in. (pl.).**7792** [A DEEP ONE]<sup>1</sup>

[? 1790]

[After Dighton.]

Stipple. Design in an oval. A man (H.L.) in profile to the l., a bludgeon under his arm. He looks slyly out of the corners of his eyes. A copy

<sup>1</sup> In a contemporary hand.



(reversed) or the original of No. 7791. His attitude, expression, and dress closely resemble those of No. 8037.

$7 \times 5\frac{3}{4}$  in.

**7793 MY ASS IN A BAND BOX.** [*? c. 1790*]

*R Dighton fecit.*

Engraving (coloured impression). A boy is seated on an ass which stands in a rectangular band-box. He is directed to the r. and looks at the spectator grinning, his l. hand extended as if pointing. He wears a round hat, a handkerchief knotted round his neck, ungartered stockings, shoes tied with strings, and a bludgeon under his r. arm.

The title ('on' substituted for 'in') was a coarse answer to the offer of anything inadequate to the purpose, as a band-box for a seat. Grose, *Dict. Vulg. Tongue*, 1796.

$7\frac{7}{8} \times 5\frac{7}{8}$  in. (pl.).

**7794 A RAIN BEAU.**

*S*

*Pub. May 5, 1790. by S W Fores N 3 Piccadilly. Where may be seen the Completest Collection of Caricatures &c in the Kingdom Admitt.*

*1 Shill. Prints & Caricatures, Stationary, Colours, & every Requisite for Drawing, Wholesale & Retail.*

Engraving. A slim young man walks in profile to the l. holding a small flat umbrella on a long stick, which gives little protection from the slanting rain. He wears a high hat with a cylindrical crown, a short cut-away coat, bulky swathed neck-cloth; long tight breeches reach to his calf, where they are tied with ribbons; his low wrinkled top-boots show striped stockings above them. Two seals hang from his fob. He walks mincingly, holding a small cane. Behind (r.) a man bending forward to meet the wind and rain is about to collide with a woman carrying a tub on her head. A high stone wall forms a background. Cf. No. 7805.

$11\frac{3}{16} \times 8\frac{1}{2}$  in.

**7795 CUT AND COME AGAIN.**

*S. Collings delin.* *JT sc, 1790.*

*London Pub. Jan<sup>y</sup> 1, 1791, by S. W. Fores, N<sup>o</sup> 3, Piccadilly.*

Engraving (coloured impression). Two men sit opposite each other at a sparsely laid table. A grinning waiter stands behind the table holding two tumblers on a salver. The stout host (r.) carves a single chop; his lean and melancholy guest holds up a knife and fork, watching the dish disconsolately. A bracket clock (r.) shows that it is 4.30. The feet of the seated men are cut off by the lower margin. Below the title is engraved: *Come Sir you don't Eat—Oh 'tis a most excellent chop—Waiter bring the gentleman some more bread, I'll just take this morsel, Sir—I'm afraid you'll make but a poor dinner—Waiter bring the cheese.*

$6\frac{3}{4} \times 8\frac{11}{16}$  in.

**7796 WET SOULS.**

*Pub Dec 20. 1790 by S W Fores N<sup>o</sup> 3 Piccadilly Where may be seen the completest collection of Caricatures &c Admittance 1 shill.*

Engraving (coloured impression). A companion print to No. 7797. Three stout and elderly men sit at a small round table in a small enclosure immediately outside a house (r.), and bounded by a high wall with a spiked gate. One (l.) sleeps, his hat and wig on the ground beside him, the other two are smoking and are about to drink a toast, as is a man who stands (r.) supported on a stick. A fifth man (l.) walks off in back view.

$6\frac{1}{2} \times 8\frac{7}{8}$  in.

**7797 DRY SOULS.<sup>1</sup>**

Engraving (coloured impression). A companion print to No. 7796. Four lean and elderly men, in a room whose opulent character is indicated by the carpet, the fashionable chairs with stuffed seats and backs, and two W.L. men's portraits in elaborate frames. Three are at a bare table on which lies a paper; one rises from his chair to hand (?) a snuff-box to his vis-à-vis. A parrot sits on the back of his chair. The fourth enters from the r. raising his hat, and walking with the help of a stick. A cat watches him with arched back.

$6\frac{3}{8} \times 8\frac{7}{8}$  in.

**7798 A WELSH FEAST ON ST DAVID'S DAY.**

*London Pub<sup>d</sup> by W. Holland N<sup>o</sup> 50 Oxford Street March 1<sup>st</sup> 1790.*

*In Hollands Exhibition Rooms may be seen the largest Collection in Europe of Humorous Prints Admit<sup>ce</sup> One Shilling*

Engraving (coloured impression). Nine men wearing leeks in their hats sit round a wide kitchen fire toasting slices of cheese. On the fire is a large pot ornamented with three goat's heads and inscribed *Leek Porridge*. The men are ungainly, with lank hair; their dress is old-fashioned.

$8\frac{1}{2} \times 13\frac{1}{8}$  in.

**7799 A SUIT OF LAW FITS ME BETTER THAN A SUIT OF CLOATHS.**

*Haydon sculp<sup>t</sup>*

*Pub. April 6, 1790. by S. W. Fores N 3 Piccadilly.*

Stipple (coloured impression). A young man, smartly dressed and wearing a sword, stands chapeau-bras, his r. hand on his hip, his l. extended as if declaiming; he looks to the l. Beside him (r.) is a garden urn on a massive pedestal with foliage. In the background are buildings, resembling the stable-yard of a country house, with minute figures: a man leading a horse, a huntsman blowing a horn, dogs, poultry, &c. Beneath the design is engraved:

*I'LL GO TO LAW.*

*How blest was I before I went to Law!  
I fear'd no Writs I felt no Bailiff's Paw  
My Life's expence I cou'd with pleasure Pay  
I then was easy, jocular and gay.*

$6\frac{1}{2} \times 4\frac{5}{8}$  in.

<sup>1</sup> Imprint as No. 7796.



**7800 A RECRUITING PARTY.***Drawn by H. Bunbury Esq'**London. Publish'd 1 June 1790 by Bull & Jeffryes Ludgate Hill*

Stipple. Three members of a recruiting party march stiffly in single file. The leader (l.) is a tall obese man carrying a pike and wearing a sword. Next is a diminutive drummer beating his drum. Last (r.) is a thin officer holding a cane. The first and last smile complacently. There is a landscape background with a cottage (r.) behind a paling.

 $8\frac{1}{2} \times 11\frac{5}{8}$  in.

7801-7809

Sayer's 'Drolls'

**7801 TAKING WATER FOR VAUXHALL.***London, Printed for Robt Sayer, N<sup>o</sup> 53 Fleet Street, 1790.*

Engraving. A young man hands a pretty young woman into a wherry which a young waterman, who is apparently standing in the water on the further side of the boat, holds against the landing-place. She raises her petticoats, the waterman stares at her legs. Engraved beneath the title are the words of the young man: *Be cautious my Love—don't expose your leg.* Behind (r.) are the stairs to the water-side. In the background (l.) is Westminster Bridge.

Also a coloured impression in 'Caricatures', ii. 137. L. & W., No. 56.  
 $6\frac{13}{16} \times 9\frac{3}{16}$  in.

**7802 A FOOL AND HIS MONEY'S SOON PARTED.***Published 1<sup>st</sup> May, 1790, by Robt Sayer, 53 Fleet Street, London.*

Engraving. A stout citizen sits in the corner of a sofa, his l. arm round the waist of a courtesan who holds his chin; they drink together. On the l., crouching behind the sofa, another young woman smilingly takes his pocket-book from his coat-pocket. On a table (r.) is a bottle labelled *Charm* (in reversed characters). The carpet, wall-paper, sofa and table indicate a well-furnished room. Beneath the title are four lines of verse beginning:

*The Old Booby half Muzzy, to a Bagnio Reel'd,*

A favourite theme, cf. Nos. 5946, 8235. Also a coloured impression in 'Caricatures', ii. 129. L. & W., No. 58.

 $6\frac{7}{8} \times 8\frac{3}{4}$  in.**7803 NONE BUT THE BRAVE DESERVE THE FAIR.***Published 1<sup>st</sup> May, 1790, by Robt Sayer, Fleet Street, London.*

Engraving. A young courtesan steps complacently between her two elderly admirers, who clench their fists and appear anxious to fight, and pushes them back. She wears a high-crowned hat and is fashionably dressed; the men are dressed in an old-fashioned manner, one (l.) is very thin, wearing spectacles and a tie-wig, the other (r.) has swathed gouty legs, and is supported on crutches. The room is well furnished. A wine-bottle and glass stand on a table (r.). L. & W., No. 60.

 $7 \times 8\frac{11}{16}$  in.

**7804 THE HUSBAND HIGHLY DELIGHTED WITH HIS SUPPOSED FRUITS.***Published 1<sup>st</sup> May, 1790, by Rob<sup>t</sup> Sayer, 53 Fleet Street, London.*

Engraving. The interior of a plainly furnished room. A stout man sits full face, delightedly dandling a laughing infant. His young wife (l.) stands slightly behind him holding a roast bird on a dish; she smiles slyly and points over her shoulder to a stag's head, which is on the wall immediately behind her husband. On the r., at the husband's elbow, sits a young man smoking, with a tankard, who also smiles paternally at the infant. L. & W., No. 61.

 $6\frac{13}{16} \times 8\frac{9}{16}$  in.**7805 THE RUSTICS ALARM'D AT THE APPEARANCE OF A LONDON BUCK.***Published 27<sup>th</sup> July 1790, by Rob<sup>t</sup> Sayer, N<sup>o</sup> 53 Fleet Street, London.*

Engraving. A tall young man, dressed in the manner of the bloods of the period, in high-crowned hat, tail coat, long breeches and short top-boots with long spurs, stands with his l. hand on his hips, holding a riding-switch. He wears whiskers and short (but not cropped) hair. He looks with a frown at a bitch with young puppies who snarls at him. Two men seated outside a low thatched cottage (r.) (one of quasi-clerical appearance, book in hand), regard him with terror. A boy kneels beseechingly to the strange apparition; a child runs to its mother (l.). Two boys run away. For this fashion cf. No. 8040, &c.

Also a coloured impression in 'Caricatures', ii. 141. L. & W., No. 63.  
 $6\frac{7}{8} \times 8\frac{3}{4}$  in.

**7806 STUDYING POLITICS, OR THE BON COMPANIONS.***Published Sept<sup>r</sup> 15<sup>th</sup> 1790, by Rob<sup>t</sup> Sayer, N<sup>o</sup> 53 Fleet Street, London.*

Engraving. Two men sit beside a blazing fire in a well-furnished room, overcome by drink, and fast asleep. One, a stout officer in regimentals, wearing a cocked hat, seated in an arm-chair (r.), has thrust his wooden leg into the fire, where it is burning. The ashes of his pipe fall on to the tail of a dog asleep under his chair. His companion sits (l.) supporting his head on his elbow, which rests on a round table on which are a punch-bowl, glasses, and a candle, in which his wig is burning. On the wall (l.) is a framed plan of fortifications.

Also a coloured impression in 'Caricatures', ii. 148. L. & W., No. 65.  
 $6\frac{1}{2} \times 8\frac{7}{8}$  in.

**7807 A SPARRING MATCH.***Published Sept<sup>r</sup> 15<sup>th</sup> 1790, by Rob<sup>t</sup> Sayer, N<sup>o</sup> 53, Fleet Street, London.*

Engraving. Two men box together, they wear boxing-gloves and short jackets with high collars. Seven spectators sit and stand along the wall of the bare room, where there are two windows and a bench. Only one, who stands on the bench and looks through an eye-glass, is dressed in the manner of the bucks of the period, see No. 7805, &c. L. & W., No. 66.

 $6\frac{1}{2} \times 8\frac{3}{4}$  in.



**7808 THE LONDON SPORTSMAN ON THE 1<sup>ST</sup> OF SEPTEMBER.**  
[? c. 1790]<sup>1</sup>

Engraving (coloured impression). Imprint cut off. A young man (l.) aims his gun at an adjacent hillock (r.) where his dog lies dead and two birds fly away. A man standing near, says, grinning and clutching his sides: *He has paid 2 Guineas for a Licence to kill his dog.* The sportsman wears a round hat and a large queue of hair which recalls the extravagant hair-dressing of c. 1773. Cf. No. 7756, &c. L. & W. No. 21.

6 × 7 $\frac{3}{8}$  in.

'Caricatures', ii. 146.

**7809 THE LONDON COCKNEY'S ATTACK ON THE BEE HIVE**  
[? c. 1790]

. . . . . 53 *Fleet Street London*<sup>2</sup>

Engraving (coloured impression). A rural scene near London, with the Thames, St. Paul's, the Monument, &c. in the background. A young man, with short hair, high hat, and half-boots aims at a bee-hive (l.) at which his dog points. From his game-bag protrude the heads of a cock, duck, and cat. Near him is another sportsman with gun and dog. Beneath the title is engraved: *Damne I'll have a Blow at them—Better small Birds than none.* Cf. No. 7756, &c. L. & W. No. 74.

6 $\frac{1}{4}$  × 8 $\frac{1}{8}$  in.

'Caricatures', ii. 137.

**7810 A JOURNEY TO THE WATCH-HOUSE.**

*Painted & Engrav'd by J. Dean*

*Publish'd Sept<sup>r</sup> 1; 1790 by J. Dean Bentinck Street, Soho.*

Mezzotint (coloured impression). A pretty young woman walks unresistingly between two burly watchmen who lead her from l. to r. One (l.) springs his rattle; a lighted lantern is attached to his belt. The figures (T.Q.L.) are lit from some (invisible) street-lamp; the houses and sky which form the background are dark. The girl holds a large feathered hat in her gloved r. hand; the l. hand rests on a watchman's arm; her eyes are cast down and she is charmingly and modestly dressed.

The theme of the watchman charging the innocent with offences was a favourite one, cf. Fielding, *Amelia*, Book I, Ch. 2 and No. 5618.

Chaloner Smith, i. 168.

13 $\frac{1}{2}$  × 13 $\frac{1}{4}$  in.

**7811 A COUNTRY THEATRE. THÉÂTRE DE CAMPAGNE.**

*W. H Pyne Delin*

*J Wright 1788*

*London. Publish'd Feb. 15<sup>th</sup> 1790. by T. Martyn, N<sup>o</sup> 10, Great Marlborough Street.*

Aquatint (coloured impression). The interior of a barn-like theatre seen from the back of the stage. In the foreground three witches with broomsticks emerge from a rectangular aperture. Other players with a medley of properties are grouped (l.) behind the scene, where the prompter sits on a barrel. An actor is having his hair dressed, a man mends a coat. A Pantaloon sits on a ladder, holding a huge tobacco-pipe. On the r. a

<sup>1</sup> Perhaps considerably earlier.

<sup>2</sup> Imprint partly cut off.

ragged scene-shifter stands behind a flat. The stage is not raised, but the (crowded) auditorium rises steeply to the back of the ramshackle building where there is a gallery. Three musicians occupy a rough balcony (l.). The stage is lit by two chandeliers hanging in front of the curtain. A companion print to No. 7812.

12 × 15½ in. With border 14¾ × 18¾ in.

'Caricatures', x. 242.

Also a proof before letters, uncoloured, and an etching without aquatint. (Prints after Pyne.)

## 7812 [A COUNTRY CHURCH.]

W H Pyne del

J Wright 1790

*Publish'd as the Act directs by M. Wells, N<sup>o</sup> 10, Great Marlborough Street, London, March 31<sup>st</sup> 1790.*

Aquatint (coloured and uncoloured impressions). The interior of a church with Gothic windows and arch, but with a shallow vaulted roof, coffered or painted (St. Breward, Cornwall). At the west end (l.) is a musician's gallery: four rustics sing, the three instrumentalists play fiddle, flute, and bassoon. In front of the gallery is a large clock-face, and a board, tilted forwards, inscribed: *This Church, was | repair'd Anno Dom 1650.* |

<i>Peter Gripe</i>	} Church   Wardens
<i>Ralph Noodle</i>	
<i>Toby Sackbutt</i>	

Against the north wall is a high pulpit (r.) with a sounding-board, to which ascends a curved flight of stairs. Below it is the reading-desk on which is the parson, his arms resting on the open book. Beneath sits the clerk, bawling with head thrown back. Closed pews are between pulpit and gallery. A pew-opener ushers in a lady with a large muff. Behind is an elaborate tomb, a hatchment and banner. Against a high railing lean a ladder and mop. Two children fall from a bench on which a man and an old crone are seated. Others of the congregation stand in groups, some singing, others conversing. The principal group is in the foreground (l.) in front of the gallery. A beadle clutches by the shoulder a rough-looking man with a cudgel and a dog. The paving-stones are very irregular with two large tombstones, one inscribed *Here liveth The Body of Jud . . . Queset*. Tattered banners hang from the walls and arch. A companion print to No. 7811.

11¾ × 15¾ in.

'Caricatures', x. 240; Prints after Pyne.

A water-colour drawing (4½ × 7¼ in.) by Rowlandson appears to have been based on No. 7812: the resemblance not only of the architecture, but of the musicians in the gallery, the parson and clerk, and some of the other figures, is so close that copying of one from the other is evident. In the foreground (l.) a font has been added, and on the r. a low open pew. The element of caricature in the figures is diminished. (Exhibited by F. T. Sabin, Bond Street, 1936. Reproduction, Catalogue, pl. LXIV.) An etching of this subject, attributed to 1806, is described by Grego, *Rowlandson*, ii. 63; the title is identical with that of another etching: *View of the Interior of Simon Ward alias St. Brewer Church Cornwall*, signed 'Rowlandson Del. 1802 (?)' altered to '1812', a view of the church, with many architectural differences, in which the gallery does not appear. 'Caricatures', ix. 69. This design resembles pl. 24 to *The Tour of Doctor Syntax*. . . . 1812, 'Dr Syntax preaching.'



## 7813 [COUNTRY DANCE.]

[? 1790]

[After J. Nixon.]

Engraving. The r. portion of a strip design, without title or imprint. On the extreme l. a man, looking down and to the l., points a toe. Next, a man\* clasps his injured ankle, scowling furiously to the r., behind him stands a lady\*, looking at a book held out by another lady (l.). Next a couple\* dance holding hands, arms held out horizontally. The next couple dance facing each other. On the extreme r. a fainting lady sinks back rigidly and is supported (with difficulty) by her partner.

An imitation of No. 7229. The figures marked \* are copied in reverse in No. 7657, a more crowded design in which there are other figures not in this print. The print is perhaps the *Country Dance* advertised by Holland in No. 7685.

$9\frac{3}{4} \times 27\frac{1}{2}$  in.

## 7814 THE HEIR DISINHERITED.

[? c. 1790]

*Drawn by Collings*      *Eng<sup>d</sup> by [name erased ? Pollard] & F Jukes*  
*Pub<sup>d</sup> by R. Pollard, Printseller Spafields London.*

Aquatint. A companion print to No. 7815. A family group listens to the reading of a will by an elderly lawyer seated on the r., a deed-box on the ground beside him. The will which he holds is inscribed *In the Name of Amen I publish and Protest . . . To my Eldest Son in consequence I bequeath One Shilling*. The heir (l.), a young man wearing top-boots, looks towards him with an expression of rage, spilling a glass of wine. His mother, distressed but composed, sits beside him, on the extreme l. A butler stands behind, with wine-glasses on a salver, looking with intent concern at the lawyer. A very young man seated (c.) full face, a dog between his legs, eyes his brother with a furtive grin. A young woman, a younger boy, and a little boy playing marbles on the floor, complete the circle. A folding screen is covered with a map on which *Africa, Cape of Good Hope, Egypt, and Indostan* are indicated. On the wall are pictures: (l. to r.) Moses receiving the tables of the law, *Jacob and Esau* (the mess of pottage); a large *Baptism* [of Christ], flanked by two bust portraits in oval frames, of the heir's parents: a woman (recognizable) and a cantankerous-looking man in old-fashioned hat and wig. Through an open sash-window (r.) is a dignified iron gate within which stand a coach and four. Through a door (l.) is seen a staircase, on an upper landing a man holds out a pair of breeches to three others, apparently disposing of his dead master's clothes. Beneath the design is engraved:

*From Chaise and four descends th' expectant Heir  
 And next his Mother lo' usurps a Chair,  
 The cup untasted trembling in his Hand  
 He hears the Will transfer his House & Land  
 While the young favorite the Fathers Boy  
 Unfolds his vacant Face of Vulgar Joy  
 So looks the Tyrant on a tottering Throne  
 So the fond Patriot Eyes it as his Own.*

Reproduced, Paston, pl. ccx.

$11\frac{1}{4} \times 14\frac{1}{8}$  in.

**7815 THE DISINHERITED HEIR.**

[? c. 1790]

*Drawn by Collings**Eng<sup>d</sup> by R. [? Pollard] & F. Jukes**Pub<sup>d</sup> by R Pollard Printseller Spafields London.*

Aquatint. A sequel to No. 7814. Three figures in the centre against the back wall are the mother (c.) flirting coyly with an ugly man who stands beside her. Seated next her is the younger brother, slightly older, with outstretched arms directing a servant in livery to push his indignant and plainly dressed brother through the door (r.). The old lawyer and young woman sit side by side on the l., not distressed at the ejection. An elder boy blows a flute behind their chairs, while the little boy holds out a (?) coin to his unfortunate brother, at whom a dog is barking. Pictures on the wall are divided by elaborately carved candle-sconces. They are: *Prodigal Returned*, *Ephesian Matron* (above the widow), and *Shylock and Antonio*. Beneath the design is engraved:

*Alass how changed, no Equipage attends  
Behind with grateful Cup no menial bends,  
Those venal hands now thrust him to the Door  
That stood obsequious at his nod before,  
The Lamb drest Widow veering with the Wind  
In Winters sunshine meets a Lover kind  
All but whose little Heart yet knows no stain  
Or check their sympathy or look disdain.*

Paston, pl. cxi.

11 $\frac{1}{8}$  × 14 in.**7816 A NETTLE BETWEEN TWO ROSES.**

598 Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 S<sup>t</sup> Paul's Church Yard, London. Published as the Act directs Aug [or Oct] 1790<sup>1</sup>

Mezzotint (coloured impression). A young man, his fingers interlaced across his waist, walks between two young women who have put their hands through his arms and gaze at him affectionately. All are fashionably dressed. Trees form a background.

12 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.

'Caricatures', i. 205.

**7817 POOR JACK!**

600 Printed for & Sold by Bowles & Carver, No. 69 S<sup>t</sup> Paul's Church Yard, London. Published as the Act directs [date erased, c. 1790]

Mezzotint (coloured impression). An illustration of the song *By Mr. Dibdin*, which is engraved beneath the title, with the refrain,

*There's a sweet little cherub sits perch'd up aloft  
To keep watch for the life of Poor Jack.*

Jack stands, looking at the spectator, holding a cane in his r. hand, with his l. he points up towards the head and wings of a cherub which emerges from clouds in the upper r. corner of the design. He wears a round high-crowned hat, his hair, cut across his forehead, falls curling on his shoulders.

<sup>1</sup> Date partly erased but just legible.



He has a striped waistcoat with short coat and petticoat. Behind is the sea with a ship flying the Union flag. Cf. No. 7677.

11  $\frac{7}{8}$  × 9  $\frac{1}{4}$  in.

'Caricatures', i. 34.

# 7818 THE GREENWICH PENSIONER.

601 Printed for & Sold by Carington Bowles, No. 69 St Paul's Church Yard, Published as the Act directs [date erased, c. 1790].

Mezzotint (coloured impression). An illustration to the song *By Mr. Dibdin* which is engraved beneath the title. The old pensioner with a wooden leg, a pipe in his l. hand, a cudgel under his l. arm, stands, directed to the l., pointing across the Thames at the river front of Greenwich Hospital, but looking towards the spectator. The stern of a ship with partly furled sails is visible on the l. The song ends:

*Altho I'm quite disabled  
And lie in Greenwich tier,  
The King, God bless his royalty,  
Who saved me from the main,  
I'll praise with love and loyalty,  
But ne'er to Sea again.*

11  $\frac{7}{8}$  × 9  $\frac{3}{4}$  in.

'Caricatures', i. 35.

# 7819 A JOLLY DOG.

[1790]<sup>1</sup>

[After Dighton.]

362 Printed for & Sold by Bowles & Carver, N<sup>o</sup> 69 St Paul's Church Yard, London.

Mezzotint. Design in an oval. A man (H.L.) seated in a chair, directed to the r., holds a long (lighted) pipe, grinning and looking to the l. out of the corners of his eyes.

5  $\frac{1}{2}$  × 4  $\frac{1}{2}$  in.

'Caricatures', ii. 122.

# 7820 BROUGHT TO TROUBLE & WOE, BY CARDS, DICE, AND E.O.

[c. 1790]

[After Dighton.]

363 Printed for & Sold by Bowles & Carver, N<sup>o</sup> 69 St. Paul's Church Yard, London.

Mezzotint. Design in an oval. A man seated at a table (H.L.) on which he leans his elbows, his face puckered with distress. For E.O. cf. No. 5928, &c.

5  $\frac{13}{16}$  × 4  $\frac{3}{8}$  in.

'Caricatures', ii. 120.

<sup>1</sup> No. 361, *I'm ready for you* (not in B.M.), was published 9 Nov. 1790.

## POLITICAL SATIRES

**7821** ASSERTAINING THE VALUE OF THE CONVENTION, OR ONE SHORT WEIGHTY \*WORD IN ITS FAVOR.

[Dent.]

See the Debates

*Pub by J Aitken, Castle Street, Leicester Fields, Jan. 1791*

Engraving (coloured impression). Brook Watson stands holding up the beam of a large pair of scales; one scale (l.) inscribed *Fishery* contains a pile of dolphin-like creatures representing whales; the other, inscribed *Expence*, is full of coins. He puts his wooden leg (inscribed *Pension*) in the 'Fishery' scale, making it outweigh 'Expence', saying, \*FEELING—as *I feel, what are three Millions put in the Scale against as many Whales as we can catch?* From his coat-pocket protrude fish inscribed *Feeling*, smaller ones project from his waistcoat pockets. His head is turned in profile to the l., and he holds out his r. hand to address four of the Opposition who stand on the l.: Sheridan, looking at the whales, holds out his hands towards them, saying, *I feel a want of something*. Fox scowls at the whales, saying, *I feel a want of weight*. Burke looks up, saying, *I see too much Feeling*. Behind them is the profile of a man with a long Jewish nose and bushy eyebrows, identified as M. A. Taylor. Behind the r. scale and on the extreme r. Alderman Curtis and Pitt stand side by side, both in profile to the l. Curtis has a loaf under his arm and holds open a large sack; he says, *Tho' a Fisherman I can make a Loaf—and hope to make a few Fish*. Pitt says, *I feel myself bold with the opinion of the first City in the World*.

A satire on the debate of 14 Dec. 1790 on the Convention with Spain. Watson seconded Duncombe's motion for an address of thanks to the King, saying 'he could not help feeling considerable satisfaction in seconding a motion so agreeable to his own sentiments . . .'. *Parl. Hist.*, xxviii. 971. Curtis made his maiden speech and 'proclaimed that he was himself a fisherman, and gloried in the character . . . he considered the Southern fishery more valuable than the Greenland . . .'. *Ibid.*, pp. 973-4. Fox spoke at length against the Convention and was answered by Pitt. Burke did not speak. Curtis and Watson were M.P.s for London. For the Convention see No. 7687, &c.; for the attitude of the City, No. 7680, &c. Loaves and fishes are a recurrent theme with Dent., e.g. No. 6915.

7 $\frac{3}{4}$  × 10 $\frac{3}{4}$  in.**7822** TALE OF A TUB.*Attic Miscellany. | Political Portraiture N<sup>o</sup> 3.**Annabal Scratch Fecit [? Collings.]**Published as the Act directs, by Bentley & C<sup>o</sup> Jan<sup>y</sup> 1<sup>st</sup> 1791.*

Engraving (coloured and uncoloured impressions). From the *Attic Miscellany*, ii. 118. Dr. Price preaches from a ramshackle tub inscribed *Political Gunpowder*, his arms outstretched to the r.; from his pocket projects a document inscribed *Revolution Toasts*. His sermon hangs over the



edge of the tub, the upper sheet headed *Bind the Kings with chains &c.* The tub rests on a large book: *Calculations* (an allusion to Price's works on population and finance, cf. No. 5864). Beneath the title is engraved: "*Every Man has his Price!*" *Sir R. Walpole.*

One of many attacks on Price: the text calls him 'A Priest of Liberty, a sworn enemy to all tests, as they call for a confession of faith, which is supposed to influence practice, and direct an obedience to ruling powers.' Cf. No. 7629, &c.

$5\frac{7}{8} \times 3\frac{3}{4}$  in.

## 7823 HOW TO GAMMON THE DEEP ONES OR THE WAY TO OVERTURN A COACH ACCORDING TO ACT OF P—L—M—T.

IC [Cruikshank.]

*London Pub Jan. 1. 1791. by W S Fores N<sup>o</sup> 3 Piccadilly where may be seen the largest Collection of Caracatures in the Kingdom also the Head & hand of Count Struenzee admitt 1<sup>s</sup>*

Engraving (coloured impression). A much overloaded stage-coach is driven 1. to r.; the horses are galloping, on each is an amateur postillion. On the roof is a monstrous pile of trunks and packing-cases, &c., some inscribed *White Lead, Candles, Glass, Soap*, with a barrel of *Porter* on the top. Four persons are seated on the roof behind the box; one says *I suppose bye & bye the Passengers will all ride on the outside & the Luggage within.* The driver is a slim undergraduate in cap and gown; one man sits next him; at their feet, in a receptacle for parcels, &c., are four persons whose heads appear. In the much-extended basket behind the coach are seventeen persons, one of whom is a giant; he receives attentions from two women, one saying, *Pray Sir are you married.* An Irishman says, *I say we have just got the game 31 my Bays, tho' the tall Scotchman weighs as much as four.* A Scot answers, *Hoot mon, I had rather Twanty Muckle Scotchman were on the Tap then sae mony Kists.* The one inside passenger, wearing a coat with a quadruple cape and probably the coachman, leans out of the window, saying, *I'm an inside Passenger & gave him leave to Drive if he should brake a few Necks its as the act Directs.* On the off-leader a sailor sits facing the horse's tail. Next him is an Irishman whose hat the driver has just flicked off with his whip; a paper flies in the air behind him: *Address Highness . . comg to the Throne.* He says, *by Jasus they told me the Address would be in before the Coach, but I think I see it going back again I wish I was in its Pocket.* Behind him on the near wheeler sits another Irishman flourishing a club and saying, *Arah Honey I never rode outside of a Coach before.* The man on the off-wheeler clutches the reins desperately. The road leads up a very steep hill, a signpost (r.) pointing to *Turn over Hill.* The coach is inscribed *Holyhead*; on the door are the royal arms and *According to Act of Parliament.*

A satire on the Bill introduced by Richard Gamon, M.P. for Winchester, for regulating stage-coaches (30. Geo. III, c. 36). By this a penalty was imposed on the coachman for permitting any other person to drive without the consent of the inside passengers. No more than four passengers were to sit on the roof, or more than one on the box. For the Irishman's 'Address' see No. 7511, &c.

$7\frac{1}{2} \times 16\frac{1}{8}$  in.

**7824** THE ARISTOCRATIC CRUSADE, OR CHIVALRY REVIVED  
BY DON QUIXOTE DE ST OMER & HIS FRIEND SANCHE

I.C [Cruikshank.]

London Pub Jan<sup>r</sup> 31 1791 by S Fores N<sup>o</sup> 3 Piccadilly where may be  
seen the largest Collection of Caracatures in the Kingdom, also the  
head & hand of Count Struenzee admittance one Shilling

Engraving (coloured impression). Burke as Don Quixote, dressed as in No. 7678, &c., with a Jesuit's biretta, stands on the back of a monster with five heads (four wearing coronets) on long necks. The monster, which resembles the traditional Beast of Rome (cf. No. 5534), except that it has only five heads, tramples on four prostrate bodies inscribed *base born Plebeians*. Burke stands in profile to the r., using his open book, *Refletions* [sic] *on the Revolution*, as a shield; in his r. hand is a long sword. He is inscribed: *Horridum Monstrum! Procerum potentum Saeva Potestas!!!* Three long labels issue from his mouth directed towards three groups: On the r. a procession of well-dressed men carrying placards on poles advances from the r.; they march before and after an open cradle-shaped car drawn by two horses in which Louis XVI and Marie Antoinette sit facing each other, each wearing a crown and holding a sceptre. The placards are (l. to r.) *The Rights of man, The People the Fountain of Power, no exclusive Priveleges, al Ranks honorable, all men born equal, Liberty founded on Law, Sovereign the Choice of his peopl, Limited Monarchy but no Aristocracy, Geneal* [sic] *Toleration, All Citizens equally Eligable, Church Lands & National Property, Destruction to the aristocratic Gam* [sic] *Laws, away with the whole Feudal System, The Blessings of Liberty to the whole human Race*. Each man wears a ribbon across his shoulder, coloured blue, but perhaps intended to be tricolour. Four men wave their hats to the procession, shouting *Vive la Liberty*. Parallel with the French procession, but in the foreground, advances a group of eight men, headed by Price, who holds a paper inscribed *congratulation*, and Lord Stanhope with a banner inscribed *Revolution Socieity*. The last man holds up on a pole a medallion of the head of *William III* wearing a laurel wreath. The labels issuing from Burke's mouth are directed: (1) towards the King and Queen: *angel just above the Horizon like the morning Star glittering! alas! the age of Chivalry is gone & the glory of Europe lost for Ever*. (2) Towards the men marching before the royal carriage: *a set of low bred illiterate Traders Lawyers & Country Clowns not able to write & Read The Momentum of Ignorance Rashness & Presumption Incapable of forming any thing noble or Exellent & born only to be contrould, their Liberality is illiberal their Science Presumption & their Humanity Savage & Brutal*. (3) Towards the Revolution Society: *Damn their oracular Tripods & Babylonian pulpite Pisgay Perorations! Prepared in the hot Alembic of the Furies of Hell*.

On the l. of the design processions advance towards Burke: in front is a group of five bishops wearing mitres and carrying banners inscribed: *Majesty of the Church; crack<sup>s</sup> her Mitred front; Hierarch & Monoply & Test act; prescription Antiquity*. One says, *Blessed are all those that are led by the nose*; he holds a thread attached to the noses of three men, the foremost of whom resembles Pitt (probably an allusion to Pitt's reference of the question of the repeal of the Test and Corporation Act in 1787 to the Archbishop of Canterbury. Rose, *Pitt and National Revival*, p. 215). They are followed by a procession of five peers wearing coronets. The first carries



a banner inscribed *Exclusive Priveledge* and wears a shield inscribed *ancient Nobility*. The next two carry banners: *place & Pension* and *hereditary*. Two others ride on the backs of men on hands and knees, both hold drawn swords: the first, with a shield inscribed *noble Birth*, says, *the son of a Slave shall never be free*; the second says, *Born with Saddles on their backs*. In the foreground, as a pendent to the Revolution Society, advances a band of (seven) members for close boroughs. They carry papers inscribed *self Elected*, *bribery*, *Corporation Bribed*, *old Sarum*, and a banner: *Ruffin burrough corporation*.

One of many satires on Burke's *Reflections on the French Revolution*, see No. 7675, &c. For Stanhope and the Revolution Society see No. 7889, &c. One of the few references to Parliamentary Reform in this volume.

$9\frac{3}{8} \times 15\frac{11}{16}$  in.

**7825** PROTHEUS ON PRIVILEGES *Vide pages 177, 178.*

*Attic Miscellany*

*Annibal Scratch Fecit.* [? Collings.]

*Published as the Act directs, by Bentley & Co Feb 1<sup>st</sup> 1791.*

Engraving. Pl. to *Attic Miscellany*, ii. 177. Horne Tooke stands in profile to the l. trampling on the mace of the House of Commons and holding out his hat. His l. hand is thrust into his coat-pocket, from which projects a document: [*West*]minster Petition.

For Tooke's petition against the Westminster election return of 1790 see No. 7690, &c.

$5\frac{3}{4} \times 3\frac{5}{8}$  in.

**7825**<sup>A</sup> THE REV<sup>D</sup> J. H—— T—— ESQ<sup>R</sup>

A later impression, partly coloured, imprint erased or stopped out.

The print was reissued with this title in the *Carlton House Magazine*, June 1794 (iii. 233), with the imprint *Engraved for the Carlton House Magazine* (B.M.L., P.P. 5448).

**7826** THE ANGELIC CHILD PRESENTED TO THE —— [Queen] OF GOLCONDA.

[? H. W.]

*London Pub<sup>d</sup> Feb<sup>y</sup> 10. 1791 by Will<sup>m</sup> Holland, N<sup>o</sup> 50, Oxford Street*  
*In Holland's Exhibition Rooms may be seen the largest Collection of*  
*Caricatures in Europe.*

Engraving (coloured impression). Queen Charlotte (l.) seated in an arm-chair in profile to the r., avidly holds out a coral and bells with an insinuating air to a stout and mature woman dressed as a child, who holds a similar but larger toy to which are attached a number of money-bags (each inscribed 20.000) in place of bells (as in No. 7979). The fat Mrs. Schwel- lenberg leans over the back of the Queen's chair, looking at the 'child' with a greedy stare. The Queen says, *Bless me, dear Swellingbags, what divine harmony there is in that lovely Toy! Do, my pretty dear, make an exchange.* Schwel- lenberg says, *Tell her there is a monstrous fine Diamond in every Bell.*

*And I have another in Germany I'll give her to boot. The 'child', holding her precious toy away from the Queen, answers, Catch me at that if you can! an exchange indeed! no, no, tho' a Child I'm no Chicken!*

A satire on the supposed avarice of the Queen, see No. 7836, &c., and her Keeper of the Robes, and on the marriage (18 Jan. 1791) of Lord Ducie to Mrs. Child, widow of Child the banker. See Walpole, *Letters*, xiv. 351-2. See also No. 7979.

9½ × 13½ in.

**7827 THE PRUSSIAN PRIZE-FIGHTER AND HIS ALLIES ATTEMPTING TO TAME IMPERIAL KATE, OR, THE STATE OF THE EUROPEAN BRUISERS.**

[Dent.]

*Pub<sup>d</sup> by W<sup>m</sup> Dent Feby 14<sup>th</sup> 1791*

Engraving (coloured impression). Frederick William II of *Prussia* (l.) and Catherine of *Russia* (r.), both stripped to the waist, face each other with clenched fists: the Empress, very stout, with straggling hair; the King very lean, with an exaggeratedly long pig-tail queue which flies out to show that he is in violent action. The legs of both are wide apart. Other sovereigns of Europe stand on the r. and l. of the bruisers, with small figures in the background. Catherine says, *I can take a good deal—I dont mind you Lankey—I am Old and tuff—I wont leave a Turk standing*. One foot points to *Constantinople*, the other to *Petersburgh* (cf. No. 7843). Below her are the words: *Destruction of fellow-Creatures said to be for the sake of Christianity—not for the extention of Empire*. Frederick William says: *Never fear—I'll give her her Belly full—I will put in some Strokes shall satisfy her—*. Beneath him are the words *Trained by the Porte for lugging in his Allies—to have all the Stakes as usual*. Between his legs appears the small figure of the king of *Poland* on horseback, saying, *Thus bestridden I must do as I am bid or Partition is the Word*. Between and behind the combatants are *Louis XVI*, his crown suspended above his head, holding the hand of *Charles IV*, the small pair inscribed *France and Spain*; *Louis* says, *The cursed Revolution has made Neutrals of us*. Behind *Prussia* stand his two backers *Holland* and *G. Britain*: a short stout Dutch burgher holding a bottle of *Gin* and an orange inscribed *Civil* stands passively smoking a pipe and saying, *As far as a glass Gin goes I dont mind and who will may fight since I know honest John will pay the Piper*. *George III* stands in a threatening attitude, his fists clenched, saying, *Dont spare—make her come to*. Beneath them are the words: *Honor of attempting a general Peace through the medium of the Spanish Humbug in fighting for Prussia—consequent Taxation—Promise of promising Treaties and what other Benefits our promising Minister knows best*. On the extreme l. the sultan of *Turkey* and *Leopold II* as *Germany* face each other in profile. *Selim*, wearing a turban with a crescent and feather, and a furred robe over loose trousers, an enormous pair of pistols in his belt, holds a sheathed sabre in his l. hand; beneath him are the words: *Somewhat out of Wind and lighter in Blood and Treasure*. *Leopold II* wears a long ermine-trimmed robe; beneath him are the words: *Recovered the Netherlands by the bargain, and at Liberty to look towards France*. *Selim* says, *I never knew such a woman—She's not to be satisfied*. *Leopold* answers, *she shant Work me to death as she did my poor Brother [Joseph II]. hence we are Friends*. Behind Catherine and on the extreme r. are the kings of *Denmark*



and Sweden holding hands; beneath the latter are the words: *Had weighty reasons for fighting against Russia now ready to fight for her.* Christian VII says to his brother-in-law, *I have put myself in Training*; Gustavus III answers, *I have had many a set to with her—she has a deal of bottom: but I made her cry out and come down handsomely when I gave in.* Between Russia and Denmark is a cask of *Nants*, and behind it the small figure of the *Marquiss of L*—[Lansdowne], saying, *Shame on my Country for attempting to bring her Grey hairs with sorrow to the Grave.*

The print foreshadows the policy of the Russian Armament by which England designed to send a fleet to the Baltic and a squadron to the Black Sea, to force Russia to make peace with Turkey on the basis of a restoration of conquests, as had been understood when the convention of Reichenbach was signed (27 July 1790) between Prussia and Austria. The triple alliance (England, Prussia, and Holland) had kept the Danes quiet and subsidized Gustavus III against Russia, but Catherine suddenly made peace with Sweden (14 Aug. 1790). The relations in the print between Turkey and Austria, as between Denmark and Sweden, are contrary to the facts. English foreign policy (Jan. 1791) was aiming at joint alliances of England and Prussia with Poland, Denmark, and Sweden. Rose, *Pitt and National Revival*, Chap. xxvi; *Camb Hist. of British Foreign Policy*, i. 202 ff. As early as 13 Dec. 1790, in a debate on the Spanish Convention, Lansdowne, attacking the Government's foreign policy, said 'the Turks were excited to murder the Russians'. *Parl. Hist.* xxviii. 941. Fitzmaurice, *Life of Shelburne*, 1912, ii. 371–2. For the Russian Armament see No. 7841, &c.  $8\frac{1}{4} \times 22\frac{3}{16}$  in.

**7827** A A copy, reversed, without the second title, but with the same inscriptions.

$5\frac{11}{16} \times 9\frac{7}{8}$  in.

**7828** A DISUNION OR THE FAMILY COMPACT DISTURBED.

*I C* [Cruikshank.]

*London Pub. Feb 26 1791 by S W Fores N 3 Piccadilly*

Engraving (coloured impression). Lord Lansdowne (l.) holds a performing monkey by the chain which is attached to its waist; he says, *Come along Jeky come my little Jeky I'll give you a Dinner never mind M—he's a Turn Coat.* The monkey runs towards his master. In Lansdowne's l. hand is the end of a heavier chain from which a bear has broken loose and is walking away from him, saying, *no. no. you dont catch me at Jesuits Colledge again.* They are outside the high brick wall of Lansdowne House, indicated by the *Berkeley Square* on the corner. Fox approaches the bear from behind, raising both his arms and holding his hat so that the initials *CF* in the crown are visible. He says, *he Capers like a Morris Dancer*, indicating that the bear is John Morris, K.C., M.P. for Calne. Pitt follows Fox, looking anxiously at the bear.

Joseph Jekyll and John Morris had been returned by Lord Lansdowne for his borough of Calne, Wilts.; Jekyll in 1787 (on the death of James Townsend), Morris in 1790. (Morris vacated the seat Jan. 1792 and was replaced by Benjamin Vaughan.<sup>1</sup>) Jekyll was attacked for his connexion

<sup>1</sup> According to Fitzmaurice (*Shelburne*, ii. 399) Morris held the seat for a few months only; he was, however, returned at the general election, replacing Barré.

with Lansdowne in *Jekyll, an Eclogue*. The attitude of Lansdowne to political parties was doubtful, but tended more and more to opposition to Pitt. Fitzmaurice, *Life of Shelburne*, 1912, ii. 368 ff. For Shelburne as Malagrida the Jesuit see *ibid.*, i. 388 and No. 6006, &c.

8½ × 12¾ in.

## 7829 BANDELURES.

[Gillray.]

London. Pub<sup>d</sup> Feb<sup>y</sup> 28<sup>th</sup> 1791. by S. W. Fores. N<sup>o</sup> 3 Piccadilly

Engraving (coloured and uncoloured impressions). The Prince of Wales reclines on a sofa, half-sitting, half-lying, and leaning against Mrs. Fitzherbert. He is intent on a circular box or 'bandelure' at the end of a string which he holds round the second finger of his raised r. hand, playing with the toy revived in the twentieth century as Yo-yo. Sheridan leans over the back of the sofa, embracing Mrs. Fitzherbert and thrusting his hand inside her décolletage. She puts her l. hand on Sheridan's cheek, her r. arm is round the Prince. The expressions of all three excellently indicate their preoccupations. On the l. a fire blazes in the grate; above it is a decorative panel of a horse-race. On the shelf above is a bust of *Claudius Rom: Imp.*; a dice-box and dice, and the figure of an infant Bacchus, astride a cask and holding up a glass. On the wall behind Sheridan's head is a picture of *Joseph & Potiphers Wife*. Behind him and on the extreme r. is an open door showing a staircase. The Prince is stouter than in earlier prints; he wears his star, but his wrinkled stockings and slippers, like his pose, suggest indolence and domesticity. Mrs. Fitzherbert wears a tiara inscribed *Ich dien*, with three ostrich feathers. Beneath the design is etched:

————— "thus sits the Dupe, content!  
 "Pleases himself with Toys, thinks Heav'n secure,  
 "Depends on Woman's smiles, & thinks the Man  
 "His Soul is wrap'd in, can be nought but true;  
 "Fond Fool, arouse! shake off thy childish Dream,  
 "Behold Love's falshood, Friendships perjur'd troth;  
 "Nor sit & sleep, for all around the World,  
 "Thy shame is known, while thou alone art blind—

Blackmore

Sheridan and his wife were living in Mrs. Fitzherbert's house in Jan. 1789, partly because of frequent executions (by his landlord) in his house in Bruton Street, partly, it was supposed, for political reasons. *Auckland Corr.* ii. 267; *Harcourt Papers*, iv. 160.

The bandelure (emblem of idle frivolity, cf. No. 8114) was supposed in France to be the pastime of the émigrés: it was known as 'émigrette' or 'émigrant', and then as 'jeu de Coblenz'. See a French satire, reproduced, Grand-Carteret, *Les Mœurs et la Caricature en France*, pp. 55, 56. In a French caricature (1801), *Quel est le plus ridicule?*, comparing the dress of 1789, 1796, and 1801, the lady of 1789 affectedly dangles a bandelure. For the game see Walpole, *Letters*, xix. 297 (12 Oct. 1790).

Grego, *Gillray*, pp. 133-4. Wright and Evans, No. 48. Reproduced, Fuchs, p. 262; B. Gray, *The English Print*, 1937, pl. 5.

10½ × 15¼ in.



## 7830 THE UNHAPPY CONTRAST

Pub<sup>d</sup> Feb<sup>y</sup> 28<sup>th</sup> by H: Brookes N<sup>o</sup> 8 Coventry Street

[? 1791]<sup>1</sup>

Engraving (coloured impression). The poverty of a military officer on half-pay is contrasted with the wealth of an officer of the East India Company. On the l. stands an officer beside a cannon inscribed *G.R.*, its muzzle inscribed *honor*. He has a wooden leg and has lost his r. arm. He holds up an empty purse inscribed *gain*. Behind him a path leads to the *Kings Bench* prison (for debtors), which flies a large British flag. At his feet is a paper inscribed *half pay* and the word *subsistence*. Beneath this half of the design is inscribed: *The Royal Captain's rewards for serving the King*.

On the r. a stout officer stands arrogantly on two boxes of merchandize, his head turned in profile to the l. He wears a long sword, in his r. hand is a cane which rests on large bales inscribed *Shawls*. His l. hand extended behind him clasps one of three bags with labels: *a Bulse* and £40,000. These stand on large bundles inscribed *Silks Muslins Nankeens &c.* The chests on which he stands are *Fine Military Gun powder Tea and Cups Ta* [letters obliterated] *Chamber, &c.*; a third is *Otto of f] Roses*. Beneath them are papers: *Custom house Oath* (torn) and *India Comp Affidavit*. His attitude and expression indicate grasping arrogance; his ruffled shirt and two bunches of seals hanging from his fob indicate fashion. Beneath are the words: *Capt<sup>n</sup> Lions rewards for serving the Crown*.

A contrast between the plunder and profits of illegal trade secured by the East India Company's officer, with the poverty and debt of the Army officer on half-pay; cf. Nos. 6170, 6337, 6338. For bulse cf. No. 6966.

7 $\frac{7}{8}$  × 14 $\frac{1}{4}$  in.

7831 OVERTHROW OF THE ARTS! *Vide page, 195. 196.*

*Attic Miscellany*

*Drawn by Collings. Etch<sup>d</sup> by Barlow.*

*Published as the Act directs, by Bentley & C<sup>o</sup> March 1<sup>st</sup> 1791.*

Engraving. From the *Attic Miscellany*, ii. 194. Illustration to verses: 'A Parisian Tale'. French soldiers with fixed bayonets and drawn swords have entered an artist's studio. Of five terror-stricken painters one lies beneath a fallen canvas; a soldier tramples on an overturned easel and canvas which he is about to pierce with his bayonet. On the canvas is a Madonna and Child. Quasi-antique busts and statues are on a high shelf.

The verses relate that a nest of aristocrats, working in secret, having been denounced in the National Assembly, troops were dispatched headed by Lafayette. They found:

But meagre sons of paint!  
This copying some Madonna, that some saint,  
*Originals* for Desenfans to puff,  
Assisted by an English auctioneer,  
Right *Raffaele, Angelo* and *Titian* stuff!

Desenfans, a Swiss, collected for the King of Poland.

6 $\frac{1}{2}$  × 8 $\frac{1}{2}$  in.

<sup>1</sup> Dated 1791 in an old hand, but perhaps earlier.

A part of this plate (4 in. in breadth) was reissued in the *Carlton House Magazine*, iii. 327 (1 Oct. 1794) as *A Scene in Somerset House* (B.M.L., P.P. 5448).

**7832 THE LOYAL SUBJECT, OR POLITE ACCOMODATION.**

*See page 340.*

[1 March 1791]

Engraving (coloured impression). From the *Cuckold's Chronicle*.<sup>1</sup> The interior of a bedroom; a lady sits up expectantly in a large curtained bed. One man (l.), seated in a chair, is dressing, the other (r.), standing beside a chair on which is a coat decorated with a conspicuous star, begins to undress.

Probably Lady Tyrconnel, Lord Tyrconnel, and the Duke of York, see No. 7530, &c.

$5\frac{1}{8} \times 3\frac{9}{16}$  in.

**7833 ECCE HOMO VERSATILIS! ALIAS EDMUND THE APOSTATE.**

*Publish'd as the Act directs March 7<sup>th</sup> 1791. by H D. Symonds Paternoster Row.*

Engraving. Frontispiece (folding pl.) to 'The Wonderful Flights of Edmund the Rhapsodist, into the sublime and beautiful regions of Fancy, Fiction, Extravagance, and Absurdity . . .'.<sup>2</sup> Burke, with ass's ears, sits astride a broomstick, holding a wand in his r. hand and is carried upwards on a column of cloud which rises from the ground. Behind him, under a large tree (l.), are allegorical personages, the most prominent being Momus, holding his mask; Pegasus is on the extreme l. All watch Burke's ascent. In the foreground Charon sits in his ferry-boat. On the r. Mercury stands holding out his caduceus. In the background, behind a river, four irregular pyramids recede in perspective; up the nearest a tiny figure (Alexander) wheels a body (Clytus) in a barrow. On the river is a boat containing minute naked figures wearing crowns. Beneath the design is engraved: *The Pyramids in the back Ground contain millions of slaughtered Victims to the divine Right of Kings, or the sanguinary Principles of the Priesthood of all Ages. The Characters are explained in the Pamphlet.*

The text, in the form of a dialogue, is a bitter attack on Burke: Pegasus has (after many flights) at last refused to carry Burke, who is borne up on a whirlwind. He is allowed to be 'the best father, husband, friend, and master in the world', but his flights of imagination and invention are ridiculed and denounced: his invented accounts of tomahawked Americans, his project of economy, which, according to Dr. Price, had not saved enough to pay the clerks for the inquiry, his speeches on the Regency question (see 7499, &c.), his 'political fiction' against Hastings, who is said to have come 'out of the Lords' furnace like tried gold'. This leads up to the main theme, Burke's attitude to the French Revolution. The *Reflections* (see No. 7675, &c.) are analysed and ridiculed, and he is accused of dreaming frantically of a counter-revolution, and declaring 'in conjunction with a *French ex Minister*' (Calonne) that 'the Emperor, Kings of *Prussia, Denmark, Sweden, Spain, Sardinia and England*, must all unite to support *French tyranny*. . . .'

<sup>1</sup> MS. note.

<sup>2</sup> Copy in Print Room (298\*b. 13); not traced in B.M.L.



(p. 64). Burke is accused of apostasy and desire for office, see No. 7866, &c. The earliest reference in the Catalogue to the possibility of war with France; cf. No. 8084, the first graphic hint of war.

$8\frac{1}{16} \times 10\frac{13}{16}$  in.

**7834 OKE—N ELECTORS SKINNING UNSUCCESSFUL CANDIDATES.**

[? H. W.]

*London Pub<sup>d</sup> March 9. 1791. by W. Holland N<sup>o</sup> 50. Oxford St. In Holland's Exhibition Rooms may be seen the largest collection in Europe of Caricatures, Admit<sup>e</sup> one Shilling*

Engraving (coloured impression). The two unsuccessful candidates for Okehampton are being stripped of their clothes to satisfy the demands of their election agents. A tall man stands in his shirt, his legs bare, unsuccessfully resisting the attempt of an angry man on the extreme l. to pull off his breeches. He says, *This is skinning a Candidate with a vengeance! for God's sake leave me my breeches.* The other, whose l. hand is at the candidate's throat, answers, *Damn me I'll have breeches, shirt, and all! you shall go away as bare as a lark! It's only plundering a plunderer! This is an Asiatic entertainment your honour!* The other candidate, a shorter man, stands in shirt and breeches with bare legs, deprecatingly warding off five men who stand together on the r., holding out long papers, headed *Agent's Bill*. He says *I never employed any of ye; I know nothing about your Bills.*

There was a double return for the borough of Okehampton in 1790 owing to the competition of two returning officers, the Mayor and the Portreeve, an office revived after a lapse of 167 years by Mr. Hawkes 'an ingenious attorney'. Each accepted and rejected different voters, the Mayor returning Colonel St. Leger and Robert Ladbroke, the Portreeve John William Anderson, Alderman of London, and John Townson, who, with Hawkes, are probably depicted in the print. A committee of the House of Commons decided, Feb. 1791, that the Mayor was the proper returning officer: by his return St. Leger and Ladbroke (Opposition candidates) had a majority of about 100. Townson and Anderson then petitioned against the return; after a lengthy dispute there appeared a majority of two for St. Leger and one for Ladbroke (supported by the interests of the Duke of Bedford and Earl Spencer). Oldfield, *Representative History*, 1816, iii. 293-7; *History of Boroughs*, 1792, i. 226-32.

$8\frac{1}{4} \times 13\frac{1}{8}$  in.

**7835 MRS PICKLES MISTAKE OR THE NEW PAPA DISAPPOINTED WITH JUSTICE SHALLOW'S ATTEMPT TO CHAIN THE BRUTES**

[? I. Cruikshank.]

*Pub March 15 1791 by S W Fores N<sup>o</sup> 3 Picadilly London*

Engraving (coloured impression). The Duke of Clarence dressed as a woman leans over a first-floor balcony to empty a cracked chamber-pot (inscribed DC) upon the tambourine which a man is playing in the street below. This man capers along, leading two street musicians to whom he says, *Come along my Boys Come along thats your sort* [see No. 8073] *keep it*

up—I wont commit you now never fear its rare fun ay'nt [it] & all Gratis. One man kneels on one knee playing a musical box or hurdy-gurdy; he says, *oh the Tremendous Just Ass Midas Oh what a Solomon is Justass Mida*—The other blows a French horn. The Duke is dressed as a nurse, a handkerchief tied round his head, under which appears the end of his short pigtail queue. On his sleeve is a star. Beside him (r.) stands a surgeon leaning over the balcony; his shirt-sleeves are rolled up showing brawny arms; in his r. hand is a huge forceps which grips the head of an infant on whose breast is a star; under his l. arm is a bundle of surgical instruments. He says, *D . . . n Your Noise you Rascall's you'll Disturb Mrs Pickle who has just made a faux Couche of a Young Sea Gull, here Nurse Clarey tip 'em the Jordan*. Clarence answers, *well said D' Warrant we'll Rake em fore and Aft*. An ugly old woman stands in the street on the extreme r. looking up at the balcony; she says, *Bless the Baby how like its Dady what a pity it should be a Slink, aye marry and marked with a Star*. Behind her is the door of the house with a plate inscribed *Mrs Pick[le]*. On the house (l.) is *Sommers Street*.

The first allusion in the Catalogue to the connexion of the Duke of Clarence with Mrs. Jordan. The doctor is Dr. Warren, the leading fashionable physician, especially prominent from his attitude towards the King's illness. The 'Justice', who (incorrectly) wears a star, is evidently Richard Ford, a London magistrate, afterwards chief magistrate at Bow Street, then M.P. for Appleby, with whom Mrs. Jordan had lived (as Mrs. Ford) till she left him for the Duke of Clarence. He is conducting a charivari, the discordant music with which unfaithful wives were exposed to scorn. Pickle was a part in the *Spoil'd Child*, first played 22 March 1790, for Mrs. Jordan's benefit, and attributed to Mrs. Jordan, to Ford, and others, but probably by Bickerstaff. Baker, *Biog. Dram.*, 1812, iii. 290. For Mrs. Jordan and the Duke of Clarence see Boaden, *Life of Mrs. Jordan*, i. 207-12 and Nos. 7907-12, 7925, 7934, 8057.

12½ × 9½ in.

### 7836 FROM THE ORIGINALS AT WINDSOR

L— C—TOWN'S [Lord Courtown's] DREAM

[? Kingsbury.]

*London. Pub<sup>d</sup> by Jacob Dowse, near Turnstile, Holborn, March 20, 1791.*

Engraving (coloured and uncoloured impressions). A travesty of Quintin Matsys' picture of 'The Misers' at Windsor, the misers being George III, writing in his ledger and counting coins, and Queen Charlotte, leaning on his shoulder. The pose, dress, background, and accessories are closely copied, except that the hood over the Queen's head is pushed back to show a large ear-ring and her hair which is decorated with pearls. The 's' of 'Originals' in the title has been scored through, stressing the identification of 'the Misers'.

Lord Courtown was Comptroller of the King's Household. For the supposed miserliness of the King and (more especially) the Queen cf. Nos. 6945, 6966, &c., 7153, 7163, 7166, 7301 (2), 7322, 7498, 7826, 7897, 7903, 7906, 7916, 7922, 7923, 7924, 7927, 8064, 8074, 8081, 8095, 8117, 8153. 15⅝ × 13 in.



**7836** A A reduced copy with the imprint *London Pub<sup>d</sup> by J. Omer St Georges Fields March 20 1791*. The bird on a perch (l.) has a human head.  $11\frac{3}{4} \times 9\frac{1}{8}$  in.

**7837** BARDOLPH BADGER'D OR THE PORTLAND HUNT.

[Rowlandson]

*Publish'd by S. W. Fores N<sup>o</sup> 3 Piccadilly March 22<sup>nd</sup> 1791*.

Engraving (coloured and uncoloured impressions). A dog with the head of Sheridan is being chased out of the gate of Devonshire House by the Duke of Portland and other leading whigs. He flees *To Carlton House*, a signpost (l.) pointing the way. His collar is inscribed *G.P.*, to his tail is tied a large architectural drawing of Drury Lane, showing the new front to Bridges Street added to Garrick's theatre by R. and J. Adam. The foremost of the pursuers is Portland, about to hurl a stone; Fox follows, holding out his hands pleadingly to the fugitive. Burke holds a club inscribed *Shelaly*, and clenches his fist fiercely. Next him is the short Lord Derby (l.), and on the r. the Duke of Norfolk. Lord Stormont holds up his hat as if to hurl it. Along the (Piccadilly) wall of Devonshire House broadsides and papers are hung up for sale.

The situation resembles that of the quarrel between Sheridan and Burke on 9 Feb. 1790, when a conference was held at Devonshire House where the Duke of Portland was living (see No. 7631), and which was symptomatic of dissensions in the Whig party, developing from the attitude of the Duke of Portland to the Prince of Wales and his debts, and fostered by the Regency crisis, when Sheridan was supreme at Carlton House. Cf. Moore, *Life of Sheridan*, p. 461. For Sheridan as Bardolph cf. No. 7528, &c.

Grego, *Rowlandson*, pp. 289-90.

$10 \times 16\frac{1}{4}$  in.

**7838** BANK TRANSFER, OR, A NEW WAY OF SUPPORTING PUBLIC CREDIT.

[Dent.] *Designed, Executed and Published by one Long and Strong according to Act of Parlia[ment].*

*Pub<sup>d</sup> by W Dent March the 26 1791*

Engraving (coloured and uncoloured impressions). Pitt, very thin and tall, strides towards the *Exchequer* (l.), a high and narrow doorway surmounted by a crown, into which he is carrying the Bank of England, whose long façade he holds on his shoulder. He says, *Why I can carry this with ease, ay, or any thing else*. From it falls a paper inscribed *Bank Stock*. He tramples on two papers: *Public Credit* and *Public Faith*. In the upper r. corner of the design is an oval balloon inscribed *Floating Balance*. The design resembles, and is probably imitated from, Sayers' *Transfer of East India Stock*, see No. 6271.

A satire on Pitt's proposal to defray (in part) the debt incurred by the naval preparations against Spain (see No. 7645, &c.) by a transference of £500,000 from the £660,000 of unclaimed dividends at the Bank of England, making the Consolidated Fund answerable if they should at any time be claimed. The scheme was opposed as 'utterly subversive of public credit' (Fox, 15 March 1791; *Parl. Hist.* xxviii. 1401), and it was finally

arranged that the Bank Directors should lend £500,000 without interest. *Parl. Hist.* xxviii. 1381-1422; Stanhope, *Life of Pitt*, i. 383. This proposal was cited by Brissot in his report on 12 Jan. 1793 in favour of war with England, to show that her financial position was desperate: 'pour faire face à des besoins pressants, on est obligé de se dégrader au point de voler dans la Banque d'Angleterre cinq cent mille livres sterling appartenant à des propriétaires inconnus!' Desbrière, *Projets et tentatives de débarquement aux îles Britanniques* . . ., 1900, i. 17. See Nos. 7839, 7842.

$12\frac{3}{4} \times 9\frac{7}{8}$  in.

### 7839 NO XLV. CANTERBURY BANK

[1791]

*Pub<sup>d</sup> as y<sup>e</sup> Act directs by K: Skinner*

Engraving. An imitation of a Bank of England note printed on thin paper. In the upper l. corner under the number is a small design of a man smoking a pipe outside a shed with a closed door inscribed *The House of Office*. He is excreting; behind him are four ducks. He says: *Ah woe is me Abraham Newland Alass They have put a Glister in my A . . . e*.

The engraved text begins: *I promise to pay M<sup>r</sup> Sippi Round O Winter or Bearer on demand Ten Farthings. . . . First of April, 1791.* and is signed *John Graspall*.

Abraham Newland (1730-1807) was the chief cashier of the Bank of England, his signature appearing on the notes caused them to be known as 'Abraham Newlands'. Perhaps a satire on Pitt's scheme of drawing on unclaimed dividends, see No. 7838, &c., which was opposed by the Bank. The ducks are perhaps lame, i.e. Stock Exchange defaulters, cf. No. 5835, &c.

$5 \times 8$  in. (pl.).

### 7840 THE MODERN ATLASS

[? I. Cruikshank.]

*Pub<sup>d</sup> Apr 6 1791 by S W. Fores N<sup>o</sup> 3. Piccadilly*

Engraving (coloured impression). The Prince of Wales carries on his head the Opera House in the Haymarket (as rebuilt after the fire of 1789). He walks towards the l. and away from the spectator, his head turned in profile to the l.; he says, *I said I would take it all on my own back Hic—up but its Dam'd heavy*. A small figure (? Sheridan) looks out of the window, inscribed *com<sup>t</sup> Room*, under the pediment, saying, *Take care by Geoge [sic] we shall be down*. Four other small figures look through skylights in the roof; one (? Weltje) says, *Oh by gar I do like de Show for Noting Oh I shall tumble*; another says, *You see we can raise ourselves tho we Can't raise the Wind*—. Behind the Prince is the colonnade of Carlton House; a shabby hoarding conceals the steps leading to it. On the r. walks a fashionably dressed man, saying with a cynical smile, *Aye, Aye, they will all come down together bye & bye*. The Prince is very carelessly dressed, one stocking slipping down and one shoe unbuckled, cf. No. 7829.

A satire on the support given to the (unlicensed) Haymarket Opera House by the Prince of Wales (for party reasons), in its rivalry with the Pantheon, see No. 8010, &c. For the Prince's debts cf. No. 7873, &c.

$8\frac{7}{8} \times 12\frac{3}{4}$  in.



## 7841 THE POLITICAL WARRIOR MOWING DOWN THE RUSSIAN TRADE.

[? H. W.]

London Pub<sup>d</sup> by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford St April 7. 1791. In Hollonds Exhibition Rooms may be seen the larges Collection in Europe of Caricatures, Admit<sup>ts</sup> one Shilling.

Engraving (coloured impression). Pitt runs forward (l. to r.) to the water-side, a large sabre raised above his head, saying, *The Russian trade down the first*; he threatens a number of stranded ships with broken masts. The blade of his sabre is inscribed: *General War in Europe. Hartzberg Cutler Berlin*. In his l. hand he holds up a paper: *Responsibility Unp<sup>d</sup> Debts £20,00000 Ditto 3000000 New Taxes . . . Taxes*. Above him is a scroll inscribed: *Under the Protection of the Commercial Treaty with France* [see No. 6995], or by the *Armed Neutrality improved Trade of Russia carried by French bottoms*. On the r. a man stands on a quay inscribed *Company of Russia Kay to be let*; he raises in both hands a headsman's axe, inscribed *Hard Steel badly temper'd*, to smite the masts of the ships below him, saying, *Down with it* [? or its] *Poland its as well Vengeance*. Above his head, rays issuing from the upper r. corner of the design, inscribed *Remote fate, no more wars M—rs* [Ministers] *ultimatum*, impinge on a semi-circle of cloud inscribed *Confidence*. On this stand five tiny gibbets, each with its pendent body. On the horizon is the open sea, on which are four French ships in full sail, the nearest flying a tricolour flag inscribed *la Nation la loi le Roi*.

On the l., next Pitt, stands Thurlow, holding against his l. shoulder the mace, which is labelled *Prerogative* and by *G—d* (cf. No. 7320). In his r. hand is a paper: *Law Authorities for rendering defensive treatys offensive*. His Chancellor's wig, over which is inscribed *Geographical Knowledge*, is divided into small sections, each inscribed with the name of a place: immediately surrounding his face are six portions each inscribed *Russia*; on his nose is *Poland*; above his forehead is *England*. Other places in juxtaposition are *Oczakow*, *Isle of Dogs*, *Botany Bay*, *Persia*, *Jordaine*, *Terras incognitas*, *Turin*, *Constantinople*, and *Antwerp*, *China*, *Swisserland*, *Africa*, *Nootka*, *Germany*, *Jerusalem*, *Paris*, *Pekin*, *Patagonia*, *France*. In the background on the extreme l. is a building: *National Assembly*, with the cap of Liberty surmounting a tricolour flag inscribed *French liberty benefitted by the blunders from the English M—r*. From the door issues a label inscribed *oui oui une adresse de tanks a Mr P—t*. From the Assembly walk two kings, France and Spain; they say (pointing to Pitt): *How he plays our game* and *Bravo! bravo! bravo!* Beneath the design is etched: *Inscribed to The Russian Company by their Customers The Ship Builders, Sail Makers, Rope makers and other contemptible trades that contribute to the prosperity of Old England*.

One of many prints attacking Pitt's Russian Armament policy, by which Russia was to be coerced by a 'display of force' from England and Prussia. An ultimatum was sent on 27 March: Catherine was to resign the conquests of the recent war with Turkey, including Oczakoff, but might retain the Crimea, absorbed in 1783. Pitt presented to the Commons on 28 March the King's message for an armament to add weight to his representations towards Russia to effect a pacification. Fox then denounced this 'mode of plunging the nation into war and expence, without deigning to acquaint

them with the cause . . . as a very new, violent and extraordinary step indeed'. The proposal was effectively attacked by the Opposition on 29 March, and Ministers doubted whether the country would support a Russian war. Pitt's position was weakened by the unpopularity of the armament policy and its subsequent withdrawal. *Parl. Hist.* xxix. 31 ff.; *Camb. Hist. of British Foreign Policy*, i. 207; Rose, *Pitt and National Revival*, chap. xxvii; J. T. Stoker, *Pitt et la Rév. française*, 1935, pp. 55-61. The print illustrates Thurlow's speech: 'the treaty with Prussia was purely defensive', it was England's duty 'to take part in the interests of their ally', especially 'if the Russians by their conquests were surrounding the whole of Poland . . .', op. cit., pp. 45-6. Hertzberg was the Prussian Foreign Minister. See also Nos. 7827, 7842-7847, 7849, 7851, 7857, 7871, 7880, 7881, 7897, 7898, 7902, &c., 7903.

11 × 15  $\frac{3}{8}$  in.

**7842** PRESENT STATE OF THE NATION, OR, WHAT'S SAVED  
AT THE SPIGGOT LET OUT AT THE BUNGHOLE.

[Dent.]

*Pub<sup>d</sup>. by W Dent April 8<sup>th</sup> 1791*

Engraving (coloured impression). A barrel or butt lies horizontally on trestles inscribed *Taxation* and having four legs, one of which is broken, but is replaced by a prop inscribed *Unclaimed Dividends* (see No. 7838). The legs are *Excise*, *Stamps*, *Customs*, and (broken) *Incidents Rumors of War*. The barrel is inscribed *Alas poor Old England! art thou always to be made the Butt of Europe?* The r. end of the barrel is *Dutch Squabble* (see No. 7172, &c.), *Spanish Humbug* (see No. 7687, &c.), and *Russian Rupture*. From this end a stream of guineas pours into the jack-boot of the King of Prussia (r.). The l. end above the spigot is inscribed *Sinking Fund Liquidation of National Debt*. Beneath it is a tub inscribed *Surplus*. George Rose<sup>1</sup> kneels in profile to the r., stopping up the spigot, his l. hand held beneath it, saying, *All's tight and safe, besides we'll take care of the Droppings if any should drop by accident*. From the bung-hole of the barrel ascends a puff of smoke inscribed *For the People*. Behind Rose stands Pitt, very tall and thin, saying to Rose, *Dont let a Drop be wasted*, and, to Frederick William, *We are all compliance Brave and Kind Sir*. The latter is a grotesque swash-buckling figure with extravagantly long moustaches and queue; from his large cocked hat fall showers of coins; his pockets and his boots are filled with coins. In his r. hand is a drawn sabre inscribed *Offensive* and *Prussian Treaty* (see No. 7827). He grasps at a floating paper inscribed *Hanover*, glaring at Pitt, and saying, *It shall be fulfilled, Dam'me, Dam'me Dam'm-e!* (the oaths increasing in size). Between his straddling legs grovels Holland, an ungainly burgher, filling his hat with the falling coins.

One of many attacks on Pitt's Russian policy, see No. 7841, &c. England was impelled to the enforcement of the *status quo* on Russia partly through reluctance to break up the triple alliance with Prussia and Holland. (*Camb. Hist. of British Foreign Policy*, i. 205.) The expenses of the proposed Russian armament (and subsidies to allies) are contrasted with the meagre surplus, cf. Nos. 7871, 7872. For the sinking fund see No. 7551, &c.

8  $\frac{1}{2}$  × 13  $\frac{5}{8}$  in.

<sup>1</sup> He is identified (impossibly) by Miss Banks as Burke, to whom the only resemblance is that he wears spectacles.



## 7843 AN IMPERIAL STRIDE!

[? H. W.<sup>1</sup>]

London Pub<sup>d</sup> April 12<sup>th</sup> 1791 by W<sup>m</sup> Holland N<sup>o</sup> 50. Oxford Street  
In Holland's Exhibition Rooms may be seen the largest collection of  
of caricatures in Europe Admit<sup>ce</sup> One Shilling

Engraving (coloured impression). A colossal figure of Catherine II steps from *Russia*, a rocky mound on the extreme l., to *Constantinople*, her toe resting on the horn of a crescent which surmounts a spire on a group of buildings, with a dome and a minaret. Her head is turned in profile to the r.; in her l. hand is an orb, in her r. she holds out a sceptre over Constantinople, at which she looks with a determined frown. Beneath her petticoats, and strung out between 'Russia' and 'Constantinople' are the heads and shoulders of seven sovereigns, gazing up at her. On the extreme l. is a man wearing the cap of the Doge of Venice, saying, *To what a length Power may be carried*. Next is the Pope wearing his triple crown, saying, *I shall never forget it*. Next is the King of Spain, saying, *By Saint Jago, I'll strip her of her Fur!* Louis XVI says *Never saw any thing like it*. George III says *What! What! What! What a prodigious expansion!* The Emperor says *Wonderful elevation*. The Sultan says *The whole Turkish Army wouldn't satisfy her*. Below the design is inscribed *European Powers*.

A satire on Catherine's morals and on the Russo-Turkish war. The print may derive from a paragraph in *The Bon Ton Magazine*, i. 40 (March 1791): 'The Empress of Russia is said to intend placing one foot upon Petersburg, and the other upon Constantinople. What a delight must the Imperial stride afford to the curious inhabitants of the intermediate countries.' In the debate of 12 April Sheridan said Sir W. Young had 'pictured the Empress as a female Colossus, standing with one foot on the banks of the Black Sea, and the other on the coast of the Baltic'. *Parl. Hist.* xxix. 205. For Catherine's ambitions in relation to Constantinople see Rose, *Pitt and National Revival*, pp. 481-2. On her ceremonial visit to the Crimea, in 1787, she entered Cherson through an arch inscribed 'The way to Constantinople'. *Camb. Mod. Hist.* viii. 315. Cf. No. 7841, &c.

Grego, Rowlandson, i. 290.

11  $\frac{1}{8}$  × 14  $\frac{5}{8}$  in.

## 7843 A L'ENJAMBÉE IMPÉRIALE

Aquatint. Copy in Boyer-Brun, i. 194, of a French copy of No. 7843 reversed. The Empress's hair is more dishevelled, her breasts are bare. There are eight sovereigns, differently arranged. They say, l. to r.: The Sultan: *et moi aussi j'ai contribué à l'agrandir*. The Emperor: *Pour moi je n'ai rien à me reprocher de ce côté-là*. The King of Prussia: *Peste ce n'est pas là des ouvertures de paix*. The King of Sweden: *Parbleu elle n'avait que faire de moi toute l'armée turque y passerait*.

These four are in profile to the r., the others in profile to the l. George III: *Par ma prérogative, il y a quelque chose là dessous*. Louis XVI: *Nous avons fait une bien autre enjambée*. The King of Spain: *Au Mirâcle!* The Pope: *Gare mes chers fils en Jésus-Christ, voici un abyme prêt à vous engloutir*.

Boyer-Brun calls the print 'un monument d'impudence et de grossièreté'.

<sup>1</sup> Attributed to Rowlandson.

Hennin, No. 10836. de Vinck, No. 4357, where Louis XVI's stride is explained as the flight to Varennes. Blum, No. 611. Copy (reversed) in Jaime, ii, Pl. 39 H., where his stride is explained as from France to America (1779). It might equally be the removal from Versailles to Paris (1789) or be figurative.

$5\frac{7}{16} \times 3\frac{7}{8}$  in.

B.M.L. 1422, d. 29.

Other satires appear to derive in part from No. 7843: In *Ainsi va le monde* (de Vinck, No. 4351, reproduction) Catherine takes a similar stride on the roof of a glass coach containing the princes of Europe. Blum, No. 517 (where it is described as a print from the *Actes des Apôtres*, t. 10). She also takes a similar stride in *Les Puissances étrangères faisant danser aux députés Enragés* . . . (Reproduced Jaurès, *Histoire socialiste*, p. 1057). Hennin, No. 11,165; de Vinck, No. 4368.

In *Congrès des rois coalisés* (de Vinck, No. 4358, see Catalogue, vol. vii) Catherine is: 'ditte madame l'enjambée'.

In *Enjambée de la sainte famille des thuilleries a Mont-midy* Marie Antoinette strides from the roof of the palace to a rock, carrying and dragging her family. H.L. figures look up at her. Hennin, No. 10984; de Vinck, No. 3929; Blum, No. 274; Gower, No. 481. Reproduced, Grand-Carteret, *L'Histoire, la Vie, les Mœurs* . . ., 1928, iv, pl. xx.

*L'Enjambée impériale* is the title of a French print of 1815 in which Napoleon strides from Elba to France. Reproduced, Broadley, *Napoleon in Caricature*, ii. 60.

#### 7844 THE RUSSIAN BEAR AND HER INVINCIBLE RIDER ENCOUNTERING THE BRITISH LEGION.

[? H. W.]

London Pub<sup>d</sup> April 19. 1791. by W. Holland N<sup>o</sup> 50 Oxford Street.

In Holland's Exhibition Rooms may be seen the largest Collection of  
Caricatures in Europe. Admit<sup>ce</sup> One Shil<sup>s</sup>

Just Pub<sup>d</sup> the Cause of the War—The Imperial Stride—and the Political  
Warrior mowing down the Russian Trade.

Engraving (coloured impression). Prince Potemkin (l.) rides astride the back of a bear with the crowned head of Catherine II. His sabre is raised above his head to strike opponents who stand with levelled spears. These stand in a close group headed by George III (crowned) and Salisbury, the Lord Chamberlain. Behind are Thurlow and Pitt. These four hold spears, but Potemkin has sheared off the heads of three, which fly in the air, leaving intact only that of Pitt. Behind these four are two bishops wearing mitres. Catherine, the Russian bear, with one paw raised menacingly, says, *Shiver their lances into a thousand pieces, my dear Potemkin! I always vanquish when ridden by you!* Potemkin, who wears a hussar's uniform with a furred cloak and has long moustaches, says, *Saint George and my old Mistress inspire me! We two have done such feats before now in the tented field that Jove himself has wondered at our godlike prowess!!!* His sabre is inscribed *Death and Destruction!* Pitt says *My Spear never failed yet in any engagements! only let me pierce her once and it will be all over with her!* One of the bishops says *From Russian Bears good Lord deliver me.* Thurlow says *Blast her tough hide; my broken spear will never enter it by G—d!* (cf. No. 7320). The King says *Enter it, enter it, enter it; no Thurley, and if it did she wouldn't*



*care a fig if you were pricking her from this till to morrow night! Salisbury says I thought my Wand of office was invincible every where; but he has cut it down, Sire, like a bulrush!*

One of many satires on Pitt's Russian policy, see No. 7841, &c. Prince Potemkin was the ambitious favourite and general of Catherine.

11  $\frac{1}{8}$  × 15  $\frac{1}{8}$  in.

**7845 TAMING OF THE SHREW:—KATHARINE & PETRUCHIO:**  
—THE MODERN QUIXOTTE, OR WHAT YOU WILL.

[Gillray.]

*Pub<sup>d</sup> April 20<sup>th</sup> 1791, by S. W. Fores Piccadilly*

Engraving. Pitt as Don Quixote (and Petruchio) bestrides a sorry rosinante, the white horse of Hanover, scarred and decrepit and apparently at the point of death. Behind him sits the King of Prussia. Holland, as Sancho Panza, on the animal's hind-quarters, clasps Prussia round the waist. The Sultan, on the extreme l., crouches behind the horse, kissing its tail. Pitt, who holds a whip, points a thin mail-clad hand arrogantly at Catherine of Russia (r.), a stout woman who has sunk in terror to her knees, but is supported by the Emperor Leopold and by France, a grotesquely lean Frenchman of the old régime, wearing a cocked hat ornamented with fleur-de-lis. Pitt wears Mambrino's helmet (the barber's basin) surmounted by a crown and a feather. He says:

*"Katharine, that cap of yours becomes you not;*

*"Off with that bauble, 'tis my royal will.*

The 'cap' is a crescent in her hair, symbolizing her conquests from Turkey and, more especially, Oczakoff, the place in dispute. Pitt's horse (George III), says, weeping, *Heigho! to have myself thus rid to death, by a Boy & his playmates, merely to frighten an Old Woman—I wish I was back in Hanover to get myself a belly full.* A holster on the animal's neck is inscribed G.R, but the G has been struck out and replaced by P (to indicate that Pitt has usurped the prerogative of the Crown, cf. No. 7479, &c.). The King of Prussia, with his chin on Pitt's shoulder, glares fiercely; he holds a drawn sabre and says, *Blood & Dunder, I would give her one good Prussian stroking.* Sancho Panza, a fat Dutchman, says, *I'm in a good humour to give her a dram of right Holland's.* The crouching Turk cries obsequiously, *Amman! Amman! Anglois, Alla, Alla.* Catherine is terrified, she turns away from Pitt exclaiming:

*"I see my Lances are but straws;*

*"My strength is weak, my weakness past compare;*

*"And am asham'd, that Women are so simple*

*"To offer War when they should kneel for Peace.*

France says, *O, by Gar! if Mirabeau was but 'live! Sacre Dieu.* The Emperor, who is crowned, and wears a cloak on which is the Habsburg eagle, says, *Das is de devil, to give up all again.* Beside Catherine is a sword lying across a plan of a fortress, Oczakow.

A satire on the Russian policy of Pitt, who is here (as often) represented as usurping the power of the Crown. The triple alliance (England, Prussia, and Holland) were committed to the coercion of Russia to induce Catherine to make peace with Turkey on the basis of the *status quo ante*. The attitude of Leopold II and of France was believed to be favourable to a settlement

on these terms, which were being discussed at the Congress of Sistova. *Cambridge History of British Foreign Policy*, i. 202. See No. 7841, &c.

Grego, *Gillray*, p. 125. Wright and Evans, No. 51.

Reproduced, *Social England*, ed. Traill, 1904, v. 509.

9 $\frac{1}{8}$  × 15 $\frac{1}{4}$  in.

**7846 THE BALANCE OF POWER.—OR—"THE POSTERITY OF THE IMMORTAL CHATHAM, TURN'D POSTURE MASTER."**—

*Vide Sheridan's Speech—*

[Gillray.]

*Published April 21<sup>st</sup> 1791, by H: Humphrey N. 18 Old Bond St*

Engraving (coloured and uncoloured impressions). Pitt, very thin and elongated, poises on one toe on a tight-rope; he holds a long balancing-pole in both hands, on one end (l.) sits the Sultan, on the other (r.) Catherine II. The Turk, whose end of the pole is slightly the lower, clutches it desperately, saying, *My dear Billy, do help me to make another push, & I'll give you—half of my Seraglio.* The fat Empress sits with her hands on her hips; she wears a crown, in her r. hand is a sceptre, in her l. a paper inscribed *New Russian Conquests.* She says *Both Billy—the Flat, & yourself may do your worst you circumcised dog! get me down if you can!—I'll match you all, & swallow Thousands more!* Pitt stands with his head raised arrogantly in profile to the r.; he says, *The old Hag cannot move me, & Seraglios cannot bribe me:—I have nothing to do with these matters—my Pole will always remain level—.*

On the ground beneath the rope stands a dwarfish Sheridan (r.) in profile to the l., grotesquely caricatured as a clown; he wears trousers and long sleeves which cover his hands and hang down. He says:

*O! the Devil! the Devil!  
The Cow leaps over the Moon!  
And if I could once get up on the Rope,  
Lord! I'd fill my Pockets soon:—  
I mean, I would soon bring her down:  
fol der lol, fol der ol*

Sheridan said in a long speech attacking Pitt's Russian policy on 15 April: 'let us call it any thing but a system of peace; let us say it is a system of ambition, of vain glory, to see the offspring of the immortal Chatham, intriguing in all the courts of Europe, and setting himself up as the great posture-master of the balance of power, as possessing an exclusive right to be the umpire of all, and to weigh out in patent scales of his own, the quantity of dominion that each power shall possess.' *Parl. Hist.* xxix. 213. For the Russian Armament see No. 7841, &c.

Grego, *Gillray*, p. 125. Reprinted, *G.W.G.*, 1830.

13 $\frac{1}{8}$  × 9 $\frac{3}{4}$  in.

**7847 THE POLITICAL BLIND—BUFF MAN OR THE MIN-IST—L EXPEDIENCY.**

[? H. W.]

*London Pub<sup>d</sup> April 1791 by W. Holland N<sup>o</sup> 50 Oxford St In Holland's Exhibition Rooms may be seen the largest Collection of Caricatures in Europe Admit<sup>ts</sup> One Shil<sup>ls</sup>*

Engraving (coloured impression). Four men stand on the sea-shore, in back view but looking to the r.: the King of Prussia stands between



Holland (l.) and Pitt (r.); he holds Holland by the ear and kicks Pitt behind, saying, *This is the balance of Europe*. Pitt, who is blindfolded, says, *yes I'll maintain it*; he holds out in each hand a flaming fire-brand to two towns on the r., *Cronstadt* and *Rerel* [sic]. The whole district is in flames, and there are four other burning cities (one *Riga*); the flames and smoke from all six merge and are inscribed *Russia, Poland, Germany, Austria*. The sea which stretches between Pitt and the burning cities is the *Baltic*. On it is a boat containing four men: the helmsman says, *I would rather be a Baltic trader*; the two oarsmen say, *Do not mind it, it will bring other wars* and *No prize money*; a man looking through a telescope says, *No Galeons—Storms, Sholas & Rocks*. A man standing on the shore shouts to the boat *nothing good to be got by it*.

Frederick William, who wears crown, military uniform, and jack-boots, conceals behind him, half thrust into his coat-pocket, a paper: *Danzic & Thorn*. Holland, a fat burgher, is smoking; he says *What a blessed Alliance*. In his r. hand is a paper: *py g—t O I hope all dis will end in a Smoke*. The fourth man, who stands on the extreme l., is a British citizen who scowls as he reads a newspaper inscribed *The Trade of the Baltic Lost—New Taxes Malt—Porter*. Across the sky stretches a large scroll inscribed *The Cause of the War*; from it is suspended a tiny medallion: *Ocsakow*.

One of many satires on Pitt's Russian policy, see No. 7841, &c., and an excellent representation of the attacks upon it: that Oczakoff (where Odessa now stands) was of little importance, that Prussia was secretly intent on the acquisition of Danzig and Thorn at the expense of Poland (which Pitt was anxious to protect), that the Dutch were most reluctant to take part in the dispute, while war would mean taxes and loss of trade. Cf. *Rose, Pitt and National Revival*, pp. 605–6. The print echoes the debates of 12 and 15 April, when the Opposition taunted Ministers with being led by Prussia whose only desire was to seize Danzig and Thorn, while England was to pay the piper. *Ibid.*, p. 613. *Parl. Hist.* xxix. 164–249. For 'ministerial expediency' cf. No. 7871.

11 × 16 $\frac{5}{16}$  in.

## 7848 BARBARITIES IN THE WEST INDIAS

[Gillray.]

Pub<sup>d</sup> April 23<sup>d</sup> 1791. by H. Humphrey N. 18. Old Bond Street

Engraving (coloured and uncoloured impressions). From a cylindrical stone vat filled with steaming liquid protrude the legs and arms of a negro, who is being held under the surface by a fierce-looking overseer with the handle of a scourge. The overseer stands on a ladder (r.), saying, *B—t your black Eyes! what you can't work because you're not well?—but I'll give you a warm bath. to cure your Ague, & a Curry-combing afterwards to put Spunk into you*. On the wall above his head are nailed up, in a row with a bird, a fox, and ferrets (vermin), a black arm and two ears. Through a doorway (r.) palm-trees are suggested. Beneath the title is etched: *M<sup>r</sup> Frances [sic] relates "Among numberless other acts of cruelty daily practised, "an English Negro Driver, because a young Negro thro sickness was unable to "work, threw him into a copper of Boiling-Sugar-juice, & after keeping him "steeped over head & Ears for above Three Quarters of an hour in the boiling "liquid, whipt him with such severity, that it was near Six Months before he*

"recover'd of his Wounds & Scalding"—*Vide M<sup>r</sup> Frances Speech, corroborated by M<sup>r</sup> Fox, M<sup>r</sup> Wilberforce &c &c.*

The actual passage, from the debate of 18 April 1791, on Wilberforce's motion for the abolition of the Slave Trade, is: 'an overseer . . . threw a slave into the boiling cane juice, who died in four days; he was not punished otherwise than by replacing the slave, and being dismissed the service.' *Parl. Hist.* xxix. 289. Cf. Nos. 8074, 8079, 8081.

Grego, *Gillray*, p. 125. Wright and Evans, No. 49. Reprinted, G.W.G., 1830.

9 $\frac{3}{8}$  × 13 $\frac{3}{8}$  in.

**7849 A GRAND BATTLE BETWEEN THE FAMOUS ENGLISH COCK AND RUSSIAN HEN!**

[? H. W.]<sup>1</sup>

*London Pub<sup>d</sup> by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford St April 25. 1791*

*In Hollands Exhibition Rooms may be seen the largest collection of Caricatures in Europe admittance one Shilling*

Engraving (coloured impression). European sovereigns (who wear crowns) and notabilities are grouped in a semicircle round a cock-pit, watching intently a fight between two cocks, one (l.) with the head of George III, the other that of Catherine II. Both wear crowns; the King says, *Boo! boo! bluster! bluster! wont leave you a feather to cover your old rump.* The Empress says, *I have vanquish'd many a finer bird than you, my old Cock.* The Sultan of Turkey sits full face, in the centre of the spectators, with coins in front of him; he says, *If the Cock wins by our holy Prophet I swear he shall be cherished in our Seraglio as long as he lives.* A lady of his harem leans on his l. shoulder. On his r. sits the King of Prussia, also with coins, saying, *Five hundred thousand Rix dollars the Cock wins!* Next him sits Pitt, a spectator without a stake, saying, *I would like to have a bout with her; but I'm afraid she'd soon do my business.* Behind Pitt stands the Prince of Wales, holding out a bank-note; he says, *I wish they'd let my Bird encounter her, he'd soon lower her crest—ten thousand she turns tail.* On the extreme l. sits Queen Charlotte, with a pile of coins and notes, holding out over the cock a sceptre on which is transfixed a wreath; she says, *A Million to ten Thousand my Cock wins.* Behind her stands Thurlow, saying, *Bl—t her eyes, she looks as if she was'nt afraid of any Cock in Europe!—I wont bet a penny, by G—d.* (Cf. No. 7320.)

On the Sultan's l. sits a small man wearing a turban; he has no stake. Next is the Emperor, an empty wallet in front of him, watching the fight anxiously. Behind him stands the King of Spain, saying, *It is easy to see by her spunk, Potemkin has been her feeder.* On the extreme r. sits Potemkin, wearing regimentals, with a large stake, his hand held out towards the imperial hen. He says, *A Million of Rubles she'll win! at him again, my dear Mistress! Potemkin, your invincible Feeder will back you to the last.* Behind him stands Louis XVI, wearing a tiny crown; he says, *I would give all that I have left of a Crown for such a glorious Bird.*

A satire on the Russian Armament, see No. 7841, &c., without precise application to the diplomatic situation.

Grego, *Rowlandson*, i. 290 (reproduction).

10 $\frac{7}{8}$  × 15 in.

<sup>1</sup> Attributed to Rowlandson.



**7850 THE INSOLVENT BROTHERS GIVING QUEER BAIL.**

[1 May 1791]

Engraving. *Bon Ton Magazine*, i. 46. Illustration to an article, 'The Royal Insolvents'. A Dutchman (agent for the chief moneylenders in Holland) sits at a table receiving the Prince of Wales, the Duke of York, and the Duke of Clarence who stand before him, holding plans of their estates. Behind them, in the doorway, is a group of poor 'respectable characters' who accompany the Princes: Fox, Hanger, Sheridan (holding a mask), and (?) Tarleton. On the wall are shelves piled up with *Mortgages etc.*, and with pawned objects: garments and a violin. Beside the Dutchman is a chest of money-bags. The Dutchman having demanded 'personal collaterals' as security, the Princes introduced Fox and the others, arguing that their credit was excellent, since they had lived on it for at least two-thirds of their existence.

The three princes raised a loan of £100,000 abroad (the second of the kind) by bonds, with interest payable as from 1 July 1791. They were cancelled in London, but continued to circulate at a discount in Paris. See Fitzgerald, *Royal Dukes*, ii. 113-16; *Cornwallis Corr.* ii. 109 and n.; *Bland Burges Papers*, p. 228. See No. 7873, &c.

5 $\frac{5}{16}$  × 3 $\frac{3}{4}$  in.

B.M.L., P.C.

**7851 THE TREATY OF PEACE OR SATISFACTION FOR ALL PARTIES.**

[? I. Cruikshank.]

*Pub May 3 1791 by S W Fores N<sup>o</sup> 3 Piccadily*

Engraving (coloured impression). The interior of a *Seraglio*. In the centre Catherine II and the Sultan embrace; she says, *Kick all those little Hussey's out my Dear boy I'll do your business for you.* He says, *Vat a fine large Girl as a Bear I fear she will be too much for me.* The other couples are (l. to r.): George III and a negress; Thurlow and a young woman who holds the mace on her lap; the United Provinces, a stout Dutch burgher pouring out a glass of brandy for a woman. All exchange coarse remarks. On the extreme r. Pitt is being attacked by two women, one pulls his cravat and scratches his face, saying, *we'll give it you for serving the pretty Ladies in England as you did & Laying so much upon them.* The other kicks him and pulls his hair, saying, *and for taxing their Things.* Pitt says, *Indeed I never did lay too much upon them Oh dear me I shall faint I can't stand indeed I cant.*

As a result of the opposition of the country to war with Russia, see No. 7841, &c., a policy of peace was foreshadowed by the appointment of Grenville to succeed Leeds at the Foreign Office in April. See *Political Memoranda of the Duke of Leeds*, ed. O. Browning, pp. 158-74. Peace between Russia and the Porte was signed at Jassy on 9 Jan. 1792.

9 $\frac{3}{8}$  × 15 $\frac{1}{2}$  in.**7852 BOYS' PLAY, OR, THE RUSSIAN BEAR BAIT.**

[Dent.]

*Pub<sup>d</sup> by W. Dent May 3<sup>d</sup> 1791.*

Engraving (coloured impression). Catherine II, crowned, but with the body of a bear, crouches on the ground in profile to the l., clutching in her

fore-paws a post inscribed *Oczakow*. Round her are spaced figures representing the European powers, each flourishing a whip or scourge. The most prominent are *Prussia* and *G<sup>t</sup> Britain*. Frederick William, a grotesque figure with long floating moustaches and a queue reaching to his heels, stands on the l., raising a scourge to strike, saying, *I'll give her a Stroke that shall turn to some account*. George III, riding the *Hanoverian Horse*, gallops towards her from the r., his whip raised, saying, *I'll give it you home you dissatisfied Thing*. His saddle-cloth is inscribed *Expedient*. Behind the King, Thurlow and Pitt run forward; Thurlow raises a scourge, but turns to Pitt, saying, *Why Bill Boy where's your Tail—why dont you try to do something—she shall find me equal to a Bashaw with three Tails*. *Damme*. Pitt, on the extreme r., steps on the back of a bull with padded horns, which lies on the ground heavily laden with a bundle of *Supplies*; a rope from its head is attached to his arm; he says: *Ah! ah! ah! this is fine Sport—Ride upon her—pray do—never fear her—this is my expedient Treat—y* [cf. No. 7871]. The bull says, *I suppose in the end I shall be baited with Taxes*. In the foreground a stout Dutch burgher is seated in profile to the r. on a cask of *Holland's*. His whip lies on the ground at his feet; he fills his pipe meditatively, saying, *I'll have a knock at her by and by—I dont like to be too hasty in a Thing where nothing is to be got by the Issue of the Matter*.

The other figures are on the further side of the Russian bear and on a smaller scale: the King of *Po—land* wearing a crown, stands behind her, his whip raised, saying, *I'll give her a precious Stroke even if it should break my back and cause a partition of my Parts*. A *Tartarin Bashaw* of three Tails dressed as a Turk, but with three long pigtail queues, raises a scourge, saying, *I think I can put in a good Stroke or two*. In the upper l. corner of the design the representative of *Turkey* runs off, pursued by *P— P—t—n* (Potemkin) with a large sabre. Potemkin says, *I'll cut your tail off M<sup>r</sup> Plenipo, or drive you into the red Sea before my Mistress shall be thus Turk ridden*. He holds the end of a long thick rope attached to the Russian Bear.

An attack on the Russian Armament, see No. 7841, &c. At this time the British Government was seeking for a peaceful compromise with Russia, see No. 7851. Frederick William was also relieved at the prospect of avoiding war. This was a diplomatic success for Catherine and of ill-omen for Poland, where, on 3 May 1791, a peaceful revolution took place which would have strengthened the country if other circumstances had not led to partition. Rose, *Pitt and National Revival*, pp. 619–32. Grenville, in a debate on the treaty with Prussia (1 Apr.), had asked the Opposition 'whether it was wise or expedient to anticipate negotiation . . .'. *Parl. Hist.* xxix. 83. See No. 7871, &c. For the Plenipotentiary cf. No. 7935.

14½ × 10¼ in.

## 7853 RIGHTS OF MAN ALIAS FRENCH LIBERTY ALIAS ENTERING VOLUNTEERS FOR THE REPUBLIC

IC [Cruikshank.]

*London Pub May 7 1791 by S W Fores N<sup>o</sup> 3 Piccadilly where may be seen a Compleate Model of the Guillotine also the largest Collection of caracaturs in the Kingd<sup>m</sup>, the Head & Hand of Count Streunzee. &c. Admit 1*

Engraving (coloured impression). Recruits, bound and humiliated, are led off by two grotesque French officers, a third drives them along with his



sword. Five famished-looking men have been thrown across the back of a large, clumsy, and scarred horse, where they lie head downwards, screaming. Into the posteriors of the topmost man is thrust a vertical pole, striped like a barber's, and tricolour, which supports a cap of *Liberté*; he says, *I wont be a Volunteer foudré*. Another man says, *if this is Rights of Man & french Liberty Lord have mercy upon us*. On the horse's neck sits one of the officers, pointing to his victim and saying, *Vive la Liberté*; he is grotesquely lean and ragged, but has a large cocked hat with tricolour cockade, long queue and gauntlet gloves, jack-boots and spurs. A similar soldier (r.) leads the horse by a halter, a sword in his hand; he looks back fiercely, saying, *Come along my brave Volunteers, one Sous per Day in Assignats & Plenty of Water*.

Other men are dragged along by ropes attached to the horse; a woman and two ragged children form a chain to pull back a ragged man who is so dragged; he says, *oh mon Dieu, my Wife & my pauvre Famille*. Another ragged man has fallen to the ground. Both, though their rags do not cover their nakedness, have some sign of the foppery which English caricature associated with French poverty: one has a ruffled shirt-sleeve (without a shirt), the other's hair is fashionably arranged. Four other men are being driven along behind the horse by the third soldier who says, *Come along and share in the glory of France!*; a man on the extreme l. says, cowering in terror, *O I do not wish to go to Glory so soon*.

The date 1791 is perhaps an engraver's error for 1793: the Republic was not proclaimed till 22 Sept. 1792. The first execution by guillotine took place on 25 April 1792, but for some little time the new instrument was called *La Louissette*. C. D. Hazen, *French Revolution*, 1932, i. 384. The print may relate to the unpopular recruiting law of 24 Feb. 1793. *Ibid.*, ii. 614.

$9\frac{3}{16} \times 14$  in.

## 7854 THE BATTLE OF THE WHIGS, OR, THE MEAL-TUB PLOT DISCOVERED.

[Dent.]

*Pub<sup>d</sup> by W Dent May 7<sup>th</sup> 1791*

Engraving. Fox and Burke, both stripped to the waist, face each other with clenched fists. Their backers are behind them. Fox (l.), short and very stout, looks up at Burke, weeping copiously and saying, *I am struck all of a heap and could cry my Eyes out at seeing my old Friend and dear Master so much out of Order!!!* Burke (r.), very tall and thin, threatens Fox with a downward thrust of his r. arm, his l. hand is behind his back, covertly receiving a fish (cf. No. 6915) which Pitt places in it. His wig is under his foot, and his whole person, including his bald head, is dotted with *fleurs-de-lis*. On his posteriors is a crown and the words *Old Constitution*, satirizing his attitude to the French Monarchy (cf. No. 7675, &c.). Above his head is a large crescent moon inscribed *Consistency* (cf. No. 7689). He says, *A Plot! A horrid Plot! a Faction of Black Spirits and White; Blue Spirits and Grey, Mingle; Mingle, Mingle, Devils that Mingle may with enormous appetites [be] prepared to devour the very Victuals of the Constitution—but dont be frightened—I'll repel the infernals—for in such a glorious cause I dare fight them all with one hand the other tied behind*. Behind Fox is Sheridan as bottle-holder, holding an enormous wine-bottle inscribed *French Spirits*;

his expression and attitude are those of a conspirator. Beside him stands Grey, young, slim, and intent, holding on a staff the cap of Liberty inscribed *New Constitution* and decorated with fleurs-de-lis. Above them looks down the irradiated profile of (?) Portland.

Pitt, even thinner than Burke, with his hair standing on end, is Burke's backer, holding out a fish and a loaf. He says: *I am not surprised! nor alarmed! no not I—and if there's any thing in what you say—though you have heretofore hurled on me the most violent abuse, I'll Support you.* Behind Pitt is a large cask inscribed *Meal Tub*, filled with loaves and fishes. Against the cask, and on the extreme r., stand Dundas and Rose, their hands raised in horror, and their hair on end. Dundas says, *Oh! Saint Andrew! what a Plot! in gude troth ye may e'en gang back for the de'el a bit wull ye get, for we ave hungrey Guts enough of our own, and so ye may tell the Deevil that wou'd lend a hand to turn wholesome English bread into French.* Rose, a pen behind his ear to denote his Secretaryship of the Treasury, says, *Oh! dear what a frightful Plot!!! Oh! dear what an envious World we live in—what a wicked greedy Plot to put us out of Bread!!!*

A satire on the quarrel between Fox and Burke which took place over the discussion of the Quebec Bill on 6 May (after nearly exploding on 15 April; *Parl. Hist.* xxix. 249). Burke denounced the new French constitution as disastrous to the French West Indies, quoting:

Black spirits and white

Blue spirits and grey

Mingle, mingle, mingle. (See No. 7865, &c.)

Fox attacked him for irrelevance and (ironically) thought he could hardly be said to be out of order. Burke retaliated, and spoke of doctrines 'intended fundamentally to subvert the constitution', and was called to order. The debate developed into an attack by Burke on French revolutionary principles and an exposition of his differences with Fox on various questions, announcing that 'their friendship was at an end'. When Fox rose to reply, his tears at first prevented him from speaking. Grey intervened, calling Burke to order, but Sheridan did not speak. Burke was repeatedly called to order by his own party. *Parl. Hist.* xxix. 364–401. See the *Annual Register*, 1791, pp. 119 ff., for the allegations against Burke in the newspapers: he was accused of plotting with Pitt to traduce Fox as a republican, and (by the ministerial press) of being a king's evidence against his accomplices, while 'paragraphs were embodied in caricatures'. For the Meal-Tub Plot (1680), a supposed 'sham plot' to invalidate the Popish Plot, see Nos. 1086, 1088, &c. For the quarrel see also Nos. 7855, 7856, 7858, 7860, 7861, 7862, 7863, 7864, 7865, 7866, 7870.

$8\frac{7}{8} \times 13\frac{7}{16}$  in.

## 7855 THE WRANGLING FRIENDS OR OPPOSITION IN DISORDER

YN [? Nixon del., I. Cruikshank f.]

Pub<sup>d</sup> May 10 1791 by S W Fores N<sup>o</sup> 3 Piccadilly

Engraving (coloured impression). Fox and Burke stand side by side on the floor of the House of Commons. Behind and between them is the Speaker, just risen from his chair, behind the table with its books and mace. On each side are members, their gestures and expressions showing great agitation. Fox (l.) stands full face weeping, holding up a handkerchief; his



l. hand is on his breast. Large tears fall to the ground, where a boy on his knees is baling up a pool into a full bucket. Fox says, *Ah well a day my poor heart will almost Break, 25 years Friendship & use me thus Oh—Oh—Edmund!!!* Burke turns away from Fox, but frowns at him over his shoulder, saying:

*Black Spirits & White Blue Spirits & Grey*

*& Old nick at their head, to H—I take you away* [see No. 7865, &c.]

He holds a document in each hand: *French Constitution* and *Treason conspiracy Poor Old England*. From his coat pocket protrude two papers: *Bastile* and (reversed) *Queen of F——e*. He tramples on a paper: *Canada Bill*. A demon hovers over Burke, applying a pair of bellows to his head, from which issues an expanding cloud; he says, *by Lucifer it Boils bravely*. The Speaker (Addington) says:

*This is a sight I wish to see no more*

*a man does weep who never wept Before*

The Opposition members are grouped (incorrectly) on the l. Sheridan steps forward with clenched fist, saying, *Oh Lord oh Lord Order Order the man that betrays his friend &c &c*.

*School for Scandal*

A man behind calls for *Mops & pails*; a member dressed like a school-boy to indicate his youth (probably Grey) shouts *perfectly in Order*. On the r. Pitt sits composedly watching the pair; he says, *If they'd cut each others Throats I should be Relieved from these Troublesome Fellows*. Behind him stands a member, with his hand raised, shouting *Chair Chair*. Beneath the title is etched: *I think myself justified in Saying this, because I do Know that there are People in this Country avowedly endeavouring to Disorder its Constitution its Government & that in a very Bold Manner—Vide Burk's Speech—*

A satire on the famous scene between Fox and Burke on 6 May, which resulted in their permanent estrangement, see No. 7854, &c. The House was in Committee, the Speaker, therefore, was not in the chair. Pellew, *Life of Sidmouth*, i. 84. Francis writes of Fox's tears: 'they who knew him, knew it was a farce, and that he cared not one farthing for Burke. It was ill acted too, and would not have succeeded as a representation.' Parkes, *Memoirs of Sir P. Francis*, ii. 458–9. The tears were 'all my eye', according to the *Public Advertiser*, 14 May 1791. For the 'Queen of France' see No. 7675, &c.

9 $\frac{3}{4}$  × 14 $\frac{1}{4}$  in.

## 7856 THE QUARREL BETWEEN THE POLITICAL BUILDERS OR OPINIONS DIAMETRICALLY OPPOSITE.

[? Marquis Townshend.]

*Done by One in the Shop at the time of the Quarrel! Publish'd May 11<sup>th</sup> 1791—by W Maynard St Martins Court Leicester Fields—London.*

Engraving. Fox and Burke face each other, seated on chairs in close proximity, Burke (r.) pugnacious, Fox (l.) lacrimonious; a winged Devil crouches behind Burke's chair, saying to him, *Brother Brother we are both in the wrong*. A paper inscribed *Revolution* protrudes from Burke's pocket; he says: *I thought you had a better taste in Architecture I say it is a Building of untemperd mortar built by Goths & vandals—where everything is out of*

*place & Inverted—See what my Book says on the Subject.* Fox, leaning forward and holding a handkerchief to his eyes, says, *After working so many years together in the same Shop—it forces Tears from me to think we should quarrel abt a paltry Building—though I must own in my opinion it is a Stupendous Fabric of Human—Wisdom!!* (Cf. No. 8150.) In the foreground on the extreme l. sits Pitt on a low stool, with his back to the disputants; he is very youthful-looking: above his head are the words:

*Little Bill Horner  
Sat in a Corner  
And eat his Christmas Pie!!*

He holds a piece of food to his mouth; in his l. hand is a document: *Ways and Means*, and from his coat pocket two papers protrude inscribed *Budget* and *Taxes*. In the background on the r., as if below the level of the foreground, is a freely sketched rendering of the floor of the House of Commons: the Speaker in his chair dominates a sea of heads with members rising to speak. Over this is inscribed the lines quoted by Burke:

*Black Spirits & White  
Blue Spirits & Grey  
Mingle Mingle  
Hubble Bubble  
Toil & Trouble &c* [see No. 7854, &c.].

A satire on the famous scene between Fox and Burke on 6 May, which resolved itself into a violent dispute on the merits and principles of the French Revolutionary constitution (arising out of a debate on the proposed new constitution for French Canada). Burke 'observed that M<sup>r</sup> Fox himself had termed the new French system a most stupendous and glorious fabric of human integrity. He had really conceived that the right hon. gentleman possessed a better taste in architecture than to bestow so magnificent an epithet upon a building composed of untempered mortar. He considered it as the work of Goths and Vandals, where every thing was disjointed and inverted'. *Parl. Hist.* xxix. 396. The Devil's quotation from the 'Beggar's Opera', ii. 2, represents the quarrel as the falling out of thieves (cf. No. 7627).<sup>1</sup> See No. 7854, &c. For Burke's *Reflections on the French Revolution* see No. 7675, &c.

The manner of the print is that of a free pen-drawing, and resembles pen-drawings by Townshend.

10¼ × 14½ in.

## 7857 AN ENGLISH HOBBY HORSE; OR, WHO PAYS THE PIPER?

[? H. W.]

*London Pub<sup>d</sup> May 11, 1791 by Will<sup>m</sup> Holland, N<sup>o</sup> 50 Oxford Street.  
In Holland's Exhibition Rooms may be seen the largest collection of  
Caricatures in Europe Admit<sup>e</sup> one Shilling.*

Engraving. A bull (John Bull) in profile to the r. sinks, snorting with distress, under the weight of five persons. The foremost, astride the animal's neck, is the Emperor Leopold; he holds the legs of Catherine II, a stout virago, who sits on his shoulders, brandishing her orb and sceptre. She

<sup>1</sup> Townshend had caricatured Newcastle and Fox (Lord Holland) in 1756 as Peachum and Lockit, see No. 3371.



says, *Where's all your boasting now my old Bull! by S<sup>t</sup> George I knew I could bring you upon your knees! ay, and before I have done riding you I'll make you knock under.* Behind Leopold sits George III, saying, *Don't mind, don't mind, don't mind* [a parody of the King's manner of conversation], *he'll soon recover, It's all sham, his stumbling.* Frederick William of Prussia sits behind George III, wearing regimentals with jack-boots. Behind him sits a fat Dutchman (Holland) smoking a pipe. Behind, and on the l., is a group of three persons on a smaller scale. Pitt, in profile to the l., seizes by the collar a lean and ragged British citizen (John Bull), saying, *No grumbling, you rascal! You must pay the Piper to be sure. What the devil, surely you couldn't expect the great folks that represent you to contribute a shilling! Besides you are a damn'd saucy fellow, master Bull, and you must be tam'd.* Bull answers, *Tam'd: why, good God, Sir, I have scarcely a morsel of bread to eat, and even the Small Beer is Tax'd above my purchase!* On the extreme l. a lean man kneels, blowing a trumpet and looking up at Pitt; he is perhaps an ironical representation of Fame.

A satire on the expenses of the Russian Armament, and on the diplomatic success for Russia of its abandonment. See No. 7841, &c.

11 $\frac{3}{4}$  × 16 $\frac{5}{8}$  in.

## 7858 MR BURKE'S PAIR OF SPECTACLES FOR SHORT SIGHTED POLITICIANS

*J Sayer fec<sup>t</sup>*

*Publ<sup>d</sup> by Tho<sup>s</sup> Cornell Bruton Street 12 May 1791*

Aquatint. A hand extends from the l. margin of the design holding the bridge of a pair of spectacles: two ovals in which are bust portraits of Fox (l.) and Sheridan (r.) facing each other in profile, and having (especially Sheridan) the air of sinister conspirators. The rest of the print is supposed to be seen through these spectacles. Fox, dressed partly as Cromwell, raises an axe, the blade inscribed *Rights of Man*, to strike the trunk (still intact) of the tree of (?) the Constitution (or the Crown, Church, and nobility). He wears a French cocked hat with a favour inscribed *Vive la Nation*. The Duke of Portland (l.) sits in profile to the r. astride a cylinder inscribed: *Part of the Subscription Whig Pillar of Portland Stone intended to have been erected in Runnimede* (see No. 7396, &c.). He gazes in horror, his hands raised, at a demon of simian appearance, with webbed wings and serpents for hair, wearing a cocked hat like that of Fox; suspended above the hat are the feathers of the Prince of Wales. The demon holds out to Portland a picture of a tree growing in a pot inscribed *Republi[ca]nism*; its foliage is inscribed *Atheists | Demagogues | The Mob*; on the ground are a shield inscribed *Nobility* and a crown. The picture is *A Plan of the new Constitution of France, the Perfection of human Wisdom recommended as a Model for Canada by the R<sup>t</sup>* [Hon. C. J. Fox], see No. 7856. He sits on two volumes, *Treasonable | Seditious Sermon[s]* on which is an open book: *Rights of Man* by M P. [Paine]. Beside him lies a burning fire-brand. In front of him is a circular aperture in the ground from which rise a skull wearing a wig (and resembling Price) and the two hands of a skeleton, one holding an open book inscribed *Lord now lettest thou thy Servant depart in Peace . . . mine Eyes . . . [s]een thy Salvation* (a quotation from Price's famous sermon on 4 Nov. 1789, see No. 7629, &c.). Price died on 19 April 1791.

On the tree are various emblems: where the branches spring from the trunk is a crown; above this is a large star of the Garter which is being extinguished by Sheridan (wearing a hat like that of Fox and of the demon) who holds up an extinguisher at the end of a pole (as used in the theatres), saying, *Ca ira*. Immediately above it is a large *Holy Bible* on which rest a mitre and a chalice. Priestley (l.), mounted on a flying monster with webbed wings, tilts with a lance at these objects; from his coat-pocket protrudes a large book: *Priestley on civil Government*. Below four escutcheons are suspended from two branches: two (l.) are inscribed *Hereditary Nobility*, a flying demon is about to cut them down with a scythe inscribed *Rights of Man*. The other two bear the arms of the Portland and Cavendish families; another flying demon is about to cut them down with a pair of shears. Beneath the title is etched:

..... nought shall make us rue  
 If England to itself do rest but true.  
 Shakespeare

An allegorical representation of the thesis of Burke's *Reflections on the French Revolution*, see No. 7675, &c. His 'spectacles' contain portraits of his party with whom he had quarrelled, see Nos. 7627, 7854, &c. The attitude of Portland foreshadows the split in the Whig party. For Fox as Cromwell see No. 6380, &c. For Paine's *Rights of Man* see No. 7867, &c.

$12\frac{1}{8} \times 9\frac{3}{4}$  in.

**7859** PUBLISHED BY ORDER OF THE SOCIETY FOR CONSTITUTIONAL INFORMATION BY D. A—S [Adams] SECRETARY

JS f [Sayer.]

Published 12<sup>th</sup> May 1791 by Tho<sup>s</sup> Cornell Bruton Street

Engraving. An ass, laden with panniers filled with books, lifts up its head to bray *Rights of Man* (thrice repeated), while its hind-legs are kicking in the direction of the British Lion (r.). From its head hang an ink-bottle and pen. The books are inscribed *Paines Pampl[et]*, *Paine* (twice), *Libels on the Constitution*, *Treason*, *Atheistic Trac[ts]*, *Treasonable Essays*, *Seditious Pamphlets*. The head only of the lion, crowned, appears on the r., his mouth is open as if roaring, and he holds open a large book inscribed: (l.) *Reflections on the Revolution in France &c by the Right Honble E Burke*, and (r.) (a quotation from p. 3, 1st ed.): *the soci[ety] calling itself the Society for Constitutional Information was intended for the Circulation at the Expence of the Members of many Books which few others would be at the Expence of buying and which might lie on thands [sic] of the Booksellers*. Beneath the title is etched:

"From all Seditions privy Conspiracy and Rebellion from all false Doctrine Heresy and Schism &c Good Lord deliver us."

The ass is Adams, secretary of the Society, who is said to have received £50 a year for allowing his name to appear on papers which members were afraid of signing. (Note by Miss Banks.) For the books of Burke and Paine see respectively Nos. 7675, 7867, &c. For the Society for Constitutional Information cf. No. 6246.

$7\frac{1}{4} \times 10\frac{7}{8}$  in.



**7860 THE POLITICAL WEEPING WILLOW.**

*London Pub<sup>d</sup> May 13. 1791. by W Holland N<sup>o</sup> 50 Oxford Street.*

Engraving (coloured impression). Fox stands full face, his arms extended; these arms are the branches of a tree, and his body is its trunk. The two branches fork into the boughs of a weeping-willow, whose foliage forms an arch above Fox's head, and hangs nearly to the ground. Tears fall from his eyes and pour in a stream down the trunk of the tree, forming a pool at its feet.

A satire on the famous scene in the House of Commons on 6 May between Fox and Burke when Fox wept copiously, see No. 7854, &c.

11  $\frac{3}{8}$  × 9  $\frac{3}{4}$  in.

**7861 THE IMPEACHMENT,—OR—"THE FATHER OF THE GANG, TURND KINGS EVIDENCE.**

[Gillray.]

*Pub<sup>d</sup> May 1791. by S. W. Fores, N<sup>o</sup> 3 Piccadilly—*

Engraving (coloured impression). Sheridan and Fox are prisoners behind a bar on which they lean. Burke towers above them, with a stern frown, seizing each by the hair. He says: "*Behold the abettors of Revolutions, see the authors of Plots & conspiracies, & take cognizance of the enemies of both Church & State;—"I know them all, & have a while upheld, the unyok'd humour of their Wickedness,"—"I have bore [sic] with them 'till the measure of their iniquity is full; but now, I will bare them before y<sup>e</sup> Justice of injured humanity,—I will prove unequivocally, that there exists at the present moment, a junto of Miscreant Jacobites [sic], who are aiming at the Overthrow of the British Constitution"—Vide Burkes Speech on the Quebec Bill—* Sheridan (l.) in profile to the l., his hands clasped, says with a terrified expression, *Ha! what's that? miscreant Jacobites!—plots Conspiracies! Revolution!—O! Damnation! we're all found out!—ah Joseph! Joseph! I fear you've brought up your Neck for a fine Collar!* Fox (r.), his head bowed under Burke's hand, his handkerchief to his eyes, says, *O the devil! I'm quite overcome, & stupified with Grief! to think that the Man who has been my dearest Friend, and my Chum in all infamy, for Twenty five years, should now turn Snitch at last! good-lack-a-day!*

A satire on the debate of 6 May, see No. 7854, &c. The *Annual Register*, 1791, p. 119, in a passage supervised if not written by Burke, complained that the Ministerial papers 'held up M<sup>r</sup> Burke . . . in the character of a king's evidence, who had impeached his accomplices. The pencil too was called in to the aid of the pen, and paragraphs were embodied in caricatures'. For Sheridan as Joseph Surface cf. No. 7510, &c.

Grego, *Gillray*, p. 127 (small copy). Wright and Evans, No. 52.

11  $\frac{5}{8}$  × 15  $\frac{1}{4}$  in.

**7862 GUY VAUX DISCOVERED IN HIS ATTEMPT TO DESTROY THE KING & THE HOUSE OF LORDS—HIS COMPANIONS ATTEMPTING TO ESCAPE—**

[Gillray.]

*Pub<sup>d</sup> May 14<sup>th</sup> 1791. by H Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). Fox as Guy Vaux kneels on one knee beside a pile of three barrels which he is about to fire with a lighted paper

inscribed *Rights of Man*, holding up a dark lantern in his l. hand. Burke, dressed as a watchman, rushes towards him and seizes Fox's l. wrist, turning the rays of the lantern on his face, while he springs the rattle in his outstretched r. hand. His long staff rests on his shoulder and he wears a long coat with a triple collar, badged on the l. sleeve with a crown. He says, *Hold Miscreant—I arrest thee in the name of the British Constitution, which thou art undermining—I arrest thee in the name of human nature, which thou hast most cruelly outraged;—I arrest thee in the name of that Monarch whom thou dost wish to deprive of dignity, & of that people whom thou hast most basely deluded!—Nay, no fawning:—thy Tears & thy hypocrisy make no impression on the mind of truth & Loyalty:—therefore, Enemy of all good! yeild to that punish<sup>t</sup> which has long waited those “crimes which are left as yet unwhipt of Justice”.* Fox, who wears a slouch hat and a long cloak buttoned over his mouth, says, *O Lord! O Lord! that ever my aim should be discover'd when I had taken such pains to disguise myself—for Heavens sake, Watchman, what have I done that I should be apprehended?—what have I done only answer me that!—dare you accuse me only for what you think I intended to do?—have I ever assassinated the King, or blown up the Lords?—as to this Gunpowder here, I only intended to set fire to it merely to clear the Nation of Buggs:—for goodness sake do let me go:—or if I must suffer do let it be without holding up my own dark Lanthorn in my Face, for my Eyes are so weak with crying to think I should be charged with such Villainy, that I cannot bear the Light.* Large tears fall from his eyes. The barrels are inscribed *Gunpowder, one for the King, another for the House of Lords.*

Behind, Sheridan escapes up a flight of steps, he follows another conspirator whose leg is visible on the extreme r. He says, *I must be off while I can; as to my Friend there, why, if he does go to pot there's the more room for me!—I wish I could squeeze out a Tear or two as well as he, it might impose on the Mob, if they should stop me:—but I've come that humbug so often before, that my Eyes—Da—n my Eyes! there's not one drop left in them.* After the title is etched: *NB—his Associates were all taken afterwards & executed—*

One of many satires on the quarrel between Fox and Burke, see No. 7854, &c. The Coalition were denounced in addresses to the King, Feb.—May 1784, for having denied the constitutional rights of the House of Lords and the Crown, and for having attempted to strip the Crown of its prerogatives. See *London Gazette* and cf. No. 6405, &c. For Fox as Guy Vaux cf. No. 6389, &c.; as a friend of French revolutionaries, see No. 8142, &c.

Grego, Gillray, pp. 127–8. Wright and Evans, No. 53.

13 $\frac{15}{16}$  × 19 $\frac{3}{4}$  in.

## 7863 THE VOLCANO OF OPPOSITION.

[? H. W.]<sup>1</sup>

*London Pub<sup>d</sup> May 16 1791 by W Holland N<sup>o</sup> 50 Oxford Street*

*In Holland's Exhibition Rooms may be seen the largest collection in Europe of Caricatures Admitt<sup>ce</sup> one Shilling.*

Engraving (coloured impression). A burlesque representation of the famous quarrel in the House of Commons between Burke and Fox on 6 May. Burke stands in profile to the l., gesticulating, his clenched fist extended

<sup>1</sup> Attributed to Rowlandson.



towards Fox (l.) who stands weeping, consoled by Sheridan. From Burke's mouth, as from a volcano, issues a cascade of flame, which rises to fall on Fox; in it are the words: *Black as ten furies! Jacobite Miscreants, The ver- dregs of infamy, Terrible as Hell! Infernal Spawn, Damnation, Jacobite renegades, Fiends of Hell, Pimps Panders Parasites Devils.* Sheridan stands on the extreme l., his hand on Fox, saying, *Be comforted, my dear Charles, let not the effusions of a Demoniac afflict you so severely! Live to be a comfort to your poor Sherry.* Fox, with his handkerchief to his r. eye, answers, *Talk not to me of comfort the derision of the world thrown on my poor old master will break my heart.* Heavy clouds of smoke fill the House. Behind, the Speaker, Addington, behind the table with books and mace, flees terror-stricken from his chair to the r. A crowd of members on the r. flee from the House, looking back in horror at Burke; one calls *Monro! Monro!* (appealing for Dr. Monro, the expert on lunacy). Terrified spectators in the gallery (r.) are freely sketched.

For this famous scene see No. 7854, &c. The stream of abuse which issues from Burke's mouth appears to derive from Burke's quotation from *Paradise Lost* on 11 May, applying the words to the French Constitution:

\_\_\_\_\_ A shape,  
 If shape it might be called, that shape had none  
 . . . . . Black it stood as night,  
 Fierce as ten furies, terrible as hell,  
 . . . . .  
 A cry of hell-hounds never ceasing bark  
 With wide Cerberian mouths full loud, and ring  
 A hideous peal.

*Parl. Hist.* xxix. 418-19. For Burke's alleged insanity cf. No. 7529.  
Grego, *Rowlandson*, i. 293.

**7864** THE GHOSTS OF MIRABEAU AND DR PRICE APPEARING  
TO OLD LOYOLA.

[? H. W.<sup>1</sup>]

*London Pub<sup>d</sup> May 17. 1791 by W. Holland N<sup>o</sup> 50 Oxford Street. In Holland's Exhibition Rooms may be seen the largest collection of Caricatures in Europe Admit<sup>ce</sup> one Shilling*

Engraving (coloured and uncoloured impressions). Burke kneels in profile to the l., holding up a crucifix and rosary as a defence against the ghosts of Mirabeau (d. 4 Apr. 1791) and Price (d. 19 Apr. 1791), who emerge from clouds on the l., draped in sheets. Each holds out menacingly an open copy of Burke's book: *Reflections on the French Revolution*, and *Reflections on the French Revolution by E Burke*. Mirabeau says:

— Do not repent these crimes,  
For they are heavier than all thy woes can stir;  
A thousand knees ten thousand years together,  
Naked, fasting, upon a barren mountain  
And still Winter, would not move the Gods  
To look that way thou wert.

<sup>1</sup> Attributed to Rowlandson.

Price says:

*"Neither man nor angel can discern  
Hypocrisy, the only evil that walks  
Invisible, except to God alone,  
By his permissive will, through heav'n and earth;—"  
Enjoy your dear wit, and gay rhetoric,  
That have so well been taught her dazling fence,  
Thou art not fit to hear thyself convinc'd; Yet should  
I try, the uncontrouled worth of this pure cause would  
Kindle my rapt spirits to such a flame of  
Sacred vehemence, that dumb things would be mov'd  
To sympathize, till all thy magic structures reared  
So high, Were shattered into heaps o'er thy false head.*

An old woman on the extreme r., holding a chamber-pot under her petticoats, sprinkles Burke's head with the contents, using a bunch of feathers like a holy-water aspergillum. She says, *This Holy Water, my dear master, shall wash you pure from every stain in the world, ay; and in the world to come by my own soul.* Burke says: *Thus fortified I don't fear the Devil nor any of his Imps! No, nor the whole Host of Opposition.*

One of many satires on Burke for his book, see No. 7675, &c., and for his quarrel with Fox, see No. 7854, &c., which involved a breach with his party. For the old accusation that he was a concealed Roman Catholic, cf. No. 6026, &c.

Grego, Rowlandson, i. 293 (?).

$9\frac{3}{4} \times 16\frac{1}{8}$  in. (pl.).

## 7865 POLITICAL PLAYTHINGS FOR PROSTITUTE PATRIOTS.

[? H. W.]

London Pub<sup>d</sup> May 22. 1791 by W. Holland N<sup>o</sup> 50. Oxford Street.

Engraving (coloured and uncoloured impressions). Burke, in court dress, and wearing a ribbon and star, sits, erect and complacent, in an ornate arm-chair, his l. foot on a footstool. His head is turned in profile to the r. towards Pitt, who advances towards him, and is about to place an earl's coronet on his head, saying, *This for thy long and secret services.* Burke answers *Thanks, my noble Master—all the Wierd Sister of Beaconsfield prophesied is now fulfill'd* (an allusion to Burke's quotation of the song of the witches in *Macbeth*: 'Black spirits and white . . .', see Nos. 7854, 7855, 7856.)

One of many satires on Burke's quarrel with Fox, see No. 7854, &c., and like No. 7866, &c., an attempt to discredit Burke.

$10\frac{9}{16} \times 10\frac{3}{8}$  in.

## 7866 LAUNCE AND HIS DOG CRAB.

[? H. W.]

London Pub<sup>d</sup> May 22. 1791. by W Holland N<sup>o</sup> 50 Oxford Street

*In Hollands Exhibition Rooms may be seen the larges collection of Caricatures in Europe Admit<sup>ce</sup> one shilling*

Engraving (coloured impression). Fox (l.), in Elizabethan dress, stands weeping, supporting his head against a long staff held in his l. hand; in his



r. hand is a feathered hat. From his head issues a line surrounding a long quotation etched in the upper r. portion of the design. A dog (r.) with the head and spectacles of Burke looks up at him, saying:

*I'm now Mr Pitt's in Downing Street  
And I'll bark at all the Whigs I meet.*

Fox repeats the long speech of Launce, the servant of Proteus, in *The Two Gentlemen of Verona*, ii. 3, beginning:

*Nay, twill be this hour ere I have done weeping . . . I think Crab my dog  
be the sowrest-natur'd dog that lives . . . and ending but see, how I lay the  
dust with my tears.*

One of many satires on the quarrel between Fox and Burke, when Fox wept in the House of Commons, see No. 7854, &c., and, like No. 7865, an attempt to discredit Burke. For his supposed apostasy see also Nos. 7689, 7833, 7868, 7871, 7872, 7913, 8076, 8115.

$10\frac{7}{16} \times 11\frac{3}{16}$  in.

**7867** "THE RIGHTS OF MAN;—OR—TOMMY PAINE, THE LITTLE AMERICAN TAYLOR, TAKING THE MEASURE OF THE CROWN, FOR A NEW PAIR OF REVOLUTION-BREECHES.

[Gillray.]

*Pub<sup>d</sup> May 23<sup>th</sup> [sic] 1791, by H. Humphrey N<sup>o</sup> 18, Old Bond Street*

Engraving (coloured and uncoloured impressions). Tom Paine, lean, and grotesquely caricatured, crouches, kneeling on one knee, to apply his tape-measure to a gigantic crown standing on the ground, the greater part of which is cut off by the r. margin of the design. He is dressed as a ragged tailor, a large pair of shears attached to his waist, but wears a cocked hat of French fashion with a cockade inscribed *Vive la Liberty*; his hair is in a long scraggy queue. He says, gaping with dismay at the crown, "*Fathom and a half! Fathom & a half! Poor Tom!*" ah! mercy upon me! *thats more by half than my poor Measure will ever be able to reach!*—Lord! Lord! *I wish I had a bit of the Stay-tape or Buckram which I youst to Cabbage [pilfer, cf. No. 8035, &c.] when I was prentice, to lengthen it out;—well, well, who could ever have thought it, that I, who have served Seven Years as an Apprentice, & afterwards worked Four Years as a Journeyman to 'a Master Taylor, then followd the business of an Exciseman as much longer, should not be able to take the dimensions of this Bauble?"* for what is a Crown but a Bauble? *which we may see in the Tower for Six-pence a piece?—well, altho' it may be too large for a Taylor to take Measure of, there's one Comfort, he may make mouths at it, & call it as many names as he pleases!—and yet, Lord, Lord, I should like to make it a Yankee doodle Night-Cap & Breeches, if it was not so dam'nd large, or I had stuff enough Ah if I could once do that, I would soon stitch up the mouth of that Barnacled Edmund from making of any more Reflections upon the Flints—& so Flints & Liberty for ever & damn the Dungs.* Four additional words have been left almost illegible but appear to be *Down with Hanover Horse*. Above the design is etched: *Humbly dedicated to the Jacobine Clubs of France and England!!!* by Common Sense

"*These are your Gods, O, Israel!*"

A satire on the first part of Paine's *Rights of Man*, an answer to Burke's

<sup>1</sup> The 3 appears to have been etched over a 4.

*Reflections*, published on 13 Mar. 1791 and dedicated to Washington. He went to Paris immediately after publication. His *Common Sense*, published on 10 Jan. 1776, was a leading cause of the American Declaration of Independence. Paine was successively stay-maker, exciseman, and pamphleteer. The London tailors were divided into Flints, who formed clubs and entered into strikes to obtain increased wages, and Dungs who accepted the statutory rates. See *The Tailors* (Haymarket, 1767), and F. W. Galton, *The Tailoring Trade*, 1896, p. 151. For Paine's book (the second and more revolutionary part was published in Feb. 1792), see Nos. 7858, 7859, 7868, 7890, 7896, 7900, 8087, 8131, 8133, 8137, 8138, 8141, 8146, 8148, 8152.

Grego, *Gillray*, p. 128 (small copy). Wright and Evans, No. 54. Reprinted *G.W.G.*, 1830.

13 $\frac{7}{8}$  × 9 $\frac{7}{8}$  in. (pl.).

Collection de Vinck, No. 4392,

#### A SKETCH FROM HIGHLIFE

R.N. [Newton]

*London Pub<sup>d</sup> by W Holland N<sup>o</sup> 50 Oxford [Street] May the 27 1791*

Engraving (coloured impression). George III and Queen Charlotte in profile to the l. pose before a painter, Pitt, who stands beside them.

9 $\frac{11}{16}$  × 14 $\frac{7}{8}$  in.

#### 7868 DISAPPOINTMENT, OR, THE KING'S EVIDENCE TREATED WITH THE CAUTION HE DESERVES;

[Dent.]

*Pub<sup>d</sup> by W Dent May 28<sup>th</sup> 1791*

Engraving. Burke, bald-headed, kneels in profile to the r., his hands joined in supplication, saying to George III who leans out of a window above a closed door, *Pray admit me I'll do any thing for a Crown*. The King answers, *I pity you—but hence and depart in peace*; he points to a gallows on a distant hill (l.) inscribed *Arise and be exalted*. The King's closed door is inscribed *Open to the Honest and Honorable*. Burke kneels on his book: *Reflections on the Fr<sup>h</sup> Revolution | Book to swear by* [see No. 7675, &c.]. He has made a *Peace Offering* to the King by a fire in which are burning his wig (his Whig principles) and papers inscribed *Impeachment Oriental* [of Hastings], *Inflammatory Speeches, Hurl'd from the Throne by Providence* [an allusion by Burke to the King's insanity during a speech on the Regency, see No. 7627, &c.], *The Influence of the Crown ought to be diminished* [cf. No. 5659]. The flames are inscribed *Rights of Man* [see No. 7867, &c.]. From Burke's pocket protrude a cross (cf. No. 6026) inscribed *Treasury* and a book: *Private Views*. Behind him (l.) is a second gallows, an axe and block, and a wheel (here associated with 'Popery', cf. No. 5702). These are inscribed *Sacred to Friendship*. After the title is etched: *And it may be asked what Credit ought to be given to his East India oratorical Representations, when mere apprehension provokes him, in a manner equally solemn, to Accuse his dearest Friends of a Design against the Constitution of this Country*.

One of many satires on the quarrel of Burke and Fox, see No. 7854, &c. Burke was accused in the Opposition newspapers of joining Pitt in a plot



for the exclusion of Fox from power, and the Government Press as a king's evidence who had impeached his accomplices. *Ann. Reg.*, 1791, p. 119; see No. 7861. For the attack on Burke cf. No. 7866, &c.

11 $\frac{3}{8}$  × 9 $\frac{5}{8}$  in.

**7869 DUCKING A PICKPOCKET**

[? May 1791]<sup>1</sup>

WOK [O'Keefe.]

*London Pub by P Roberts 28 Middle Row Holborn*

Engraving. Fox (with Sheridan and John Bull) (r.) kneels by a pond holding Pitt by the hair in the water, saying, *I'll make you Remember Picking the peoples Pockets, Damn you, why dont you Say your Prayers—*. Pitt, very thin and grotesquely caricatured, lies on his back in the pond, kicking and screaming; he cries: *for heavens Sake have pity on a poor Unfortunate Man*. Sheridan stands behind Fox urinating upon Pitt's face; he says, *Poor fellow . . .* [&c. &c.]. On the extreme l. stands John Bull, full face; he touches Fox on the shoulder with his r. hand, saying, *Finish him Charley, or he will finish us before he has done with us, Poor Johnny is Almost Strip'd Naked, by him and his Crew Already*. His clothes and the brim of his hat are pitted with holes. In the background (r.) men and women, citizens and artisans, wave their hats and caper ecstatically at Pitt's plight. A man wearing an apron says: *Huzza Huzza Drown him at once & then we shall get Rid of a Curse*.

The fear of taxation had much to do with the opposition to the Russian Armament, see No. 7841, &c. But the country was prosperous: Storer writes to Auckland, 6 May 1791: 'Our taxes . . . have proved this year beyond example productive.' *Auckland Corr.* ii. 389. For the burden of taxes cf. No. 6914, &c.

8 $\frac{1}{8}$  × 12 $\frac{1}{2}$  in.

**7870 THE SCHOLAR LAMENTING THE DEPARTURE OF HIS MASTER.**

[1 June 1791]

Engraving. From the *Bon Ton Magazine*, i. 106. The interior of the House of Commons. Fox, short and obese, and Burke, tall and thin, stand together on the floor of the House, Fox (l.) weeping with his handkerchief to his cheek, Burke (r.) speaking with outstretched r. arm. Sheridan sits on the l. on a chair, clapping his hands. The Speaker and the clerks watch the scene. The other members are behind low barriers; those on the r. are weeping, those on the l. appear amused.

One of many satires on the famous scene between Fox and Burke on 6 May which ended their friendship, see No. 7854, &c.

3 $\frac{3}{4}$  × 5 $\frac{5}{8}$  in.

**7871 A HASTY SKETCH OF THE DEBATES.**

[Dent.]

*Pub<sup>d</sup> by W Dent June 1<sup>st</sup> 1791*

Engraving. A burlesque view of the interiors of the Houses of Parliament, the two Houses divided by a narrow partition bisecting the design into

<sup>1</sup> So dated by Mr. Stephens, but the theme and the costume are more characteristic of 1795 or later, a date supported by the imprint.

two unequal parts. In the smaller (l.) peers in shirt-sleeves or stripped to the waist threaten with clenched fists three sleeping Ministerial leaders: Thurlow, a man resembling Lord Camden, and a small man wearing spectacles, probably Grenville; between the two last is the word *Expediency*. Among the assailants only the Duke of Norfolk is recognizable. An elderly man is about to strike Thurlow with his large tie-wig. Behind is the House of Lords' tapestry: a naval battle inscribed *Destruction of the Spanish Armada*. Above are the words: *O the Brave Days of good Queen Bess*.

In the debate of 1 April on the Treaty with Prussia, Fitzwilliam had decried the convention with Spain, see No. 7687, &c., and questioned British obligations to Prussia. Grenville urged that it was neither wise nor expedient to discuss matters under negotiation. *Parl. Hist.* xxix. 79 ff. Cf. Nos. 7847, 7852.

On the r. the Commons are in wild confusion. In the foreground (l.) Pitt and Fox, stripped to the waist, are wrestling, Fox clasping Pitt round the body, Pitt's thin leg round the massive leg of Fox whose face he scratches, saying, *Oh that I could give this Upstart a Fall*. Dundas and (?) Steele and Rose stand together facing Powys and (?) Grey. Brook Watson lies on the ground, his wooden leg broken, saying, *Done in one short Word*. Arden scratches the face of his opponent. In the foreground (r.) Sheridan grasps Lord Belgrave (indicated by a bell hanging from his waist inscribed *Grave*, its clapper inscribed *Grecian*); he says, *Bell out Number one but I think I can manage an odd Figure or two*. On the extreme r., very pugnacious, but with no antagonist, stands Burke, saying: *I am of no Party therefore ready to Fight any Party for any Sum not nice about the Terms*. A pair of combatants behind him has not been identified. On the extreme l. is the Speaker's chair; Addington stands with the mace raised in both hands, saying, *Order, Order, Order*. Behind are two non-combatants on the back benches: Burgoyne sits (l.), saying, *I say let in some Air, I am as cool as I was at Saratoga—and the seats of this side the House can never be made easy*. The other stands, saying, *Officer obey the temperature Committee—let some Cool Air—the House is too Hot*. Beneath the title is etched:

[l.] UPPER (House)<sup>1</sup>

*Here Patriots use forlorn Debate,  
Since Crown at will can Lords create,  
And Statesmen mute as Mackerel sit,  
When to inform they think not fit*

[r.] LOWER (House)<sup>1</sup>

*Here Outs with Opposition burn  
To serve their own, or Country's turn,  
And Ins of Taxes make the most  
And thence of liquidation boast  
But War's alarms our Debt encrease  
By scoring more than's paid in Peace  
And all to fight Infidel,  
Which Parties set at home pell mell  
To see each side with zeal contend,  
For public good, not private end,  
You'd swear, as naught appears of fest,  
In Senate Britain truly blest.*

<sup>1</sup> A small house is depicted.



A satire on the debates on the Russian Armament, see No. 7841, &c., with an allusion to the Sinking Fund, see No. 7551 and cf. Nos. 6915, 7842. For Burke's estrangement from his party see No. 7853, &c. In a debate on the Regency Belgrave had quoted Demosthenes, incurring the ridicule of Sheridan. *Parl. Hist.* xxvii. 962.

$7\frac{5}{8} \times 13\frac{1}{2}$  in.

**7872 PUBLIC CREDIT, OR, THE STATE IDOL.**

[Dent.]

*Pub<sup>d</sup> by J Aitken N<sup>o</sup> 14 Castle Street Leicester Fields June 3<sup>d</sup> 1791*

Engraving (coloured impression). The gigantic figure of a man in back view with bared posteriors stands astride facing a gateway; between his legs the interior of a vaulted building recedes in perspective. His arms are raised as if supporting the building, the hands being cut off by the upper margin. The inscription on the bag of his wig: *For particulars enquire under the Rose* shows that he is George Rose, Secretary to the Treasury. Within the building seen through his legs are two men, minute figures in obsequious attitudes, probably pensioners: one with a wooden leg is Brook Watson; the roof is inscribed *Treasury Army Navy &c.* Rose's posteriors emit a blast inscribed *Surplus* which strikes Sheridan, throwing him to the ground. He lies on his back in the foreground with outstretched arms, saying, *This is surely a proof of a Foul Statement.* Beside him is a paper inscribed *35 Resolutions.* Fox stands (r.) looking down on Sheridan, saying, *This proves the Surplus not a fair one.*

On the l. is a flight of steps against the l. leg of Rose, inscribed *Sure Steps to Preferment.* The steps are: *Flattery, Humility, Pliability, Servility, and Apostacy*; Burke has reached the top step (Apostasy) and, hat in hand, obsequiously approaches Rose's back. Beneath the title is etched:

*And the \* \* \* \* [King] made unto himself a great Idol, the likeness of which was not in Heaven above, nor in the Earth beneath, and he reared up his Head unto the Clouds, and extended his Arms over all the land, his Legs also were as the Posts of a gate, or as an Arch stretched forth over the Doors of the public Offices; And whoever passed in beneath with idolatrous Reverence First lifted up their Eyes, and kissed the cheeks of the Postern.*

The print was probably published to coincide with Sheridan's expected attack on Pitt's finance: on 3 June 1791 he moved, not thirty-five, but forty resolutions on the public income and expenditure, attempting to show that the reports of the Finance Committees in 1786 and 1791, showing a surplus, were fallacious, and making complaints against Pitt's financial measures. *Parl. Hist.* xxix. 703 ff., cf. No. 7842. For Burke's supposed apostasy cf. No. 7866, &c.

$11\frac{7}{16} \times 9\frac{5}{16}$  in.

**7873 C—RL—T—N HOUSE IN WANT OF NECESSARY FURNITURE.**

[Dent.]

*Pub<sup>d</sup> by W Dent June 6 1791*

Engraving (coloured impression). The interior of a plainly furnished room; in a recess in the r. wall sits the Prince of Wales as if in a latrine; a large purse at his feet is inscribed *Disorder and Consumption.* Near him Fox sits

in an armchair, dressed as an old nurse; he holds his apron to his streaming eyes and turns to the Prince, saying, *O Bless the sweet Lambkin! that will one day or other Crown my fond Hopes!—Lackaday! is it suited to his Birth to do his needs in a corner like common folks—ay, bless bless the good natured Creature! I have Nursed him many a Year and it distresses me to find him without a penny to buy a pipkin to make him a little Gruel in—and, Alas! there's been no waste, no, no, none at all, that we can safely swear, and yet to see how some folks roll in Riches—Oh! alas! alas! want will break my heart! Oh! O! O!* Under Fox's chair is a bottle on which are the words *French Spirits* and an anchor (signifying Hope); under his petticoats is an open book: *Private Advice Spare not*. On the ground lie torn papers inscribed *Wholesome Recipe, Marriage and good Company*, and (scored through) *Proposal of Marriage*. On the extreme l. the side of a bed is visible, beside it (as doctors) stand Pitt and Sheridan; the latter watches Pitt out of the corners of his eyes, saying, *He's very Sick. I've wrote for him to no purpose—my prescriptions have had a Contrary Effect—nothing but Royal Mint Drops or your Golden Pills can restore him—the 20000 he carefully took were of Service—but not equal to so great a Body*. In his hand is a paper inscribed *Ways & Means for a present Supply*. Pitt stands stiffly in profile to the r., saying, *The Stuff of the Public Dispensary must not be wasted—let him discharge the Cause and his complaints will cease—I must attend to State Disorders—and I have a number of Private Patients that I must take care of—therefore I decline giving Assistance—besides I think I smell Something*. Under a window is a table on which are two bottles labelled *No Foreign Loan!!! a Strong Dose of Jallap & Tartar* and *No Domestic Aid!!! a violent Dose of Salts*. A paper beside him is inscribed *Gentle Alternative—Sale of Horses*.

The Prince looks expectant; in his hand is a paper inscribed *Principal [of] Economy*, and beside him hang papers destined for ignominious usage inscribed *Principles of Oeconomy* and *Finis*. Above his head is *Ich Dien*, and an oval bust portrait (looking down at him) inscribed *M<sup>rs</sup> Fitz*, surmounted with three large ostrich feathers. Near it is a small H.L. portrait of a lady inscribed *Little Hodges*.

A satire on the debts of the Prince of Wales. It is implied that marriage would solve his difficulties, but that he is under the influence of Mrs. Fitzherbert, and is misled by Fox. In 1787 £161,000 was voted to pay his debts, and £20,000 for the completion of Carlton House, see No. 7168, &c. During the King's illness, he and the Duke of York, with the help of Weltje, had raised money abroad on their joint post-obits, to be paid when either should ascend the throne. A formal loan was also raised through a banker, which was taken up abroad. *D.N.B.* See also Nos. 7840, 7850, 8112. Fox's 'French Spirits' and tears suggest the praise of the French Constitution which led to the quarrel with Burke, see No. 7854, &c. For Fox and the Prince cf. No. 6401, &c.

$9\frac{7}{8} \times 13\frac{1}{2}$  in.

## 7874-7879

Six plates after G. M. Woodward headed *The Lilliputian World*, with the imprint *London Pub<sup>d</sup> June 30 1791 by W. Holland, N<sup>o</sup> 50 Oxford St.*, Nos. 7874, 7875, 7878, having the additional imprint: *In Holland's Exhibition Rooms may be seen the largest Collection in Europe of Caricatures—Admit<sup>ee</sup> One Shil<sup>ls</sup>*



**7874 THE MAN OF THE PEOPLE!**

*Plate 1*

Engraving (coloured impression). One of a set of six caricature portraits with large heads and diminutive child-like bodies; all are poorly characterized and recognizable chiefly by the inscriptions. Fox stands in profile to the r.; he wears a quasi-Elizabethan tunic with ruff and slashed sleeves with trousers and tied shoes. Beneath the title is etched:

*By shifting about I've at last got so wrong;  
'Pon my soul I forget to which side I belong.*

A reference to the Coalition, see No. 6369, &c. Cf. No. 8099.

$9\frac{1}{16} \times 7\frac{5}{8}$  in.

**7875 BOREAS BLUBBER; A DISCARDED LILLIPUTIAN MINISTER.**

*Plate 2*

Engraving (coloured impression). North stands turning his head in profile to the l., holding his r. hand over his closed eyes. He wears a steeple-crowned hat, a large double ruff, gauntlet gloves, and a blue ribbon which conceals much of his person. In his hat is a scraggy branch, perhaps an olive branch indicating his attitude to the Russian Armament, see No. 7841, &c. He wears gauntlet gloves and his shoes have large rosettes. Beneath the title is etched:

*Let Lilliput dissolve in tears,  
For I'm lugg'd out by head and ears!*

$9\frac{5}{16} \times 7\frac{3}{8}$  in.

**7876 DON HANGERANDO A LILLIPUTIAN CHAMPION** *Plate 3*

Engraving (coloured impression). George Hanger stands full face with a fierce frown, his hands on his hips; he has long moustaches. He wears his customary large Kevenhuller hat, huge epaulettes, gauntlet gloves, spatter-dashes, and a sabre. Beneath the title is etched:

*Do'nt raise my courage—if you do,  
By Jove I'll cleave your scull in two!*

$9\frac{5}{8} \times 7\frac{7}{16}$  in.

**7877 THE HONBLE SPRUCE BILLY BEAU PRIME MINISTER OF LILLIPUT** *Plate 4.*

Engraving (coloured impression). Pitt (unrecognizable) stands full face wearing quasi-Elizabethan dress, with a feathered hat. His l. hand is extended, in his r. is a stick. Beneath the title is etched:

*A Tory I am—and a very young Man,  
Fix'd firm in my place get me out if you can.*

$9\frac{3}{16} \times 7\frac{1}{2}$  in.

**7878 A TIP-TOP EDITOR, DAM ME!**

*Plate 5*

*G.M.W. del.*

Engraving (coloured impression). Topham stands in profile to the r., wearing regimentals combined with the fashionable dress which he affected. At the back of his head is a bulky looped queue. His r. hand is in his waist-

coat pocket; his l. holds the head of a fantastically knotted stick. Beneath the title is etched:

*Through Lilliputian realms my banners are unfurl'd,  
All know my consequence—I regulate the World.*

Topham is better characterized than others of the series. For the title cf. *A Tip-Top Adjutant*, No. 5596. For *The World* see No. 7210, &c.

$8\frac{7}{8} \times 7\frac{3}{4}$  in.

### 7879 THURLEBO THE CHANCELLOR OF LILLIPUT.

Engraving (coloured impression). Number erased. Thurlow stands full face frowning, r. arm extended, a rolled document in his l. hand. He wears Chancellor's gown and wig with a mortar-board cap. Beneath the title is etched:

*Give me your Cause, you're sure to gain the day;  
I'll curse and swear—but d——n me if I pray!*

For Thurlow's habitual oaths cf. No. 7320, &c.

$9\frac{1}{4} \times 7\frac{7}{16}$  in.

### 7880 FLOATING BATTERIES, OR, AN ATTEMPT TO ENTER THE BALTIC.

[Dent.]

*Pub<sup>d</sup> by W Dent June 21<sup>st</sup> 1791*

Engraving (coloured impression). Catherine of Russia (r.) and Admiral Lord Hood (l.) face each other, floating in the sea, she on her balloon-like petticoats, he on his coat-tails. The Empress, who is larger than Hood, stoops over him, her l. fist clenched, and bites his nose (which was notoriously large), while she cuts off the end of his pigtail with a pair of scissors. He raises an arm, saying, *Oh! my poor Nose*. Behind (l.) a stout Dutchman (Holland) sits on a floating barrel inscribed *Gin*, a pipe in his r. hand, his arms extended, saying, *Oh dear! she'll lay him on his Back—and if I dare to steer towards her, in a straight Line, she'll sink my Spirits, however raised they may be—so—I'll sheer off*. In the background (r.) behind Catherine is a promontory on which is a castle flying a flag with a double-headed eagle. The sea beside it is inscribed *Baltic*.

A satire on the Russian Armament, see No. 7841, &c., although the prospect of war was virtually over.

$7\frac{7}{16} \times 10\frac{13}{16}$  in.

### 7881 THE WINDSOR ASTRONOMERS, MAKING OBSERVATIONS AND CALCULATIONS RESPECTING THE CONJUNCTION OF THE ENGLISH AND RUSSIAN COMETS!!

*London Pub<sup>d</sup> June 23. 1791 by Will<sup>m</sup> Holland Oxford Street  
In Holland's Exhibition Rooms may be seen the largest Collection of  
Caricatures in Europe Admit<sup>ce</sup> One Shil<sup>ls</sup>*

Engraving (coloured impression). George III and Queen Charlotte are seated on opposite sides of a round table. The King, in profile to the r., his hands on his knees, raises his head to look through a telescope which



stands on the table, supported on a tripod. He is watching two comets, one shooting upwards (l. to r.) with the head and bag-wig of Pitt, the other, in the upper r. corner of the design, with the crowned head of Catherine II, looking down menacingly at Pitt; a collision is imminent. The King says, *What! What! what terrible threatening Aspects!!—But they are a monstrous way asunder—they can never come together—My dear, my dear you can not conceive how red and fiery their tails are!!!* The Queen sits, pen in hand, l. hand on a large sheet of paper. She smiles complacently at the King, saying, *If you will give me leave, my love, I'll calculate it to an inch—you know I am used to conjunctions.* On the table is a large book.

A satire on Pitt's Russian policy, see No. 7841, &c. George III took a great interest in astronomy, and was fond of looking through Herschel's telescopes. *D.N.B.*, s.v. Sir W. Herschel; Papendiek, *Journals*, ed. Mrs. Broughton, 1887, i. 275.

15 $\frac{5}{8}$  × 13 $\frac{1}{8}$  in.

# 7882 FRENCH DEMOCRATS SURPRIZING THE ROYAL RUN-AWAYS.

[Gillray.]

*Pub<sup>d</sup> June 27<sup>th</sup> 1791 by H. Humphrey N. 18 Old Bond Street*

Engraving (coloured impression). Louis XVI and Marie Antoinette seated on chairs at Varennes while an armed and ferocious mob invades the room through an open door (l.); the approach of an angry crowd is suggested by a sea of heads, above which weapons are raised. The King sits full face, the Queen beside him in profile to the l. and on the extreme r. One ruffian presents a blunderbuss at the Queen, another, yelling, threatens the King with a pistol and sabre. A soldier (l.) advances with his musket cocked towards the little Dauphin, who has fallen on his back at the King's feet, having apparently been pushed over by the soldier's bayonet. A man wearing only a bonnet rouge and a shirt advances with a dagger in each hand; behind him is a man with a raised hammer in one hand, a broom in the other.

News of the flight reached London on the morning of June 25 (in a dispatch from Lord Gower) accompanied by an unsubstantiated report of the capture. Buckingham, *Courts and Cabinets of George III*, ii. 192. Gower, *Dispatches*, ed. O. Browning, p. 96. For the flight see V. Fournel, *L'Événement de Varennes*, 1890; Lenôtre, *Le Drame de Varennes*, 1926. The escape and recapture were 'the whole conversation' of London on 27 June (*London Chronicle*, 28 June), but details were not learned till later. See also Nos. 7883, 7884, 7887.

Grego, *Gillray*, p. 129. Wright and Evans, No. 64. De Vinck, No. 3965. Gower, No. 479.

9 $\frac{1}{2}$  × 13 $\frac{7}{8}$  in.

# 7883 THE NATIONAL ASSEMBLY PETRIFIED. THE NATIONAL ASSEMBLY REVIVIFIED.

[Gillray.]

*Pub<sup>d</sup> June 28<sup>th</sup> 1791 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A design in two compartments, one above the other, the figures in both being T.Q.L.

[1] A ragged French barber, in profile to the r., gesticulating and capering, says to six terror-stricken companions: *O sacre dieu! de King is escape! de King is escape.* The foremost listener is a tailor, his shears stuck through the string of his apron, a measuring-tape round his shoulders, but wearing a cocked hat and sword. On the extreme l. is a diminutive postboy. All are much caricatured with expressions denoting dismay. The barber wears a bag-wig, with a comb stuck in his hair; the others wear tricolour cockades in their hats.

[2] Another group of ruffians listen with delight to a cook (l.) who says, taking a pinch of snuff, and capering, *Aha! be gar, de King is retaken! Aha! Mons<sup>r</sup> Lewis is retaken! Aha!* In his cap is a tricolour cockade inscribed *Liberty*; he wears over-sleeves, a spoon and fork are stuck through his apron-string, a string of frogs hangs from his belt. His most prominent listener is a shoe-black with a grotesquely wide grin, who stands, shoe in one hand, brush in the other. These much-caricatured ragamuffins are typical of the French republicans depicted by Gillray: at once ludicrous and horrible. For the flight to Varennes see No. 7882, &c.

Grego, *Gillray*, p. 129 (copy). Wright and Evans, No. 55. Reproduced, Everitt, *English Caricatures of the Nineteenth Century*, p. 26. A pen and wash drawing of [1] is de Vinck, No. 3934. A reduced copy of [2] with English inscriptions is de Vinck, No. 3969.

Copies of this print, with different inscriptions, and on separate plates, were published later in France, the tricolour cockades altered into fleur-de-lis badges, to indicate that the persons are émigrés: LA PETRIFICATION has the inscription: *Quoi! ces french dogs descendraient ici! | Allons mes amis du couraaaaaage.* LA SATISFACTION is inscribed: *Oui mes amis, le vainqueur de l'Italie sera a leur tête et je réponds du succès.* Copies in Challamel, ii. 379, 380 (*Collection Laterrade*).

**7884 THE GRAND MONARCK DISCOVERED IN A POT DE CHAMBRE. OR THE ROYAL FUGITIVES TURNING TAIL.**

[Rowlandson.]

London June 28 1791. Publishd by S. W. Fores at his Caracature Wharehouse N<sup>o</sup> 3 Piccadilly.

Engraving (coloured impression). Marie Antoinette and Louis XVI are seated in a carriage, of the type then called *pot de chambre*, the Dauphin between and in front of them. The three galloping horses are suddenly checked by a French soldier, on horseback, and by another man beside him. A man with a dagger on the extreme l. pursues the carriage. The soldier, putting his finger to his nose, leans towards the King, saying, *Aha B—gre, Croyez vous échaper comme cà.* The off horse, on which the postilion is seated, falls; the man looks round shouting. The King and Queen are terror-stricken; she screams *Nous sommes tous Foutus.* A servant, standing at the back of the carriage says, *Parbleu Je sens tres fort la lanterne.* All have expressions of violent emotion; the Dauphin is howling. On the extreme l. is a milestone: *Sens II lieu.*

One of several satires on the flight to Varennes, see No. 7882, &c.

Grego, *Rowlandson*, ii. 393. de Vinck, No. 3953 (where the soldier is identified as Drouet, but, at this date, no details of the capture had reached London.) Hennin, No. 10,995.

9 × 12<sup>15</sup>/<sub>16</sub> in.



## 7885 THE C—M—RS RELLISH AT GREASY HALL

*Edmonton fecit* [I. Cruikshank.]

*Pub<sup>d</sup> by S W Fores N<sup>o</sup> 3 Piccadilly June 1791*

Engraving (coloured impression). Eight men sit round a table smoking and drinking; they are evidently Government contractors; the chairman, in the centre of the farther side of the table, wears the apron, steel, and over-sleeves of a butcher, and appears to be one Rellish. On the table, before each, is a money-bag inscribed 1000. Brook Watson, on the extreme l., can be identified from his wooden leg; he drinks, saying, *Come heres Success to Monopoly this is a fine Rellish*. The others (l. to r.) say: *Gentlemen I propose that our worthy host shall have the first refusal of all our Contracts*. The next man silently assents. Rellish says, *Gentlemen the weight of your Obligations is more than I can Bear*. The man on his l. says, *Aye Aye never mind it the Young Boxing Butcher can help you*. His neighbour says, *Agreed*. The next says, *I am for Consolidating all the Contracts into one & let him have that one*. A handsome and well-dressed man seated on the extreme r. facing Watson, is silent; a negro, in livery, stands behind his chair holding a punch-bowl; he says, *My Massy take care he no found out like Massy Hollond & come to de Workhouse like his Cozens*. In the foreground lies a large dog, his collar inscribed [R]ellish. On the table, besides decanters, punch-bowls, and glasses, are tobacco-pipes and papers of tobacco. On the wall, which forms a background, are three pictures spaced between four oval mirrors in ornate frames: in the centre is one of large buildings resembling mills or factories inscribed *Red-Houses*; behind is a windmill. The others are a pig (r.) and a misshapen cow (l.), each inscribed *Only fit for Contracts*. The floor is carpeted.

A satire on Government contractors. Edward and John Hollond (acting Governor of Madras, 1790) were accused of extortion and corruption on a vast scale in India. *Cornwallis Corr.*, ii. 10 f., 64, 80, 81, 112, 125, &c. 8 $\frac{1}{4}$  × 13 $\frac{3}{8}$  in.

## 7886 AN ESCAPE A LA FRANCOIS!

[Newton.]

*London Pub<sup>d</sup> July 1 1791 by Will<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Street*

Engraving (coloured impression). A burlesque representation of the flight to Varennes; the royal family in a two-wheeled carriage drawn (l. to r.) by four galloping horses with two postilions. In front of the procession the Pope rides a bull whose head is cut off by the r. margin; he is bare-legged, his triple crown is shaped like a conical cap, and he holds a crozier to which two keys are attached. He looks round with a grin, saying, *The true Church never fail'd her Votaries*. Behind him runs a fat monk carrying the Devil on his shoulders, and saying *A ça ira! ça ira! ça ira! diddle diddle di diddle de diddle de dee—Begar dis Friend of of [sic] mine is a damned load*. The Devil, a solid creature with wings, horns, talons and hoofs, says, pointing to the Pope, *O never fear that—here is Absolution*.

On the extreme l. Louis XVI and Marie Antoinette sit side by side under the hood of the carriage. He says, *Ma Chère Amie, Le Diable what will become of My Oath?* The Queen turns her head away; both look com- placent. In the back of the carriage the heads of the two children are seen

through a side window: the little Dauphin says, *Vive Le Roi*; his elder sister says, *Vive La Liberte!* The two postilions have the accustomed long queues and milk-churn boots, with ruffled shirts. The one on the off leader lashes his horse, saying, *Allé, Allé, Allé old Aristocrat*. In the background, on a hill, is a crucifix; a small figure kneels before it. Across the sky is etched: *Scruples of Conscience relieved and the Bye-Ways to Canaan pointed out by the Devil and the Pope*. Beneath the design is etched:

*Lo, here is the King of France, a  
Going to lead a War Dance a  
La la la lala  
He thinks his troubles past a  
But he'll be taken at last a  
La la la lala.*

For the flight and recapture see No. 7882, &c.

10 $\frac{1}{8}$  × 28 $\frac{3}{8}$  in.

**7887** DOCTER PHLOGISTON, THE PRIESTLEY POLITICIAN  
OR THE POLITICAL PRIEST.

*Attic Miscellany*. | *Political Portraiture* N<sup>o</sup> 4.

*Annabal Scratch fecit*

*Published as the Act directs by Bentley & C<sup>o</sup>,<sup>1</sup> July 1<sup>st</sup> 1791.*

Engraving. From *Attic Miscellany*, ii. 369. Priestley walks r. to l., diagonally away from the spectator; his face, turned in profile to the l., has a sinister smile. He holds out, as firebrands, two burning papers: *Political Sermon* and *Essay on Government*. From his pockets other papers project inscribed: *Revolution Toasts*, *Essays on Matlin* [sic] *Spirit* and *Gunpowder*. He tramples on books and papers, including an open book: *Bible explained away*.

One of many attacks on Priestley as atheistical and seditious. He prepared pure nitrogen, giving it the name of 'phlogisticated air'. The Political Sermon is his sermon 'On the Conduct to be observed by Dissenters in Order to procure the repeal of the Corporation and Test Acts . . .', 1789. This was preached at Birmingham 5 Nov. 1789, and printed at the request of the dissenters' committee in Birmingham. For his gunpowder see No. 7632, &c.

Reissued, Nov. 1794 in the *Carlton House Magazine*, iii. 359, as *The Reverend Philosopher*.

5 $\frac{1}{2}$  × 3 $\frac{1}{2}$  in.

**7888** THE GHOST OF MIRABEAU'S ADDRESS TO THE LONDON REVOLUTION SOCIETY!!!

*London: Published July 1st, 1791, by William Holland, No. 50, Oxford Street.*

Engraving. Heading to 'A new Ballad to an old Tune' (eight verses) printed in two columns. H.L. portrait of an old man, full face, grinning

<sup>1</sup> In B.M.L. copy of *Attic Miscellany* 'W. Locke' is substituted for 'Bentley & Co'.



with a fixed stare. He wears a bonnet rouge (in the form of a fool's cap) with a cockade. The verses relate that Pluto has ejected him from Hell:

'Dere's more trouble with you den your Friend Doctor Pr—e.'

Mirabeau says (*inter alia*):

'A fig for *Burke's Book* and the Noise it has made—'

See No. 7675, &c. For the Revolution Society see No. 7889, &c.

6 $\frac{7}{8}$  × 5 $\frac{1}{2}$  in. (pl.). Broadside, 15 × 8 $\frac{9}{16}$  in.

**7889 ALECTO AND HER TRAIN, AT THE GATE OF PANDÆMONIUM:—OR—THE RECRUITING SARJEANT ENLISTING JOHN-BULL, INTO THE REVOLUTION SERVICE**

[Gillray.]

*Pub<sup>d</sup> July 4<sup>th</sup> by S W Fores N 3 Piccadilly*

Engraving (coloured impression). Alecto, a fantastic hag (as in No. 7721), stands outside the Crown and Anchor tavern between a diminutive Sheridan (l.), playing a fife, and Fox (r.), a burly drummer, both wearing regimentals. She towers above them, holding a long pike surmounted by a cap of *Liberty* and holding out to John Bull, a yokel (as in No. 8141), a handful of *Assignats*. Hissing serpents form her hair and serpents suck at the pendent breasts which her ragged garments do not cover. She has webbed wings, and wears a French cocked hat with a tricolour cockade inscribed *Liberty*. She says: *Come on my brave Lad, take this bounty-money, & enter into my Company of Gentlemen Volunteers enlisted in the cause of Liberty—I'll find you present pay and free quarters, & I'll lead you where you shall fill your knapsack with Plunder;—nay Man, never talk about your old Master the Farmer, I'll find you Hundreds of Masters as good as he; Zounds I'll make you one of the Masters of England yourself:—come on, I say, heres riches for you,—come on; the glorious 14<sup>th</sup> of July is approaching, when Monarchs are to be crush'd like maggots, & brave men like yourself are to be put in their places—here hold your hand, enter boldly in the cause of Freedom, & cry Huzza—Vive la Nation! Huzza.* John Bull stands on the l., scratching his head with a puzzled grin; he wears a smock and very wrinkled gaiters; his hat and a pitchfork are in his l. hand. He answers: *Wounds, Measter Sarjeant, an I should enter into your sarvice, what'll Varmer-George say to I, for leaving of 'en without warning?—and yet I is half in love with the sound of your drum; & wishes to leave off Ploughing & dunging, & wear one of your vine cockades, & be a French Gentleman;—& yet, dangs it, it goes against ones heart to leave the Varmer;—ah Varmer George has been a rare good Measter to I!—but, am I to have all them fine paper Moneys—but to leave my old Measter! Ah me! I dozes'nt know what to do, not I!*

Sheridan stands between Alecto and John Bull; from his fife issues a label inscribed:

*'Tho' I am but a very silly Lad  
Yet as Piping Men cannot be had,  
For want of a better I may do,  
To give you a tune with my too, too, too,  
my too-too too &c &c.*

Fox is much larger than Sheridan, both wear French Grenadier's caps. On his drum is the head of a Medusa (Discord) with snaky locks. He smiles, watching John Bull with a stare of eager calculation, saying:

*Then come, my Lad, our glory share,  
 Let your honest heart, British Valour crown,  
 At Freedom's call to our Standard repair,  
 And follow the beat of my tow, row, row—  
 my row, row, row—&c &c.*

Behind him and on the extreme r. Stanhope runs off to the r., stooping as if to conceal himself; in his r. hand is a letter: *To Lord Stanhop[e] from W. Pitt.* He says: *Ah this damn'd threat'ning caution from my brother in law Billy, has put me into a terrible funk;—I must be off & leave the Black-Sarjeant to muster up recruits without me:—well if the recruits should grow riotous, & do any mischief I cannot be blamed:—thank Heav'n I have scratched my name out of his muster Book: but however it is best to be off, before the review—oh zounds! I'm in a terrible funk—a damn'd funk indeed.*

The door of the *Crown & Anchor Tavern* is immediately behind Fox and Alecto. From it issue flames and smoke in which imps and demons are flying.

A satire on the radicals who were admirers of the French Revolution and especially on the Revolution Society (founded to celebrate the English Revolution of 1688). Stanhope resigned his membership on 12 Aug., 1790, but lost none of his enthusiasm for the French Revolution; see G. Stanhope and G. P. Gooch, *Life of Charles, third Earl Stanhope*, 97 f. The dinners celebrating the anniversary of the taking of the Bastille<sup>1</sup> were held at the Crown and Anchor in the Strand. Neither Fox, Sheridan, nor Stanhope attended the dinner on 14 July 1791, their absence being not improbably due to this and similar prints and to the newspaper attacks on the forthcoming celebration; see Laprade, *England and the French Revolution*, 1909, 40–2. The landlord refused to allow the dinner of 4 Aug. 1791 to celebrate the second anniversary of the abolition of feudal privileges in France to be held at his tavern. For Stanhope and the Revolution Society see Nos. 7629, 7639, 7824, 7895. For the dinner see Nos. 7890, 7892. For Fox as a friend of the French Revolution cf. No. 8142, &c.

Grego, *Gillray*, 130. Wright and Evans, No. 56.

15½ × 17¾ in. (pl.).

## 7890 REVOLUTION ANNIVERSARY OR, PATRIOTIC INCANTATIONS.

[Dent.]

*Pub<sup>d</sup> by W Dent July 12 1791*

Engraving. Priestley, Fox, Towers, and Sheridan, holding hands, dance round a cauldron; the steam (inscribed *French Spirits*) forms a broad column in the centre of the design. All wear large favours on their breasts. The cauldron is ornamented by an anchor (signifying Hope) superimposed on a trophy of pikes, sabres, and other munitions of war, with a flag of *Liberty*. In the steam is a crown, upside-down, which has been expelled from its place as part of the sign of the Crown and Anchor tavern (represented by the cauldron). Two little demons sit against the sides of the cauldron blowing pipes, two others (l. and r.) beat drums. Priestley is on

<sup>1</sup> 'The fourteenth of July being the Anniversary of the late glorious Revolution in France . . . the Friends of Liberty in England are invited to celebrate [it] . . . Tickets 7s 6d. each.' Press cutting from *The Diary*, 14 July 1791.



the extreme l., a book: *Rights of Men* (cf. No. 7867, &c.) in his r. hand; his l. holds Fox's r. hand. He sings:

*Oh! choice Spirit of dauntless Paine  
Make, make our Cauldron blaze again.*

Fox sings:

*Around! around in Chaotic Dance,  
We step to tune of free-made France;  
And when the Hurly-burly's done,  
And all Ranks confounded in One;  
Oh! how we will Sing and Caper,  
If Cash we can make with Paper.*

Dr. Towers and Fox hold hands, their arms concealed by the smoke from the cauldrons. Towers sings:

*With brave resolves in spite of B—— [Burke]  
We'll complete the glorious Work;  
Oh! ye Spirits of discord arise,  
And scatter our lordly enemies.*

Sheridan is on the extreme r.; in his l. hand is a book: *Drury's Prompt Book. Cauldron Scene Macbeth*. He holds Towers' l. hand, singing:

*Bauble! Bauble melt with trouble!  
Fire burn, and Nation bubble;  
And hither ye discontented come,  
To the Tat, tat, tat, too of our Drum.*

He wears a grenadier's cap, on which is a skull and cross-bones, and *Conquer or Die. Constitution. Revolution*. At his feet is a paper: *Crown and Anchor. Invitat[ion]*.

On the wall, which forms a background, are four pictures, each with a special application to the man beneath it: *Fanaticism* (above Priestley): a devil burns a church and tramples on a mitre. *Wat Tyler* (above Fox): Tyler on horseback addresses a mob waving clubs and hats and shouting *Huzza Wat for ever*. *Republicism*: Dr. Towers smashes the crown and sceptre with an axe. *Jack Cade* (above Sheridan): Cade directs a band of men who are slaughtering a fleeing crowd. On the wall is also a placard: *Ordered That no Cockades be worn on the 14<sup>th</sup> but that Favors of Freedom be placed nearest the Heart—also that no comparisons be made nor a word said about the thing we celebrate*.

A satire on the forthcoming dinner at the Crown and Anchor tavern to celebrate the second anniversary of the fall of the Bastille. A newspaper paragraph announced ironically: 'that the Crown will on that day be removed from its present situation by the particular desire of the Society, and the Anchor only permitted to remain.' *Diary*, 14 July. It was also announced in the press on 14 July: 'It being the sole object of this Meeting to celebrate, as a subject of exultation, the Overthrow of Despotism . . . it is requested that no Gentleman will, on that day, . . . introduce . . . any Question whatever relative to the Public Affairs or the local Concerns of this Country. . . . No Cockade or other Badge of Distinction is intended to be worn.' Ibid. Priestley was, of course, in Birmingham, see No. 7894, &c. For the proceedings see *London Chronicle*, 15 July: 'The toast of the Nation, the Law and the King (the French motto, cf. No. 7661) was drunk with special applause.' See also No. 7889, &c.

$9\frac{3}{4} \times 13\frac{11}{16}$  in.

**7891 THE FRUITION OF NANTES OR THE VISION INTERPRETED***Cruikshank**Lond Pub: July 15 1791 by S Fores N 3 Piccadilly*

Engraving. Five British sailors make a furious attack on six French soldiers, grotesque and terrified creatures, whom the sailors humiliate and insult. Their officer (l.), who holds a British flag, is threatened by a sailor with clenched fists, and excretes, terrified. A sailor with a scourge slashes the bared posteriors of a Frenchman who grovels on the ground, saying, *oh le pauvre Commandant*; he says, *Now foutre you'll take 2 Merchants Ships for a fleet of Men of War again*. A Frenchman, nearly throttled by an angry sailor, cries *Ca-ira Ca-ira*. A sailor pulls the queue of the drummer, to whom he offers a piece of tobacco, saying, *here you B—g—r heres a stale Quid for you Instead of Hartshorn*. A sailor on the extreme r. pulls the queue of a Frenchman and raises his club to strike; the latter says, *oh Diable we was Make de Dam Mistake Parblue*. The sailor answers, *aye aye D—n Your Eyes Ill make you Blue and Black too*. In the background (l.) are buildings inscribed *Nantes*. For this incident see No. 7893.

 $8\frac{1}{2} \times 15\frac{1}{8}$  in.**7892 THE HOPES OF THE PARTY, PRIOR TO JULY 14<sup>TH</sup>—  
"FROM SUCH WICKED CROWN & ANCHOR-DREAMS, GOOD  
LORD DELIVER US."***[Gillray.]**Pub<sup>d</sup> July 19<sup>th</sup> 1791, by S. W. Fores N<sup>o</sup> 3, Piccadilly.*

Engraving (coloured and uncoloured impressions). A scaffold extends across the foreground: Fox raises an axe to strike the neck of George III, whose head is held by Sheridan. The scaffold is surrounded by a dense and cheering mob. On the r. is the gate of the *Crown & Anchor* tavern, and from two projecting lamp-brackets swing the bodies of Queen Charlotte and Pitt. The houses of the Strand recede in perspective and terminate in Temple Bar, with two heads on spikes; clouds of smoke appear to come from burning houses east of Temple Bar. On the clouds a meretricious Liberty sits enthroned and triumphant.

The King's neck rests on a narrow block, his shaved head appears bald, his legs are held up by Horne Tooke, who stands on the l., saying:

*O, such a day as this, so renown'd so victorious,**Such a day as this was never seen**Revolutionists so gay;—while Aristocrats notorious,**Tremble at the universal glee.*

From Tooke's pocket projects a paper: *Petition of Horne Tooke* (against the return of Fox and Hood for Westminster, see No. 7690). The King, who supports himself on his hands, says, *What! What! What!—what's the matter now*. Fox, enormously stout, straddles behind the King, full face, his axe raised in both hands; he wears a mask with large circular eye-holes and fox's ears; he says: *Zounds! what the devil is it that puts me into such a hell of a Funk?—damn it, it is but giving one good blow, & all is settled!—but what if I should miss my aim!—ah! it's the fear of that which makes me stink so!—& yet, damnation! what should I be afraid of? if I should not succeed, why nobody can find me out in this Mask, any more than the Man*



*who chop'd the Calf's-head off, a Hundred & Forty Years ago—and so here goes!* Sheridan kneels in profile to the l. holding the King by the ear and nose, he looks up at Fox with a sinister scowl, saying, *Hell & Damnation, dont be afraid give a home stroke, & then throw off the Mask—Zounds, I wish I had hold of the Hatchet.*

Priestley, behind Sheridan, leans towards the King, saying, *Don't be alarmed at your situation, my dear Brother; we must all dye once; and, therefore what does it signify whether we dye today or tomorrow—in fact, a Man ought to be glad of the opportunity of dying, if by that means he can serve his Country, in bringing about a glorious Revolution:—& as to your Soul, or any thing after death don't trouble yourself about that; depend on it, the Idea of a future state, is all an imposition: & as every thing here is vanity & vexation of spirit, you should therefore rejoice at the moment which will render you easy & quiet.* He holds a paper: *Priestley on a Future State.* Sir Cecil Wray stands with his r. hand on Sheridan's shoulder, saying, *Here do give me a little room Joseph that I may be in readiness to catch the droppings of the Small Beer when it is tapp'd; I never can bear to see the Small Beer wasted Joseph!* He holds in his l. hand a small cask, *For Small Beer*, and a large pipe; in his pocket is a paper: *Plan of Chelsea Hospital by Sir Ceci[l] Wray.* The Queen is cruelly caricatured; she swings against Pitt, who is in a death agony with crisped fingers.

A satire on the dinner at the Crown and Anchor, see Nos. 7889, 7890; and on the radicals who extolled the French Revolution, cf. No. 8142, &c. For the treatment of the King cf. No. 7894. For Priestley and death cf. Nos. 5644, 7635. For Wray, small beer, and Chelsea Hospital see No. 6475, &c.; he retired from politics after his defeat at Westminster but was one of the stewards at the dinner of 14 July 1791. For Sheridan as Joseph Surface cf. No. 7510, &c., and for the King's words, No. 7515.

Grego, Gillray, 130-1. Wright and Evans, No. 57.

13½ × 19½ in.

## 7893 THE VISION OF NANTES OR THE PATRIOTICK ATTACK OF THE TROOPS NATIONAL.

*I Cruikshank Del*

*London Pub July 20 1791 by S W Fores No 3 Piccadilly*

Engraving (coloured impression). In the foreground (l.) is the quarter-deck of a small vessel, on which six French soldiers with ferocious gestures are taking down the British flag; a hump-backed soldier has climbed the flag-staff, and crouches with drawn sword, saying, *oh by Gar I was on de Pinnacle of my Glory.* Through his ragged breeches issues the word *Commandant.* In the lower l. corner of the design is the head of an English sailor, saying, *that sweet little Cherub that sits up aloft* (cf. No. 7677) *he will shortly come wap on his Back.* Two men bite the flag. Another, very emaciated, says, *aha Mon' Angloise we was Men Enough (40.000) to take de whole fleet.* Two other soldiers peer over the edge of the vessel. The ship is in harbour. Behind her is another (English) vessel whose flag is being removed and sails furled. A British sailor stands in a boat on the extreme r., shouting, *avast Bougres we'll teach you to take 2 Merchant ships for a fleet of Men of War again.* On the horizon are buildings inscribed *Nantes.* Across the sky is etched *Rehearsal.*

On 29 June there was a war-scare at Nantes; the arrival of the *Endeavour*, of London, and the *Commerce*, of Newcastle, was thought to herald the

approach of the British fleet. The scare was inflamed by the appearance of some French West Indiamen, by the attempt of some aristocrats to embark on Brittany for Jersey, and by the King's flight. National troops went on board the two vessels and took away the sails. *Despatches of Earl Gower*, ed. O. Browning, 103-4. See also No. 7891. For the first real anticipation of war see No. 8084.

$8\frac{1}{8} \times 14\frac{7}{8}$  in.

**7894** A BIRMINGHAM TOAST, AS GIVEN ON THE 14<sup>TH</sup> OF JULY, BY THE ——— REVOLUTION SOCIETY.

[Gillray.]

*Pubd July 23<sup>d</sup> 1791: by S. W. Fores N. 3 Piccadilly*

Engraving (coloured impression). Six men, seated and standing behind a table on which are decanters, punch-bowl, &c., drink a treasonous toast. This is given by Priestley (l.) who stands in profile to the r., holding up an empty Communion dish and a brimming chalice, saying, *The — [King's] Head, here!* Fox sits in the centre, raising his glass, his r. hand on his heart; he looks up ecstatically, saying, *My Soul & Body, both, upon this Toast!!!* On his r. sits Sir Cecil Wray, saying, *O Heav'ns! why I would empty a Chelsea Pensioners small-beer barrel in such a cause!!* [see No. 7892]. On the extreme l. Sheridan bends forward, avidly filling his glass from a decanter of *Sherry*; he says, *Damn my Eyes! but I'll pledge you that Toast tho Hell gapes for me.* On Fox's l. sits Horne Tooke, saying, *I have not drank so glorious a Toast since I was Parson of Brentford, & kept it up with Balf & McQuirk!* (He had tried to secure the execution of these two 'bludgeon men' for murder at the Middlesex Election of 1768; though convicted they were pardoned, see Nos. 4223-4226.) He grasps a decanter of *Holland[s]* (perhaps indicating attachment to Fox, after previous hostility, cf. No. 7652). On the extreme r. sits Dr. Lindsey, with (like Sheridan) a drink-blotched face; he drinks, saying, *Amen! Amen!* Before him are two decanters of *Brandy*. Behind Horne Tooke and Lindsey stands a group of sanctimonious dissenters, with lank hair, much caricatured; three say respectively: *Hear our Prayers: & preserve us from Kings & Whores of Babylon!!!; Put enmity between us & the ungodly and bring down the Heads of all Tyrants & usurpers quickly good Lord—Hear us good Lord. and O! grant the Wishes of thine inheritance.* On the wall above Fox's head is a picture of St. Paul's Cathedral; from the façade emerge the heads of three pigs feeding from a trough. This is *A Pig's-Stye | a View from Hackney* (an allusion to Priestley's congregation at the Gravel Pit chapel, Hackney, where he had succeeded Price).

On 14 July 1791 the 'Constitutional Society' (cf. No. 7859), of Birmingham, held an anniversary dinner, inviting by advertisement 'any friend to freedom'. A seditious handbill relating to the dinner (see *Ann. Reg.*, 1791, p. 29) was disowned by the promoters. Priestley was warned by a friend not to attend and was not there. After the guests had departed, a mob attacked the building, then attacked Priestley's house, burning his books and papers. *D.N.B.*; Laprade, *England and the French Revolution*, 1909, 44 ff.; *Life of William Hutton*, 1816, pp. 157 ff. See also Nos. 7896, 7899, 8082. For the toast to the King's execution cf. No. 7892.

Grego, *Gillray*, 130-1. Wright and Evans, No. 58.

$10\frac{7}{8} \times 19\frac{1}{2}$  in.



**7895 JERRY SNEAK. | I.O.D. | TAKING FRENCH LEAVE OF THE REVOLUTION SOCIETY.***Political Portraiture* N<sup>o</sup> 5.*Annabal Scratch fecit.**Published as the Act directs, by W. Locke Aug<sup>t</sup> 1 1791.*

Engraving. From the *Attic Miscellany*, ii. 395. Lord Stanhope, stooping in profile to the l., hurries furtively from an open doorway into the street, his r. hand raised, his l. hand holding his hat behind his back. Rolled documents project from his pocket inscribed *Toasts*.

The text shows that the allusion is not to Stanhope's resignation from the Revolution Society in 1790, but to his failure to attend the dinner at the Crown and Anchor on 14 July 1791, see No. 7889, &c. Jerry Sneak is a character in Foote's *Mayor of Garret* (1763).

5½ × 3½ in.

**7895<sup>A</sup> THE REFORMING PEER.**

Another impression without signature or imprint.

The plate was reissued with this title and the imprint *Engraved for the Carlton House Magazine* in the issue of May 1794, iii. 173.

**7896 THE EXALTED REFORMER.**

[1 Aug. 1791]

Engraving. *Bon Ton Magazine*, i. 167. Illustration to 'The Un-Priestley Divine in Effigy'. A life-like figure of Priestley hangs by the neck from a stake in the flames of a bonfire in which are burning a portrait of *Cromwell*, books and papers inscribed: *Bible . . . Priestley, Rights of Man, Toasts, Sermons*. A mob surrounds the fire: some bring more books, papers, &c., to burn; a ruffian with a bludgeon waves his hat in the foreground; a drunken man on the ground vomits. Behind is a dense crowd with two *Church & State* banners; missiles fly into the air. Behind the stake is the east end of a church. In the background are the flames and smoke of a great conflagration.

The text relates that a certain squire organized the burning of Priestley in effigy after a mock trial, in order to divert the villagers from more serious outrages. See No. 7894, &c. For Priestley and the Birmingham riots cf. a broadside with woodcuts: *A New Song calculated for the Latitude of Birmingham*, by W. N., B.M.L. 1876 f. 1/172. For Paine's book see No. 7867, &c.

5¼ × 3½ in.

B.M.L., P.C.

**7897 SUMMER AMUSEMENT AT FARMER G——'S NEAR WINDSOR.**

[? Newton.]

*London Pub<sup>d</sup> August 9, 1791 by W. Holland, N<sup>o</sup> 50, Oxford Street*  
*In Holland's Exhibition Rooms may be seen the largest Collection of*  
*Caricatures. Admittance, One Shilling*

Engraving. The interior of a dairy: George III (l.), in shirt-sleeves, is churning; the Queen, dressed as a farmer's wife, sits in the window counting

the coins which the Princess Royal pours on to the table. The Princess has a basket on her arm and is dressed like a country-girl. The Queen says, *Bless me, Child, you have made a very bad market! Good Heavens is it possible the people can be so unreasonable these plentiful times to expect six eggs for a groat! You shall tramp to London next market day.* The King adds, *A very bad market girl, indeed, a very bad market girl—Lizy shall go next* (cf. No. 6947). Behind the King are shelves with bowls of cream, a furtive cat drinks from one of them. Above them, three milk-scores are chalked on the wall, headed, *Cartwheel's score, The Widow Waggonrut, and Mrs Towser.* On the ground (l.) is a pile of cheeses.

Outside the wide doorway (r.) Pitt, elegantly dressed, is milking a cow with a fastidious air; he sings:

*I made war with Kate,  
a buxom Northern Lass:  
But such my cruel fate—*

Thurlow, wearing a smock, stands with his back to Pitt, cracking a whip; he says,

*She bid you kiss her A——!  
Damn the Whip I'll never learn the right smack of a Carter.*

For other satires on the royal farms at Windsor and their parsimonious management see No. 6918, &c., and cf. No. 7836, &c. For Pitt's Russian policy, see No. 7841, &c.

Reproduced, Paston, pl. clxx.

$12\frac{1}{4} \times 19\frac{1}{16}$  in.

## 7898 FRIAR BACON AND HIS BRAZEN HEAD.

[? Newton.]

*London Published by W. Holland N° 50 Oxford Street August 10 1791.*

Engraving (coloured impression). George III (T.Q.L.) sits in a chair, asleep, in profile to the l. He is dressed as Friar Bacon in a gown, his hat or cap resembling that which he wears in No. 7836, and has a wand in his folded arms. Facing him is a large bust of Pitt, with closed eyes and an enigmatic half-smile. Beneath the title is etched: *And Friar Bacon made unto himself a head of Brass, to answer difficult questions And Friar Bacon watched it incessantly day and night, but it spake not a word. At length the Friar with overwatching fell asleep—and the people without were much enraged thereat, as the Question was an important one, viz*

*War or Peace!!*

Pitt's policy for the Triple Alliance to bring pressure to bear on Russia, to secure protection for Poland, and the *status quo ante* for Turkey (see No. 7841, &c.), was frustrated by the attitude of the Opposition and the devious policy of Prussia in pursuing her private ends against Poland. A peace policy had been indicated by the resignation of Leeds on 21 April (see No. 7851). Preliminaries of peace between Russia and Turkey were signed 10 Aug. 1791. The King is blamed for subservience to Pitt (cf. No. 4883). For the Brazen Head cf. No. 6373, &c.

$10\frac{7}{8} \times 9\frac{1}{2}$  in.



**7899 SELF MURDER OR THE WOLF TRIED AND CONVICTED ON HIS OWN EVIDENCE.**

[I. Cruikshank.]

*London Pub Aug: 28 1791 by S W Fores N 3 Piccadilly*

Engraving (coloured impression). A satire on dissenters. From a gallows (l.) hangs Priestley, wearing a sheepskin over his dress, as the wolf in sheep's clothing. He appears dead, but says, *Dam the Church & State I hate them both the hand bill ah! that is the Divell!!!* (an allusion to the hand-bill circulated at Birmingham, cf. No. 7894). On the ground under the gallows is a heap of writhing serpents, from their fangs shoot the words *Enthisism, Fanaticism, Athism, and Sedition*. On the cross-bar of the gallows sits Price, with the body of a serpent with a barbed tail. He aims a cannon, inscribed *JP*, at a bishop, wearing a mitre, and a parson, who converse, looking over a high wall behind which is the corner of a Gothic church. Priestley says, *Down with their Cathedral Stalls & Caterpillars* (in the sectarian phraseology of the seventeenth century dignitaries of the Church were Caterpillars of the Commonwealth). The bishop turns to the parson, saying, *Beware of Wolves in sheep's Clothing for the Poisen of Asps is under their tongues*. The parson answers: *Yes Sir Under the Denomination of Dissenters they P—y P—e and L—y have brought a Stigma on all Dissenters in General tho' it is only the followers of those three Blasphemers who have made the Disturbance*. Nevertheless, on the extreme l., a winged and horned monster with the head of (?) Wesley<sup>1</sup> emerges from a cloud of smoke, saying, *I now come forward in a Glorious Cause*.

On the r. of the gallows, Lindsey, with a serpent's body like that of Price, addresses the serpents with uplifted arms, saying, *Believe me the Church of England which they thought they were supporting has Received a greater Shock by their Conduct than all our Bretheren have aimed at*. He evidently speaks of the Church and State mob at Birmingham, see No. 7894. A row of dissenters, with serpents' bodies, emerges from the ground in the foreground, the only one completely above ground being Lindsey on their l.; a demon flies above their heads with a watering-pot, to assist their growth. All are much caricatured; the one next Lindsey says, *Why to be sure we have had a Nock or two at it as well as the Constitution*. Below these creatures is etched: *"If we are Destroyed an Hundred will Appear"*.

Wesley died on 2 March, Price on 19 April, 1791. For Priestley's remarks about directing a train of gunpowder against the established Church see No. 7632, &c. The print appears to be a propagandist effort to counter the discredit of the Church and King mob at Birmingham, see No. 7894, &c. The initials on the cannon suggest confusion of Price with Priestley.

8 × 13<sup>7</sup>/<sub>16</sub> in.**7900 MAD TOM, OR THE MAN OF RIGHTS.***Hannibal Scratch fecit*[Published as the Act directs by W. Locke Sept<sup>r</sup> 1. 1791.]

Engraving. Pl. to *Attic Miscellany*, ii. 417, where it is inscribed *Political Portraiture N<sup>o</sup> 6*. Tom Paine sits in an arm-chair beside a small writing-

<sup>1</sup> His presence is inconsistent with the political attitude of the Methodists and with the remark of the parson to the bishop.

desk, pen in hand, his r. arm and l. leg raised in excitement, his l. hand held to his face. He sits on a paper inscribed *Rights of Man*. The paper on his desk is inscribed: *Riots treasons Plots conspiracies civil war—Burk—*. At his feet are a crown, a broken sceptre, and a paper: *Price Priest[ley] Tow[ers]*.

Paine's *Rights of Man*, in answer to Burke's *Reflections*, was published on 13 March 1791, see No. 7867, &c. In the accompanying text Paine is compared with Jack Straw, Jack Cade, Wat Tyler, Guy Vaux, Jonathan Wild, and Jack the Painter (Aitken, see No. 6288).

The imprint has been erased or stopped out, suggesting that the plate was issued, probably at a later date, as a separate print.

$5\frac{5}{8} \times 3\frac{9}{16}$  in.

**7900 A** The plate was reissued in the *Carlton House Magazine*, July 1795, iv. 225, with the title *The Incendiary* (B.M.L., P.P. 5448).

**7901** THE EMPRESS RECEIVING HER DESIRE! [1 Sept. 1791]

Engraving. From the *Bon Ton Magazine*, i. 230. Catherine II leans back on her throne, clasping the life-like bust of Fox, at which she smiles. A courtier stands beside her on the extreme l., smiling. In the background two young women point to another bust on a table, looking at the Empress with amusement.

The text relates that the Empress desired the bust from her admiration for Fox's personal, not political, qualities. See No. 7902, &c.

$5\frac{5}{8} \times 3\frac{13}{16}$  in.

An English caricature, de Vinck, No. 1757,

A DEMOCRAT.

*G. M. Woodward Delin.*

*London Pub Sept 2 1791 by S W Fores N 3 Piccadilly*

Engraving (coloured impression). A French patriot, wearing a cocked hat with large tricolour cockade, rests his hand on a bludgeon; from his pocket issues the *Rights of Man*. In the background a noose dangles from a lamp-post on which is fixed a bleeding head.

$10\frac{5}{8} \times 8$  in.

**7902** BLACK CARLO'S WHITE BUST, OR, THE PARTY'S PLENIPO IN CATHERINE'S CLOSET.

[Dent.]

*Pub by W Dent Sept 14<sup>th</sup> 1791*

Engraving (coloured impression). Catherine II (l.) sits in profile to the r., with a bust of Fox on her lap. She regards it amorously, her arm round its neck, saying, *O Heavens! I wish I had the whole length*. The bust is inscribed *Real Greek*; it leans up at her, saying, *Ay! You're a deep One*. One leg is raised, as if she had kicked over two busts which lie on the ground on their backs: one of George III, inscribed *Demosthenes*, looks up at Catherine, saying, *What what amazing capacity will Oxacow satisfy?* The other, of Pitt, inscribed *Cicero*, says, *Yes, we are finely toss'd off by Private*



acceptance. These are *Modern Antiques*. On the wall beside Catherine an oval bust portrait, half concealed by a window-shutter, hangs upside down. It is of a man, with closed eyes, wearing a cap, who is probably the murdered Peter III.

Through a wide-open window (r.) is a scene in England; Fox stands, surrounded by three friends, debating whether to go to Russia; he says, *How shall I determine*. Sheridan says, *Go over—your Fortune is made—she has certainly heard of your Fine Parts*. The Prince of Wales says, *Who knows but she may make an Emperor of you at least take you in keeping* (an allusion to Fox's relations with Mrs. Robinson, cf. No. 6117, and Mrs. Armistead, cf. No. 7370). A small man, probably Grey, says, *I'll pay your passage and lend you a clean Shirt*. Britannia sits in the background, saying, *I can spare him*.

Catherine II, who had long had an almost romantic admiration for Fox, wrote to the Russian Ambassador in London to order a bust of Fox, to be placed between those of Cicero and Demosthenes, on account of his opposition to the Russian Armament, see No. 7840, &c. The inscription: 'Il a délivré, par son éloquence, sa patrie et la Russie, d'une guerre, à laquelle il n'y avoit ni justice, ni raison.' *Malmesbury Correspondence*, i. 325 n. *London Chronicle*, 11 Aug. 1791. Moore, *Memoirs of Sheridan*, 1825, 476.

The bust (by Nollekens) was the subject of many squibs and epigrams in *The World*, between 12 Aug. and 24 Sept. 1791. See Nos. 7901, 8067, 8072.

$7\frac{7}{16} \times 10\frac{9}{16}$  in.

### 7903 THE RECRUITING OFFICER, OR, A MATRIMONIAL TRIP TO THE CONTINENT [*sic*]

[Dent.]

*Pub by W Dent Sept 27 1791*

Engraving. A satire on the betrothal of the Duke of York to Princess Frederica, the eldest daughter of Frederick William II of Prussia. The Duke, out at elbows, kneels at the feet of the princess (r.); her father, wearing his crown and robes, and holding a paper inscribed *Silesia*, stands behind the Duke, introducing him to his daughter: *Child, he's a Soldier—a man of Honour—and Plays most delightfully with Balls*. From the Duke's pocket protrudes a book: *Game of Tennis*; he kisses an object which the Princess holds out to him, inscribed: 200000, and says, *This will encourage me to make the Balls rebound, and play Mynheer ten thousand for the first*. The Princess wears a spiky crown and ermine-trimmed dress; three large pockets hang at her waist. Behind (r.) a similar Princess on a smaller scale stands taking the hands of a short and ugly Dutchman, with a frog-like profile, who looks up in her face, saying, *We'll play them the Rubber for what they will*.

Behind the King of Prussia (l.) stands Hymen, a small nude figure with wings, beating a drum inscribed: *Marriage Alliances*. He says, *Hither come to my drum! It's best to secure an Ally for when Bouncing wont do we may be obliged to Fight*. On the extreme l. stands Queen Charlotte in profile, saying, *Lady now you turn to my Boy's Tattoo, you have a rare Jewel or two set in a precious hair pin made with such pure mettle that the more you rub it the better you will like it*. Behind, George III kneels in profile to the l.,

blowing with a bellows at a fire on a small rectangular altar, inscribed: *Royal Alter*. He says: *Hymen invites ye, with sports to delight ye! why, why, this is a prudent choice, for she is rich, and by fixing in Foreign Parts I save the expence of a Wedding Dinner—what what an expence love fuel is but I'll keep it in tho' it cost me five Shillings for it's time some more of my Children were tied up from running loose about here, there and every where.*

The marriage was celebrated at Berlin on 29 Sept. 1791 and at Buckingham House on 23 Nov. 1791. The Duke was deeply in debt and, on his marriage, his income was increased by Parliament and by the King, the bride's portion being considered large. He was 'a great but unsuccessful tennis-player . . .'. *Bon Ton Magazine*, i. 75 (1 May 1791). The second princess is the younger daughter, Wilhelmina, whom the Hereditary Prince of Orange was reported in the English papers to be courting while the Duke was paying his addresses to Frederica. *London Chronicle*, 1 Aug. 1791. See also *Hist. MSS. Comm.*, *Dropmore Papers*, ii. 133. Hymen's words are an allusion to the policy of the Triple Alliance in relation to Russia, see No. 7841, &c. One of many satires on the parsimony of the King, see No. 7836, &c. For the marriage, dowry, &c., see *Hist. MSS. Comm.*, *Dropmore Papers*, iii. 452-8; *Cornwallis Corr.*, ii. 160, 168-9, and Nos. 7905, 7914, 7916, 7917, &c., 7920, 7927, 7931, 7935, 7938, 8057, 8062.  $9\frac{1}{8} \times 13\frac{3}{8}$  in.

## 7904 GOOD NEWS FROM MADRAS.

[? H. W.]

[? Sept.]<sup>1</sup> 1791 by W Holland N<sup>o</sup> 50 Oxford S<sup>t</sup>

Engraving (coloured impression). A companion print to No. 7939. Britannia, with Pitt and Dundas, regards a fort (r.) from which flies a British flag. Before the fort stands an Indian potentate in chains; he turns his head in profile to the l. to scowl at Britannia. Britannia is seated, on her r. stands Pitt, on her l. Dundas. Behind Pitt (l.) is a military officer, evidently Cornwallis, resting his hand on his sword and looking down at a kneeling Indian woman (l.) who holds out a scroll: *Chart of India and Deccan*. In the foreground on the extreme l. 'the patriot' stands in profile to the r. holding a pen. In the background is the sea. On the design (r.) is etched:

*The Patriot's eye in a fine phrensy rolling,  
Doth glance from Heaven to Hell, from Hell to Heaven!  
And as imagination bodies forth the forms of things unknown  
The Patriot's pen turns them to shapes, and gives  
To airy nothing a local habitation and a name.*

Beneath the title is etched: *Britannia triumphant; Tyranny punished; and the peaceable possession of Indian secured to Great Britain for ever!*

A satire on exaggerated reports of a British victory (cf. No. 8090, &c.). News of the storming of Bangalore by Cornwallis on 21 March reached London on 4 Sept. 1791. Tipu Sultan was defeated but not captured. *London Chronicle*, 6 Sept. 1791. *Camb. Hist. of India*, v. 336. The war with Tipu and its conduct was attacked by the Opposition, to the astonished indignation of Cornwallis. *Cornwallis Corr.* ii. 116, 125, &c. Cf. Lt.-Gen. Grant, M.P., to Cornwallis, 3 March 1791: 'The House of Commons at

<sup>1</sup> Part of date cut off.



present puts me a little in mind of the American War. Tippoo has not such powerful and numerous supporters as *Jonathan* had, but if the devil was to appear in the figure of an Asiatick Prince, and disturb the peace of the British Government, he would find some friends in this country. . . .'  
Ibid., ii. 111. Cf. No. 7928, &c.

12 $\frac{3}{4}$  × 12 $\frac{1}{8}$  in. (clipped).

## 7905 A VISIT TO THE FARM-HOUSE.

IC [Cruikshank.]

*London: Pub Oct 1 1791 by S W Fores N 3 Piccadilly*

Engraving. Between the Prince of Wales and the Duke of York trips the tiny Duchess of York, holding a hand of each, her arms raised in order to do so. Behind the three stands a colossal man in Highland dress wearing a plaid, sporran (with the Prince of Wales feathers as a crest), and feathered cap. The Prince (l.), who is in civilian dress, wearing a round high-crowned hat, says, *My Dear little Sister when you are tired Big Sam shall carry you!* The Duke, handsome in regimentals, turns to her, saying, *come my Love you shall see Papa driving the Pigs & Mama Milking the Cows.* He points (r.) to a distant scene, where the King in hunting dress chases two galloping pigs with a whip, saying, *Pig wont go*, and the Queen is milking a cow.

For the marriage of the Duke of York, see No. 7903, &c. For the King and Queen as a farmer and his wife see No. 6918, &c. 'Big Sam', or 'the Prince's Highlander', is Samuel McDonald, porter at Carlton House from 1791 to 1793. His height was 6 ft. 10 in. Kay, i. 50-1 (portrait). He wore Highland dress for the first time at the Prince's levee on 14 March 1791. *Bon Ton Magazine*, i. 39.

14 × 10 in.

## 7906 "AN ANGEL, GLIDING ON A SUN-BEAM INTO PARADICE"; *Milton*.

[Gillray.]

*Pub<sup>d</sup> Oct 11<sup>th</sup> 1791. by H. Humphrey N 18 Old Bond Street*

Engraving (coloured impression). Mrs. Schwellenberg, enormously fat and heavily laden, supported by small wings, floats or falls head foremost down a broad slanting ray, which extends from a sun with a crown in its centre in the upper r. corner of the print and stretches across the sea to a castellated town flying a flag inscribed *Hanover*. Half only of the crown and sun is visible. Her massive legs terminate in tiny feet. In her arms are two large money-bags, labelled *P<sup>r</sup> Ann.* and *£1000000*. Her bulging pocket hangs downwards, a rosary and cross hanging from it. Beneath the title is etched: "*Down thither, prone in flight,—Lo Schwelly speeds, & with her brings, the Gems, and Spoils of Heav'n,*"

Lord Holland (1773-1840) notes (MS.) that it was suspected that the Queen transmitted to Germany through Mrs. Schwellenberg 'the money and presents which she obtained in England'. See No. 8095.

Grego, *Gillray* (small copy), p. 137. Wright and Evans, No. 386. Reprinted, *G.W.G.*, 1830.

10 $\frac{3}{4}$  × 8 $\frac{3}{8}$  in. (pl.).

**7907 THE FLATTERING GLASS, OR NELL'S MISTAKE.**

[Dent.]

*Pub<sup>d</sup> by W Dent Oct 28<sup>th</sup> 1791*

Engraving (coloured impression). The interior of a small room; Mrs. Jordan (r.) stands in profile to the r., delightedly regarding her reflection in an oval wall-mirror. She wears feathers in her hair, elbow-sleeves, and a long train; the mirror reflects a non-existent ducal coronet; the frame is ornamented with a similar coronet and the letters *D.C.*, explained by a paper which lies on a table: *In Private Rehearsal The Alchymist Doll Common* by *Mrs Jo[r]dan*. She says *Oh Gemini! is that gay, fine thing me if it is and the Glass be true, I am no less than my Lady Dutchess!*

On the extreme l. is a slightly open door, showing the profile of the Duke of Clarence, who calls, *Nelly! Nelly come here and Play your Part! Oh! how purely she does it!* On the panels of the door are two pictures: above, a ship in full sail, inscribed, *The Duke Man of War*. Below, the Duke (a tiny figure) seated on the edge of a stream, fishing; in the background is a house; inscription: *Neptune Sporting in the River Jordan*. NB. *The above River is not at present Fordable* (an allusion to Richard Ford, Mrs. Jordan's former lover, see No. 7835). On the wall by the door is a placard: *Settlement Articles of Agreement Provided for by John Bull*. Below this is a large cocked hat on a stool. A cat peers through the door at the Duke; it urinates on a (Garter) star.

One of many satires on the Duke of Clarence and Dorothea Jordan, see No. 7835, &c. One of her parts was Nell in Coffey's *The Devil to Pay*, see No. 7908.

6½ × 10<sup>9</sup>/<sub>16</sub> in.**7908 THE DEVIL TO PAY;—THE WIFE METAMORPHOS'D, OR NEPTUNE REPOSING, AFTER FORDING the JORDAN**

[Gillray.]

*Pub<sup>d</sup> Oct<sup>r</sup> 24<sup>th</sup> 1791 by H Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). A large bed, its head surmounted with the Royal Arms (sketchily burlesqued), and with loosely draped curtains, extends almost across the design. In it the Duke of Clarence lies asleep, Mrs. Jordan sits up with a rapt air, saying, "*What pleasant Dreams I have had To-night! methought I was in Paradise, upon a bed of Violets & Roses, and the sweetest Husband by my side! . . .* [&c. &c.]" a quotation from Coffey's play *The Devil to pay: or, the Wives metamorphosed*. Nell Jobson the cobbler's wife finds herself (temporarily) in the place of Sir John's lady. See Baker, *Biog. Dram.*, 1812, ii. 161. On a chair (l.) are the Duke's naval coat and a pair of breeches; on a stool (r.) a petticoat and pair of stays. Under the bed is a chamber-pot inscribed *Public Jor[an] open to all Parties*. Beneath the design verses are etched, beginning:

"Ten Thousand Transports wait

"To crown my happy State,

and ending,

"Then Jobson, now adieu,

"Thy Cobbling still pursue,

"For hence I will not, cannot, no, nor must not buckle to.

[Air xiv from the play.]



One of many satires on Mrs. Jordan's association with the Duke of Clarence, see No. 7835, &c. The names Ford (Richard Ford) and Jordan were the occasion of many coarse puns. Nell was a favourite part of Mrs. Jordan's.

Grego, *Gillray*, p. 134. Reprinted, *G.W.G.*, 1830.

$8\frac{7}{8} \times 13\frac{1}{16}$  in.

**7909** LUBBER'S-HOLE,—ALIAS—THE CRACK'D JORDAN.

[Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 1<sup>st</sup> 1791. by H. Humphrey N 18 Old Bond Street*

Engraving (coloured impression). A large chamber-pot, cracked, stands (l.) supported by the legs of Mrs. Jordan. The Duke of Clarence has thrust his head and shoulders within a fissure in the 'Jordan', singing a chanty, *Yeo! Yee! Yeo!* He is in back view and wears striped sailor's trousers; his naval coat with its star hangs on the wall (r.). See No. 7835, &c.

Reprinted, *G.W.G.*, 1830. Reproduced, C. E. Jensen, *Karikatur Album*, Copenhagen, i. 151.

$10 \times 8\frac{5}{16}$  in.

**7910** THE POT CALLING THE KETTLE BLACK A [letters obliterated] OR TWO OF A TRADE CAN NEVER AGREE.

[I. Cruikshank.]

*London Pub<sup>d</sup> Nov<sup>r</sup> 3 1791 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). Mrs. Fitzherbert, large, matronly, and dignified, walks (l. to r.), with hand raised, frowning over her r. shoulder at Mrs. Jordan (l.), small and hoydenish. The latter stands in the attitude of Priscilla in *The Romp*, as in No. 6875, leaning towards Mrs. Fitzherbert, who says: *Get out you Strumpet how Dare you come into my presence! what do you think I'd keep company with such a Pickle as yow pray Sir Keep your Creatures out of my sight. I'm an honest Woman Ma'm.* Mrs. Jordan answers: *I Strumpet, Creature, Pickle, What if you have as many Thousands as I have hundreds why then, yow are the Greater W— Tho once I was a Cobbler's Wife &c.* (an allusion to her part of Nell, see No. 7908). In Mrs. Fitzherbert's hair are three ostrich feathers with a ribbon: *Ich dien*; a cross hangs from her necklace. A large miniature of the Duke of Clarence hangs from Mrs. Jordan's neck by a small rope or cable. Behind her a little dog, with *D<sup>s</sup> Clare[nce]* on its collar, turns to bark angrily at two other dogs. On the wall (l.) is a crucifix in an alcove above a holy-water basin.

On the extreme r. the Prince of Wales sits impassively, his legs crossed and arms folded; the Duke of Clarence stands beside him, hat in hand, saying, *Why you know George, we leaped the Broom as well as yow*, [cf. No. 6928] & *tho' yow Palaver'd a good deal to Quiet the Lady's Conscience why I did it with less Gammon thats all.*

One of many satires on the Duke of Clarence and Mrs. Jordan, see No. 7835, &c. Mrs. Jordan played Pickle in the *Spoil'd Child* (first played for her benefit 22 March 1790), the play attributed to herself and to Ford, but probably by Bickerstaff. Boaden, *Mrs. Jordan*, i. 175. Cf. No. 7926, &c.

$8\frac{7}{8} \times 14\frac{1}{16}$  in.

## 7911 FORDING THE JORDAN.

[Dent.]

*Pub<sup>d</sup> by J Aitken N<sup>o</sup> 14 Castle Street Leicester Fields, Nov<sup>r</sup> 8<sup>th</sup> 1791.*

Engraving (coloured impression). The Duke of Clarence, in naval uniform, stands immersed to the waist in the contents of a large, cracked, chamber-pot. Mrs. Jordan, scantily draped, reclines lasciviously, as if painted on the pot, on one edge of which she puts her hand. He says *I shall be lost in the Jordan*; she says, looking up at him, *Where should a wounded Tar be but in the Cockpit?* The pot is inscribed *1000l a year for the use of the Jordan.*

For puns on Ford, &c., in connexion with Mrs. Jordan and the Duke of Clarence, see No. 7835, &c. The Duke made her an allowance of £1,000 a year. *D.N.B.*, s.v. William IV.

10½ × 9⅞ in.

## 7912 THE TAR AND THE JORDAN!

[c. Nov. 1791]

[Newton.]

*London Pub<sup>d</sup> by Rich<sup>d</sup> Newton, Old Bailey.*

Engraving. The Duke of Clarence runs (r. to l.) along a street, one cracked chamber-pot on his head, and dragging behind him another which is attached to his waist by a string. Four women (r.) jeer at him: a stout bawd with upraised arms and three more fashionably dressed younger women. The Duke, who wears his star and sailor's trousers, says, *Why what a rout is here about a damn'd crack'd Bum-boat! B—t the Jordan I wish it was at the bottom of the deepest Jakes in England.* A dog barks at him, a flock of sheep (l.) flee in terror towards their drover.

One of many satires on the Duke of Clarence and Mrs. Jordan, see No. 7835, &c.

8½ × 13⅞ in.

## 7913 A UNIFORM WHIG.

[Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 16<sup>th</sup> 1791 by H Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). Burke stands full face, frowning; his r. arm rests along a high pedestal inscribed *G.R* which supports a bust of George III. In his r. hand is a book: *Burke on the French Revolution*. His l. arm hangs by his side, in his l. hand are the staff and cap of *Liberty*. The r. half of his dress is whole, the coat gold-laced, the pockets brimming over with coins. The l. half is ragged, his empty pocket hangs inside out. The head of the King, in profile to the r., wears an arrogant frown. In the background is a mountain, evidently Parnassus, crowned with a windmill, on one sail of which Fame is precariously poised. Trees and foliage complete the background. Beneath the title is etched:

*"I preserve consistency, by varying my means to secure the unity of my end."*  
*Burkes Reflections. p 354*

(Quoted (not textually) from the last paragraph of the *Reflections*.)  
 Burke's essential consistency is now generally admitted. One of many



satires in which his quarrel with Fox and attitude to the French Revolution are represented as self-seeking apostasy, see No. 7866, &c. For Burke's book, see No. 7675, &c.

Grego, *Gillray*, pp. 134-5. Wright and Evans, No. 70. Reprinted, *G.W.G.*, 1830.

10 $\frac{7}{8}$  × 6 $\frac{7}{8}$  in. (pl.).

**7914 THE TRIUMPHAL ENTRY OF 100,000 (CROWN<sup>1</sup>)S OR THE LUCKY HIT FOR E-O T-O P-O HO. AND ALL THE REST OF THE O'S.**

IC [Cruikshank.]

*London, Pub No 20 1791 by S W Fores N 3 Piccadilly*

Engraving (coloured impression). A strip design burlesquing the entry of the Duke and Duchess of York into London; balustrades in the background indicate Westminster Bridge. The pair sit arm in arm on the back of a large bull, *John Bull*; the Duchess sits behind holding the animal's tail; she says, *La My Love how Merry dem People was be to see us. oh what good natured People dey are What Pretty tings dey have got.* He answers, *yes My Dear it is their Joy to see You, but take care you do not lose your Seat.* She sits on a bag inscribed *100.000 Crowns*. The bull snorts: *this is Another Load on my Back.* In front of the bull, and on the extreme r., three negro soldiers wearing large jewelled turbans dance, one with cymbals, the other two striking large tambourines. One says, *I suppose Massa will flogg one of us to morrow for the Amusement of my Lady.* (A black cymbal-player was for many years a conspicuous figure in the Guards. Grego, *Gillray*, p. 170, cf. No. 8116.)

Behind the bull a short drummer plays a large drum with a marrow-bone and a birch-rod. After him walks a lean moustachioed Prussian, one of the Duchess's servants; he turns round angrily to a man resembling a bailiff and holding a club, who plunges his hands into the foreigner's coat-pocket. They are followed by the Duke's butcher and tailor holding long bills, and looking delighted at the prospect of payment. They say *now for some bit.* A Jew (identified as Isaac of St. James's) says *now we shall touch de Monies.* Two fashionably dressed men on the extreme l. say, *we shall come in for some stuff*; one has a tennis-racket under his arm and wears an overcoat with many capes which reaches to his heels; he resembles Tetherington, see No. 7789. The other, identified as Lord Barrymore, holds a dice-box.

One of many prints on the marriage of the Duke of York, see No. 7903, &c. The pair arrived in London on 19 Nov., escorted by a party of Guards. It was announced that the Duke had recently sent £20,000 to be divided among his tradesmen. *London Chronicle*, 19 and 21 Nov. For the Duke's debts, see No. 7850; for his gaming, see No. 7301 (5); for his addiction to tennis, cf. No. 7903. For E.O. see No. 5928, &c.

7 $\frac{1}{4}$  × 22 $\frac{5}{8}$  in.

**7915 GOING TO MARKET.**

*London Pub<sup>d</sup> Nov<sup>r</sup> 21 1791. by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Street.*

Engraving (coloured impression). George III as a farmer drives (r. to l.) a two-wheeled farm-cart; the Queen sits beside him, dressed as a market-

<sup>1</sup> A crown is depicted.

woman and holding a large basket of cocks and hens on her lap; one cock puts his head across the King's knee. Behind (r.) ride two Lifeguardsmen with drawn sabres, bunches of turnips and carrots attached to their saddles (as in No. 6946). From a basket hung from the back of the cart, geese hiss at the horses; the snout of a pig also appears. On the extreme l. is a milestone: *III Miles to Windsor*, and on the r. a signpost pointing r., *To Windsor*. The King says, flourishing his whip: *The Cock is very troublesome, Charley; shift the basket about. You should have given a shilling with the Bunch of Turnips to the Old Soldier you reliev'd just now; Turnips, Charley, are very insipid without a bit of Mutton—*

*"When the King had giv'n a pail full, and the Sheep came bleating home;*

*"Doll, who knew it would be healthful, Went a walking with young Tom:*

*"Hand in hand, Sir, o'er the land, Sir, As they walked to and fro;*

*"Tom made jolly love to Dolly, But was answer'd no, no, no, Tom, no Tom, no! &c"*

*I like Tom D'Urfey's Songs of all things, Charley, he was a pleasant Song Writer.*

The Queen answers, *No Tom, no, Tom, no Tom no! Dolly was a wise girl, my love.*

The soldiers both sing *No, Tom, no, Tom, no, Tom, no!*

One of many satires on the King's Windsor farms, see No. 6918, &c., and on the Queen's parsimony, see No. 7836, &c. During his illness the King showed a fondness for singing songs and catches (e.g. 1 Jan. 1789, he sang 'I made love to Kate'). When recovering, he sang catches and choruses with the Queen and Princesses, with 'more of the jollity of an election than the etiquette of a Court'. *Diaries of R. F. Greville*, 1930, p. 205, &c.

Attributed to Gillray by Grego, pp. 132–8.

11½ × 18 in.

## 7916 THE SOLDIER'S RETURN;—OR—RARE NEWS FOR OLD ENGLAND—

[Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 14<sup>th</sup> 1791. by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). The Duke of York and his bride walk arm in arm, in the manner of a tramping soldier and his wife. A large bundle on his back is inscribed *L. 300000*; he uses his sabre as a walking-stick. She is pregnant, and carries a large money-bag: *Pin Money £50000 P<sup>r</sup> Ann<sup>m</sup>*. Behind them (l.) in the distance is a castle with a flag inscribed *Berlin*. The Duke wears regimentals with his star; the Duchess wears a simple straw hat, tilted back to show a tiara. Beneath the title is etched: *"See the conquering Hero comes."*

One of many satires on the marriage of the Duke of York, see No. 7903, &c. The bride's dowry from her father was only £13,000, 'absolutely a nothing' in comparison with the Duke's debts. *Cornwallis Corr.* ii. 169. See No. 7917.

Grego, *Gillray*, p. 132. Wright and Evans, No. 60. Reprinted, *G.W.G.*, 1830.

9¾ × 7½ in.



## 7917 THE INTRODUCTION.

[Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 22<sup>d</sup> 1791. by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). The Duke of York leads his bride to the King and Queen, who are seated side by side on the throne (r.), much caricatured, making gestures of eager greed. The King looks through a glass, the Queen holds out her apron to catch the coins which the Duchess holds in her apron. Behind the pair on the extreme l. walks a gigantic Prussian soldier with extravagantly long moustaches, carrying a large money-bag under each arm, inscribed £100000 and £100 . . .

The belief that the Princess's dowry was large was mistaken, see Nos. 7916, 7924, 7927, &c. Parliament granted the Duke an additional £18,000 a year, the King added £12,000 a year from the civil list; he was also given £7,000 a year on the Irish establishment. (He also had the revenues of the Bishopric of Osnaburgh.) £8,000 a year was settled on the Duchess in case she should survive the Duke. *Parl. Hist.* xxix. 1006 ff. For the supposed avarice of the King and Queen see No. 7836, &c.

The introduction of the Duchess to the royal family (see Nos. 7927, 7931) is the subject of a painting by Richard Livesey, engraved by J. Murphy (pub. E. Walker, 1793); pamphlet (reproduction) by W. Roberts, 1922; *Cat. Engr. Br. Portraits*, v. 37.

Grego, *Gillray*, p. 132. Wright and Evans, No. 61. Reprinted, *G.W.G.*, 1830.

9 $\frac{7}{8}$  × 13 $\frac{7}{8}$  in. (pl.).

## 7918 HOW TO ESCAPE WINNING.

[Rowlandson.]

*Publis'd Nov<sup>r</sup> 22 1791 by S. W. Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and partly coloured impressions). A companion print to No. 7919. A horse-race, three horses gallop (r. to l.), one a neck behind the other; the horse in the foreground is the last, his legs are shackled by a buckled Garter ribbon inscribed *Honi soit qui mal*. The jockey rides with his whip in his mouth, he is pulling the horse and looks out of the corners of his eyes at the Prince of Wales. The Prince, in riding-dress, stands (r.) looking slyly at the spectator, his l. forefinger to his nose, his r. hand pointing towards the jockey. Behind (r.) are dismayed and enraged spectators, on foot and on horseback.

A satire on the Newmarket sensation of Oct. 1791: on 20 Oct. the Prince's horse *Escape*, reputed the best horse on the turf, was beaten by two horses of inferior reputation. The odds therefore changed heavily against him, but on the next day *Escape* won. The Jockey Club decided that if the Prince did not dismiss his jockey Chifney, no horses should be run against him. The Prince, it is said, then gave up the Turf, but allowed Chifney £200 a year. Chifney, *Genius Genuine*, 1804, pp. 67 ff. Huish, *Memoirs of George IV*, 1831, i. 273-84; he exonerates the Prince, but says that the incident damaged his reputation as a man of honour more than any other event of his life. (The Prince, though he never revisited

Newmarket, did not give up the Turf (*D.N.B.*), but had temporarily done so in 1792. Malmesbury, *Diaries and Corr.* ii. 450, 452-3.) See Nos. 7919, 8071.

Grego, *Rowlandson*, i. 297. Reproduced, Paston, pl. cxl.

$9\frac{1}{2} \times 14$  in.

## 7919 HOW TO ESCAPE LOSING.

[Rowlandson.]

*Publ<sup>d</sup> Nov<sup>r</sup> 22 1791 by S. W. Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A companion print to No. 7918: the three horses race in the opposite direction; the Prince's horse passes the next horse by a neck, the third is well behind. The Garter, inscribed *Qu'en pensez vous*, is now attached only to the horse's fore-leg, and no longer shackles him. But heavy weights are slung on the horse and round the neck of the jockey, Chifney, who looks with a cunning grimace towards the Prince, who stands (r.) full-face, pointing over his shoulder towards his horse. In the distance are spectators on horse-back.

A satire on the race of 21 Oct. 1791 which the Prince's horse Escape won, over a longer course than on the previous day and carrying a heavier weight. *London Chronicle*, 28 Oct. and 14 Nov. 1791. See Nos. 7918, 8071.

Grego, *Rowlandson*, i. 297.

$9\frac{5}{8} \times 14$  in.

## 7920 A ROYAL SALUTE

IC [Cruikshank.]

*London Pub Nov<sup>r</sup> 24 1791 by S W Fores N 3 Piccadilly*

Engraving (coloured impression). A levee: the Duke of York ushers various notabilities towards his bride, that they may kiss her. The short Duchess stands (r.) under a canopy and on a dais, on a circular stool which shows her tiny feet. She is about to kiss the Prince of Wales who towers above her. The Duke of Clarence stands on the extreme r. behind the Duchess, scratching his head with a perplexed air, and saying, *It's odd these Lubbers wont pay this respect to their own Countrywomen, my Sweet little Pickle* (Mrs. Jordan, see No. 7835, &c.). The Duke of York stands behind the Prince, saying to Pitt and Thurlow, *One at a Time Gentlemen & after the Salute I'll show you my Wife's Shoes: the Smallest allowed in England*. Pitt says *Kissing is not much my taste. Whomever for once Ill comply with it*. Thurlow says *A Curse on Ceremony how I hate it*. Next come Burke and Fox; Burke says *Not unlike the French Queen, but Shorter* (cf. No. 7675, &c.). Fox wipes his mouth with his coat-tails, turning to Sheridan to say, *Your Nose Bardolph [cf. No. 7528] may Serve her the office of a Warming Pan, but approach not further. lest you may Consume the Whole Court*. Sheridan says *Charles, you may rub your mouth to the day of Judgment, you'll never get it clean enough for a Princess*. George Hanger, with his sleeve to his mouth, says, *Hang her for having her Levee this day I was engaged at Mendozas* [cf. No. 7425]—*I'll get in readiness however*.

In the foreground (l.) Augustus Barry, with twisted legs, and wearing boots with enormous spurs, blows his nose with his fingers with a coarse oath. Jeffrey Dunstan, taking his arm, says, *my Method master Cripplegate to a T. Fingers were made before Hankerchiefs*. Behind, Lord Barrymore,



his hair cropped, and Weltje face each other in profile, saying, *A Damn'd fine Scene this wou'd make for one of our Pantomimes at Wargrave*, and, *Sans doubt my Lor. you be de first Bafoon in England I your Second—Ha—Ha—ya ya Yough—*. On the extreme l. the Duke of Bedford says to the Duke of Queensberry: *O<sup>y</sup> dont let her come on the Blind Side of you*. The Duke answers, *No by Gad my Lord not for the whole Bedford Estate*.

One of many satires on the marriage of the Duke of York, see No. 7903, &c. The first appearance of the Duchess, at a reception at Cumberland House (when the Duchess of Cumberland presented Mrs. Fitzherbert to her), is described in *Harcourt Papers*, vi. 332 (misdated 1787).

10 $\frac{5}{8}$  × 19 $\frac{3}{4}$  in.

## 7921 GETTING THE LENGTH OF THE DUCHESS'S FOOT.

IC [Cruikshank.]

Pub: N 25 1791 by S W Fores N 3 Picaddilly

Engraving. The tiny Duchess of York is seated on a chair on the extreme r., wearing an undergarment: her shoes, dress, stays, &c., are being tried on by women of fashion. The stout Miss Jefferies sits on the extreme l., another stout lady with a grotesquely projecting nose supports her l. leg and tries a tiny slipper on the toe of her foot, saying, *why Jeffy Your Great Toe wont go in*. Miss Jefferies, who holds a tiny stocking in her r. hand, answers, *bant You could Scarcely get your Nose in by God*. The scraggy Lady Cecilia Johnston stands in back view, turning her head in profile to the r.; she has thrust her arms into the Duchess's dress, and raises her elbows showing how tight it is, saying, *A little Tightish or so about the Arms*. The fat Mrs. Hobart tries on the Duchess's stays, holding her own in her l. hand. Another stout lady who holds them against her back, says, *why Hubby they are but just big Enough for a Strengthening Plaister*. The other answers, *now dont Gamon us*, showing that she addresses the wife of Richard Gamon. Lady Archer, holding a dice-box and resting her l. hand on a card-table, bends towards the Duchess, saying, *Come my little Dear I'll Set you five Shillings against your Smock*. The Duchess answers, *You are too Arch Ma'am, I dont Understand you I'm afraid my things will be Stretcht till they Burst*. For the Duchess's foot see No. 7930, &c.

9 × 14 $\frac{3}{4}$  in.

## 7922 FRYING SPRATS, *Vide. Royal Supper*

[Gillray.]

London, Pub<sup>d</sup> Nov<sup>r</sup> 28<sup>th</sup> 1791. by H. Humphrey N<sup>o</sup> 18, Old Bond Street.

Aquatint (coloured impression). A companion print to No. 7923, the prints designed to be placed side by side. The Queen, much caricatured, sits over a fire in profile to the r., toasting sprats on a gridiron (then called a saveall, see No. 6965); a plate of fish stands on a high trivet beside her. She wears over-sleeves, a check apron over an under-petticoat on which hangs a pocket, bulging with guineas, but patched. Beneath the title is etched:

*"Ah! such a pair was never seen," . . . (see No. 7923).*

One of many attacks on the King and Queen for miserliness, in which, as usual, the Queen is the more severely treated. See No. 7836, &c.

Grego, *Gillray*, pp. 133-4 (small copy). Wright and Evans, No. 66. Reprinted, *G.W.G.*, 1830.

$6\frac{9}{16} \times 4\frac{5}{8}$  in. With border,  $7\frac{1}{2} \times 5\frac{7}{8}$  in.

**7923 TOASTING MUFFINS, *Vide Royal Breakfast***

[Gillray.]

London, *Pub<sup>d</sup> Nov<sup>r</sup> 28<sup>th</sup> 1791*. by H. Humphrey, N<sup>o</sup> 18 Old Bond Street

Aquatint (coloured impression). A companion print to No. 7922. The King, much caricatured, in dressing-gown and nightcap, sits over a fire in profile to the l. toasting muffins, the muffin-dish on a tripod beside him. His stockings are ungartered, the *Honi soit* ribbon hangs loose. On the fire is a large kettle. Beneath the title is etched (see No. 7922) . . . "*So justly formed to meet by nature!*". Cf. Nos. 6603, 8078.

Grego, *Gillray*, pp. 133-4 (small copy). Wright and Evans, No. 67. Reprinted, *G.W.G.*, 1830.

$6\frac{9}{16} \times 4\frac{3}{4}$  in. With border,  $7\frac{1}{2} \times 5\frac{13}{16}$  in.

**7924 A VISIT TO THE R—L COLE PIT.**

[? Newton.]

London *Pub<sup>d</sup> by Rich<sup>d</sup> Newton G<sup>t</sup> Portland S<sup>t</sup> Nov<sup>r</sup> 30. 1791*.

Engraving (coloured impression). The interior of a strong room in which many large money-bags are ranged on shelves. The Duchess of York (r.), pretty and gracious, approaches the King and Queen, carrying two money-bags, and saying, *My husband told me he'd want it all to pay his Creditors, Consider, Madam, how many hearts are aching this moment, perhaps, thro' his folly!* The King kneels on the ground holding open a trap-door revealing a cellar in which appears the head and talons of a demon clutching a money-bag which the Queen, also kneeling, hands to him. Both look up at the Duchess; the King says, *Never mind, never mind, I'll pay 'em as I paid my Father's debts, promise cram, the rogues as long as I live.* The Queen says, *Never mind the complaints of these English People, child, they're all as rich as Jews. I've an agent in this Pit, will get you ten p<sup>r</sup> Cent for your money.* The two money-bags immediately behind her head are inscribed *50 l. Half-pence Milk Money* and *150 l Butter Money August Accompt* (cf. No. 6918, &c.). Three sacks are inscribed *100—000 P—r—ge Money*, *150—000 P—e Money* and *150—[000 Irish P—e Money]*. The other sacks are inscribed *100,000, 20,000 Silver*, &c. &c.

One of many satires on the King and Queen as miserly hoarders, cf. No. 7836. For the marriage portion of the Duchess of York see No. 7917, &c. The King is alleged to sell peerages. Cole is a slang term for money, cf. No. 6213.

$7\frac{7}{8} \times 13$  in.

**7925 THE ROYAL SAILOR. LITTLE PICKLE.** [1 Dec. 1791]

Engraving. *Bon Ton Magazine*, i. 322. The Duke of Clarence (l.) kneels beside Mrs. Jordan, who leans against him, her r. arm across his shoulder. He holds a fan before her uncovered breast. The text professes to describe the manner of the Duke's courtship of Mrs. Jordan. See No. 7835, &c.

$5\frac{3}{4} \times 3\frac{11}{16}$  in. B.M.L., P.C.



**7926 THE RIVAL DUTCHESSES; OR, THE ROYAL QUARTETTO**  
[1 Dec. 1791]

Engraving. *Bon Ton Magazine*, i. 350. The Duchess of York (r.), seated, makes a gesture of dismissal towards Mrs. Fitzherbert, who stands (l.), large and florid, with towering ostrich feathers, holding out her petticoats as if about to curtsy. Mrs. Jordan (r.) stands with her arms folded, an anchor tattooed on her breast; a negro girl in the background also curtsies. They are in a small room, with H.L. portraits of (?) the Duke and Duchess of York on the wall.

In the text Mrs. Fitzherbert is described as unable to endure the 'distinctions of honour and etiquette . . . daily heaped upon a younger sister-in-law'. Mrs. Jordan's 'natural vivacity places her beyond the power of misadventure' (see No. 7835, &c.). The black girl is Wouski, alleged to have been the companion of the Duke of Clarence on his ship (see No. 7260). See also Nos. 7910, 8077, 8113.

$5\frac{1}{2} \times 3\frac{11}{16}$  in.

B.M.L., P.C.

**7927 THE FIRST INTERVIEW OR THE PRESENTATION OF THE PRUSIAN PEARL**

[I. Cruikshank.]

*Pub December 1 1791 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving. The Duke of York, surrounded by delighted women, holds an open box in which stands a tiny figure representing his bride. On the inside of the lid is a double-headed Prussian eagle and 13,000 £ *Great Expectations*. He advances towards the throne (r.), where the King and Queen stand on their chairs in their eagerness; the King looks through a telescope, the Queen holds out grasping hands. A very fat woman looking through a glass at the 'Pearl' is probably Mrs. Schwellenberg. Behind her are two ladies, probably princesses, with feathers in their hair. A group of women on the extreme l. appears equally delighted: a lady holds up a stout child, probably the Princess Amelia (aged eight).

One of many satires on the supposed eagerness of the King and Queen to receive a wealthy daughter-in-law, see No. 7917, &c. For their supposed avarice see No. 7836, &c. No. 7931 is another version of this subject.

$8\frac{15}{16} \times 13\frac{3}{8}$  in.

**7928 RARE NEWS FROM INDIA, OR, THINGS GOING ON SWIMMINGLY IN THE EAST.**

[Dent.]

*Pub<sup>d</sup> by W Dent Dec<sup>r</sup> 5<sup>th</sup> 1791*

Engraving. British soldiers float head foremost downhill in a river or flood which crosses the design diagonally from r. to l. and derives from the copious urination of a prancing horse: *Tippoo's Horse*, which rears in the upper r. corner. The flood is inscribed *Heavy R<sup>ains</sup> or Monsoon Tip! O!* The soldiers lie on their backs, some holding muskets; one holds up a Royal Standard. An officer with drawn sword (l.), in the lower and nearer

part of the flood, says, *They cant call the being driven thus a defeat—its only a retreat to return with more vigour—or, why not a compleat Victory—for they dont follow us—and yet we are nothing the better—and as Victors it was a cursed foolish thing to leave our Provisions behind—Indeed our Situation is very Serious.* Beside the stream are the words *Current Retreat or Zenophon Outdone.* A signpost points (r.) *To Seringapatam,* (l. and downwards) *To Bangalore.* In a tributary stream in the foreground (r.) are the floating heads of oxen and two cannon.

A satire on the news from India published in the London newspapers on 30 Nov. and 1 Dec. Cornwallis, after the capture of Bangalore (see No. 7904), threatened Seringapatam, but was forced to retreat owing to the monsoon and the failure of the commissariat. But after retiring he was joined by Punt and the Mahratta cavalry and a great campaign was planned for the ensuing year; in Nov. and Dec. he reduced the supposedly impregnable hill-forts of Nundydroog and Severndroog, beginning the siege of Seringapatam on 5 Feb. 1792. *Camb. Hist. of India*, v. 336–7; *Cornwallis Correspondence*, ii. 96 ff. Cornwallis (p. 116) writes bitterly of the attitude of the Opposition towards the war. Cf. *Parl. Hist.* xxix. 615–17. See also Nos. 7929, 7932, 7939, 8059, 8060, 8090.

9¼ × 13½ in.

**7929 THE COMING-ON OF THE MONSOONS;—OR—THE RETREAT FROM SERINGAPATAM.**

[Gillray.]

*Pub<sup>d</sup> Dec<sup>r</sup> 6<sup>th</sup> 1791. by H. Humphrey N<sup>o</sup> 18, Old Bond Street.*

Engraving (coloured impression). Cornwallis,<sup>1</sup> mounted on an ass, flees terror-stricken from a fortress (r.) from behind the battlements of which the grinning Tipu Sultan, holding a sabre, urinates a devastating stream upon the fleeing British soldiers (r.). Two cannon belch fire and smoke from loopholes. Cornwallis, wearing his Garter star, gallops past the bodies of dead soldiers, he drops his sabre and his reins, holding up his arms; his hat flies off. His ass is muzzled by a long nose-bag. Beneath the design is etched: "*Whats the matter Falstaff*"—"Whats the matter! here be Four of us, have taken a City this morning—where is it?—where is it? where is it? taken from us it is; a hundred Thousand, upon poor Four of us, I am a rogue, if I was not at half-sword with a Thousand of them for two hours together, I have escaped by miracle, I am eight times thrust through the doublet, four through the hose, my buckler cut through & through, my Sword hack'd like a hand-saw, I never dealt better since I was a man: all would not do!

A satire on the retreat of Cornwallis from Seringapatam, see No. 7928, &c. Cornwallis's letter of 16 May to Sir Charles Oakeley (*Cornwallis Correspondence*, ii. 91), published in the *Gazette*, &c., 2 Dec., appears to be satirized in the quotation from *Henry IV*, Part I, ii. 4.

Reprinted, G.W.G., 1830.

8½ × 10¾ in. (pl.).

<sup>1</sup> It has been suggested that he is William Monson (1760–1807), then serving under Cornwallis, but as a captain in the 52nd he was not of sufficient note in England for caricature and Cornwallis's star removes all doubt of his identity. 'Monsoon' is not a pun, see No. 7928.



## 7930 THE DUCHESS BLUSH OR YORK FLAME

[? I. Cruikshank.]

*Pub Dec<sup>r</sup> 6 1791 by S Fores N<sup>o</sup> 3 Piccadilly London Price 6<sup>d</sup> Color'd*  
Engraving (coloured impression). Above is a ribbon, the central part of which is stiffened by a spring, described as *Vanbuchel's Spring Garter*. Below are *Two Views of the exact Size of the Duchess's Shoe*: A low-heeled shoe with a pointed toe, decorated with jewels, and a tracing of the sole of the same shoe, which is  $5\frac{1}{2}$  in. long.

For the small foot of the Duchess of York see Nos. 7921, 7933, 8055, 8056, 8058. Martin van Butchell (1735-c.1812) was an eccentric and empiric, who after successfully practising as a dentist became a maker of trusses, &c. Handbills recommending his goods (1788 and 1791) are in B.M.L. 806. k. 15/139-41. The 'spring garter' (3os. a pair) was regarded as the embodiment of alluring coquetry and fashion. Cf. *The Mirror*, 1 Jan. 1780; see also Nos. 7974, 8001.

$7\frac{1}{2} \times 5\frac{3}{8}$  in.

## 7931 THE FIRST INTERVIEW OR THE PRESENTATION OF THE PRUSIAN PEARL

[I. Cruikshank.]

*Pub Dec<sup>r</sup> 10 1791 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). Another version of No. 7927. The Duke of York, as in No. 7927 but reversed, holds an open box similarly inscribed; the tiny figure is a more life-like rendering of the Duchess. He approaches the throne (l.) where the Queen is seated, the King steps forward, looking through an eye-glass. The other figures are the fat Mrs. Schwellenberg (r.) with two princesses rather in the background. The gestures and expressions of all show pleased surprise. See also No. 7917.  $9\frac{3}{4} \times 12\frac{3}{4}$  in.

A reduced copy (reversed) with French inscriptions is called *La Boîte à Pandore* and is applied to the marriage of Louis XVI and Marie Antoinette. The figure is *Antoinette*; the box is inscribed *de tous les maux voilà le pire*. Words have been put into the mouths of all the figures, who are conjecturally identified as Louis XVI, &c., the Duke of York becoming Kaunitz or Mercy. De Vinck, No. 66. Gower, No. 472. Copy in Jaime, ii, Pl. 195 G.

## 7932 HOW TO GAIN A COMPLEAT VICTORY, AND SAY, YOU GOT SAFE OUT OF THE ENEMY'S REACH

[I. Cruikshank.]

*Pub<sup>d</sup> Dec<sup>r</sup> 15 1791 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). Tipu Sultan (l.) gallops (r. to l.) past Cornwallis who is seated in an ornate chair on the back of an ill-drawn elephant. Tipu, rising in his stirrups, excretes a blast which displaces a boy-mahout on the elephant's neck and strikes Cornwallis. He says, *Now my Lord I'll Tip you the Swamps*. The horse excretes a blast directed at the elephant's eye. The elephant, raising its trunk, says, *I wish I could run as fast as he how i would thump him*. Cornwallis, with his sabre raised above his head, his l. fist clenched, says, *These Monsoons are more*

*Violent than ever I knew them before Boy turn back again.* The boy says, *Yes my Lord I am going backwards P<sup>r</sup> force.* Behind Cornwallis's seat is a box inscribed *Rice for Gruel during the Monsoon<sup>s</sup>.* Behind Tipu (l.) is a circular fort inscribed *Seringapatam.*

One of several satires on Cornwallis's retreat from Seringapatam in May, see No. 7928, &c.

$8\frac{7}{8} \times 13\frac{1}{2}$  in.

### 7933 THE YORK-MINUET.

[Gillray.]

*Pub<sup>d</sup> Dec<sup>r</sup> 14<sup>th</sup> 1791. by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). The Duchess of York (l.), full face, dances a minuet with a partner whose figure and profile suggest the Prince of Wales. He faces her, his l. forefinger touching her l. forefinger, his r. arm outstretched, holding his hat. Her dress is cut very low and she displays her tiny feet (cf. No. 7930, &c.), showing her leg to the knee in a way then considered immodest.

Grego, *Gillray*, p. 132. Wright and Evans, No. 62. Reprinted, G.W.G., 1830. Reproduced, G. Vuillot, *Hist. of Dancing*, 1898, ii. 438.

$8\frac{1}{4} \times 10\frac{3}{4}$  in.

### 7934 THE HUMBUG OR AN ATTEMPT AT TRAGEDY, WITH THE JORDAN [struck through and replaced by] JORAM UPSETT.

[I. Cruikshank.]

*Pub Dec<sup>r</sup> 20 1791 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving. The stage of (Drury Lane) theatre, showing the box of the Prince of Wales (r.) (the stage-box on the level of the stage), with the lower part of the box immediately above it. Mrs. Jordan, sinking back as if fainting, is supported by the Duke of Clarence who kneels (l.) on one knee, offering her a wine-glass. In the foreground (l.) an overturned bottle of *Gin* spills its contents. She says, turning her head languidly to the Duke, *Indeed I was* [struck through and replaced by] *am Indisposed Upon my Honor.* The Duke says, *My poor Dear little Pickle Bl—t the Lubbers I wish I had them Lash<sup>d</sup> fast to the main Rigging I'd give them a Dozen a piece.* Men in the upper box look fiercely at Mrs. Jordan, shouting, *Off—Off—Off—Off—Off—Off.* The Prince of Wales, seated in his box with a complacent smile, claps, saying, *Never mind Brother I'll Clap her.*

For Mrs. Jordan and the Duke of Clarence see No. 7835, &c. Her liaison and frequent absences from the stage sometimes led to noisy demonstrations in the theatre. *D.N.B.* Cf. No. 7190.

$8\frac{7}{8} \times 13\frac{1}{8}$  in.

### 7935 THE DUCHESS'S FIRST LEVEE.

*London Pub<sup>d</sup> Decem<sup>r</sup> 19, 1791 by Will<sup>m</sup> Holland, N<sup>o</sup> 50 Oxford Street  
In Holland's Exhibition Rooms may be seen the largest Collection of  
Caricatures in Europe.*

Engraving (coloured impression). The Duke and Duchess of York (l.) sit under a canopy with two tall Prussian Death's Head hussars with drawn



sabres standing behind their chairs. The King stands on the extreme l., leaning on the arm of the Duchess's chair. All the other persons stand outside the edge of the circular carpet. All, men and women, have curling moustaches, and all but Thurlow wear Death's Head caps resembling those of the Prussian soldiers, the men wearing the dress of Prussian hussars. The King says to the Duchess, *Very pretty this fashion of wearing Whiskers! very pretty indeed! We'll have 'em in the Pulpit, at the Bar, and on the Stage and the world shall venerate the dear little angelic creature that introduc'd 'em.* The Queen, taking snuff, says to one of the Princesses, *I am no judge, child, but I think they wear a sign of courage and manhood!* The Prince of Wales, the most prominent figure, in hussar's uniform with a long sabre, says, *They say the love of Whiskers originated with a Queen of Navarre, and some squeamish ladies of her time insisted on it that very indecent ideas were floating in her mind when the sight of those of the Sieur de Croise threw her into such extacy. What's your opinion, Mama?* Lady Archer says to Pitt: *My Whiskers curl as naturally as the hair of a French Lap Dog. Colonel M<sup>r</sup> Brawn friz'd em up for me this morning.* Pitt answers, *It is the first time, my dear Lady Ar—her, of my wearing Whiskers, and upon my honor I think Man or Woman nothing without 'em.* Mrs. Hobart (?) looks in silence towards Lady Mount Edgcombe who glares at her, asking, *Do I look like a Witch upon a Mount's Edge now?* (see No. 7972). Between these two are three men: Fox frowns, saying, *Damn the fashion I hate it abominably it makes a man look so like a Jew!* Burke stands in silence, wearing a long pigtail queue. Behind him the Duke of Clarence says *Blow me out of the water if ever I saw such a collection of Quizzes in my life! I wish little Pickle [Mrs. Jordan] was here.* The Duke of Queensberry and Lady Cecilia Johnston face each other; he says, *They tell me, Lady Cecilia, I look like the renowned Plenipotentiary!* (Apparently the Turkish Ambassador, whose establishment aroused great interest. Parke, *Musical Memoirs*, 1830, i. 130-1. 'The Plenipotentiary' was a coarse song by Morris, cf. Nos. 7182, 8012. He does not appear in the list of ambassadors in the *Court Kalendar*.) She answers, *Pon my honor, Old Q, you look monstrous handsome!* Sheridan stands in silence, the Duke of Bedford says to him, *This is but an old fashion revived Sherry, almost all the Portraits in Bedford House have Whiskers. I beg the Ladies pardons they are not whisker'd on the upper lip.* On the extreme r., Thurlow, in wig and gown, says to Mrs. Schwellenberg, *Is n't she a nice woman, Swellbelly, but, blast the Whiskers, they spoil her bewitching smile.*

For the marriage the of Duke of York see No. 7903, &c.

15 $\frac{11}{16}$  × 23 in.

**7936** AN EXCRESCENCE;—A FUNGUS;—ALIAS—A TOAD-STOOL UPON A DUNG-HILL.

[Gillray.]

*Pub<sup>d</sup> Dec<sup>r</sup> 20<sup>h</sup> 1791, by H. Humphrey N 18, Old Bond Street*

Engraving (coloured and uncoloured impressions). The head of Pitt, gazing up in profile to the r., is travestied as a fungus; his long neck represents the stalk, which grows out of a crown resting on a dunghill on which are three satellite toad-stools. Clouds and landscape, slightly indicated, form a background.

One of many satires on Pitt as an arrogant upstart depending upon royal favour, and appropriating the powers of the crown. Cf. No. 7478, &c.

Grego, *Gillray*, p. 135 (small copy). Wright and Evans, No. 59. Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, p. 248.

10 $\frac{1}{8}$  × 8 $\frac{7}{8}$  in.

**7937** WIERD-SISTERS; MINISTERS OF DARKNESS; MINIONS OF THE MOON."

[Gillray.]

*Pub<sup>d</sup> Dec 23<sup>d</sup> 1791 by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Aquatint (coloured and uncoloured impressions). A burlesque of Fuseli's well-known picture illustrating *Macbeth*, i. 3. The three witches are Dundas, Pitt, and Thurlow, in profile to the r. instead of to the l. Fuseli's drapery is replaced by clouds, and the three gaze with reflective and apprehensive intensity at the moon (r.): the Queen's smiling profile in a brightly lit crescent faces them, enclosing the old moon, the darkened head of the King, with closed eyes in profile to the r. Each witch presses the fingers of his l. hand (drawn with much expressiveness) to his lips (—"each at once her choppy finger laying upon her skinny lips"); the outstretched l. arm of Fuseli's picture is absent: they appear to be seeking knowledge of the future from the moon, not foretelling it. Beneath the title is inscribed: "*They should be Women!—and yet their beards forbid us to interpret,—that they are so.*" Above the design: *To H: Fuzelli Esq<sup>r</sup> this attempt in the Caricatura-Sublime, is respectfully dedicated.*

Wraxall (*Memoirs*, 1884, v. 291) describes the print as appearing during the Regency Crisis, c. Feb. 1789, and it would seem to illustrate the situation at that time. On 8 June 1791 Dundas was provisionally appointed Home Secretary, the appointment being confirmed on the refusal of Cornwallis, then in India, to accept the office. Thurlow's position in the Cabinet was anomalous in view of the mutual distrust between him and Pitt, and in May 1792 Pitt secured his resignation, see No. 8097, &c. For satires on pictures by Fuseli cf. Nos. 7584, 7972.

Grego, *Gillray*, p. 135 (small copy). Wright and Evans, No. 39. Reprinted, *G.W.G.*, 1830.

9 × 13 in.

**7938** THE YORK-REVERENCE;—OR—CITY-LOYALTY, AMPLY REWARDED.

[Gillray.]

*Pub<sup>d</sup> Dec<sup>r</sup> 27<sup>th</sup> 1791. by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving. The Duke and Duchess of York receive the address of the City on their marriage, the Mayor, &c., being represented as bulls on their hind legs, wearing livery-gowns. A braying ass on the extreme r. reads the *City Address to their Royal Highness* . . . The Duke stands on the edge of the dais, making an extravagantly low bow, looking through his legs away from the deputation; the Duchess on his r. sinks in a curtsy so low that her petticoats take the form of a circular cushion from the centre of which her head emerges. Behind them (l.) is a chair of State surmounted by a crown.



The City address was presented by the Mayor (John Hopkins), Aldermen, &c., on 19 Dec., being read by the Recorder (Rose). *Gent. Mag.* 1791, ii. 1154 f. That 'cits' were cuckolds and 'horned cattle' was an ancient gibe. For the marriage see No. 7903, &c. The affability of the Duchess attracted comment: 'Her civility is most wonderful; in gestures and expressions she quite puts herself under your feet, a manner that seems most thankful even for being looked at. I . . . find it is the Berlin *Ton* to be so.' *Harcourt Papers*, ed. E. W. Harcourt, vi. 332 (letter of Dec. 1791, misdated 1787).

Grego, *Gillray*, p. 132. Wright and Evans, No. 63. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, pl. clxxv.

$9\frac{7}{8} \times 13\frac{13}{16}$  in.

### 7939 GOOD NEWS FROM MADRAS.

[? December 1791]

[? H. W.]

Engraving (coloured impression). A companion print to No. 7904. A well-dressed man (r.), 'the patriot', stands in profile to the l., pen in hand, looking up at a scene in the upper part of the design representing the triumph of Tipu Sultan over the British in India. His l. hand is in his coat-pocket and beside him is the same inscription as in No. 7904, beginning:

*The Patriot's eye in a fine phrensy rolling,*

In the imaginary scene Tipu, at the head of his victorious troops, is seated on an elephant which tramples and rends British soldiers. He receives the sword of Cornwallis, who surrenders, pointing to his dejected troops (l.). British corpses, broken guns, and dead oxen strew the ground, and on a rock (r.) is a castle from which Tipu's flag floats above the Union Jack. In the background is the sea. Beneath the title is etched: *Lord Cornwallis defeated, Tippoo Sultan Triumphant, and the British Oppressors extirpated from India.*

Perhaps a satire on the attitude of the Opposition to the third Mysore War, and on the reports of deserters which were circulated, see No. 7928, &c. The realistic representation of a British defeat must have been more effective than the (perhaps) ironical intention.

$13\frac{1}{4} \times 12\frac{1}{8}$  in. (clipped).

1791

## PERSONAL AND SOCIAL SATIRES

7940-52

Series of *Tête-à-tête* portraits.

**7940** N° XXXV. PENELOPE PIGTAIL.

N° XXXVI. THE AMOROUS GAUGER.

*Published 1<sup>st</sup> Jan. 1791 by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xxii. 531. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of the wife of a tobacconist and an exciseman. He came to gauge the tobacco in her husband's shop, she tried unsuccessfully to induce him to falsify the amounts. She then arranged to be found with him in a compromising situation by her husband. An action for crim. con. followed.

An account of the case of Mason v. Rogers in the King's Bench, in which the defence (by Erskine) was that the suit was a plot to extort money, the woman being of bad character, and a similar extortion having been attempted before. The plaintiff received 40s. damages. *Town and Country Magazine*, xxii. 532-3.

Ovals,  $3\frac{3}{8} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7941** N° XXXVIII. THE ELOPING NUN OF HAMPSTEAD.

N° XXXIX. THE BENEDICTINE MONK.

*Publish'd 20 Jan. 1791 by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xxii. 579. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of 'Father Peter', a British monk in a French monastery, who eloped to England with an Ursuline nun whose confessor he had been. He has become chaplain to a Catholic family in Hampstead; the nun lives near.

Ovals,  $3\frac{3}{8} \times 2\frac{1}{8}$  in.

P.P. 5442 b.

**7942** N° II. THE FROLICKSOME FANDANGO

N° III. THE CAPERING KNIGHT.

*Publish'd 1<sup>st</sup> Feb. 1791 by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xxiii. 25. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of 'Sir' John Gallini, see No. 5887 and *D.N.B.* Though possessing a fortune of £300,000 he is said to allow 33s. 6d. a week only to each of his sons. The lady is a superlatively beautiful Spanish dancer whom he has brought from Spain.

Ovals,  $3\frac{3}{8} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7943** N° V. THE BELLE OF BENGAL.

N° VI. THE PILFERING PEER.

*Published 1<sup>st</sup> Feb. 1791, by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xxiii. 51. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of



the son of an Irish peer with a courtesy title, the degenerate descendant of a family of heroes, senators, and patriots. He has married a rich and beautiful widow, who had gone to India to acquire a rich husband, and was widowed within a fortnight. She calls her husband 'Pilfering' because he has stolen her affections.

Ovals,  $3\frac{3}{8} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.

**7944** N° VII. THE PLIANT FAIR.

N° VIII. THE LEGAL ADULTERER

*Published 1<sup>st</sup> April, 1791, by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xxiii. 99. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of Mrs. Hodges, née Aston, who was separated from her husband under a deed in 1785. When she became pregnant Hodges brought a suit for crim. con. against the Hon. Charles Wyndham, 'the Legal Adulterer', in order that the child should not inherit his fortune, but the judge ruled the action was not maintainable since the husband had condoned his wife's amours.

Ovals,  $3\frac{3}{8} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.

**7945** N° X. THE STOCKBROKER'S THAIS.

N° XI. THE DEFICIENT DISCOUNTER.

*Published 1<sup>st</sup> May, 1791, by A. Hamilton Jun. Fleet Street.*

Engraving. *Town and Country Magazine*, xxiii. 147. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a Quaker, the son of a London brewer, a partner in a firm of discounters. He is now opulent, the firm is now extending its business, though formerly his dissipation threw it into confusion, when he managed to throw the blame on his partners. He married a descendant of 'the Apologist' (Robert Barclay, 1648-90). He took his mistress from a stockbroker; for persisting in the association he is under the censorship of the Quakers, who are expected to overlook the transgressions of a wealthy man.

The clues suggest John Henton Tritton, grandson of a Quaker banker, whose firm failed in March 1782, after which he married Mary Barclay and entered Barclay's Bank, which in 1791 was Barclay and Tritton. P. W. Matthews, *History of Barclay's Bank Ltd.*, pp. 38-9.

Ovals,  $3\frac{3}{8} \times 2\frac{1}{8}$  in. B.M.L., P.P. 5442 b.

**7946** N° XIII. THE SEDUCING SYREN.

N° XIV. THE MELTING MUSICIAN.

*Published 1<sup>st</sup> June 1791, by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xxiii. 195. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of an Irish singer whose voice was trained at Naples, after which he obtained an engagement at one of the royal theatres in London. The lady, though often singing with him, is the faithful wife of her husband. They are Michael Kelly and Mrs. Anna Maria Crouch.

Ovals,  $3\frac{1}{2} \times 2\frac{3}{8}$  in. B.M.L., P.P. 5442 b.

**7947** N° XVI. THE NEGLECTED ELENOR.

## N° XVII. THE BOUNTIFUL BREWER.

*Published 1<sup>st</sup> July 1791, by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xxiii. 243. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of the liaison between 'Elenor', separated from her unfaithful husband, and the son of an eminent brewer. The husband brought a suit against the brewer.

Ovals,  $3\frac{1}{2} \times 2\frac{3}{8}$  in.

B.M.L., P.P. 5442 b.

**7948** N° XIX THE FAIR NORTHERN FUGITIVE.

## N° XX. THE CONSERVATOR OF THE PEACE.

*Published 1<sup>st</sup> Aug. 1791, by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xxiii. 291. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a justice of the peace, elderly and married, who induced the wife of his friend to elope with him. Damages of £3,500 were awarded.

They are Mrs. Morsom and a Mr. Clarke who eloped from Whitby, *Bon Ton Magazine*, i. 123 ff., where there is a plate of 'The Fair Runaway and the Wooden Magistrate'.

Ovals,  $3\frac{1}{2} \times 2\frac{3}{8}$  in.

B.M.L., P.P. 5442 b.

**7949** N° XXII THE INCAUTIOUS CELIA.

## N° XXIII. THE AUXILIARY LOVER.

*Published 1<sup>st</sup> Sept<sup>r</sup> 1791 by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xxiii. 353. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a suit for crim. con. in which the husband was awarded £30 damages. They are Mrs. Lovering and one Sadler. Trial in the King's Bench, 19 July 1792. *Bon Ton Magazine*, i. 199.

Ovals,  $3\frac{1}{2} \times 2\frac{3}{8}$  in.

B.M.L., P.P. 5442 b.

**7950** N° XV. THE CHARMING CLEMENTINA.N° XVI. THE DYING<sup>1</sup> SOLDIER.*Published 1<sup>st</sup> Oct<sup>r</sup> 1791. by A. Hamilton Jun<sup>r</sup>, Fleet Street.*

Engraving. *Town and Country Magazine*, xxiii. 387. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a 'Singing Soldier' from Ireland who first performed in London in *Lionel and Clarissa* at Covent Garden. He is said to be fascinated by the daughters of a Bond Street wine merchant. He is John Henry Johnstone (Irish Johnstone) who made his début at Covent Garden as Lionel on 2 Oct. 1783. His second wife was Miss Boulton, the daughter of a wine merchant. In the text his first wife is said to have been 'Miss P——r whose real name was I——': she was Miss Poitier, who died a few months after marriage.

Ovals,  $2\frac{3}{4} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

<sup>1</sup> An engraver's error for Singing.



**7951** XXVIII. HELEN OF HAMSTEAD.

## XXIX. THE GALLANT GENERAL.

*Published 1<sup>st</sup> Nov<sup>r</sup> 1791, by A Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xxiii. 435. Two bust portraits illustrate 'Histories of the Tête-à-Tête . . .'. An account of General Gunning, old and infirm, see No. 7980, &c., and the young wife of a rich army clothier, from whom he borrowed £2,000. She is Mrs. Duberly. Her husband brought a suit of crim. con. against Gunning, whom Kenyon called (22 Feb. 1792) 'this hoary, this shameful, this detestable lecher'. (Trial, B.M.L. 518, c. 17/4.)

Ovals,  $2\frac{3}{4} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7952** XXXI. DORINDA.

## XXXII. LIONEL.

*Published 1<sup>st</sup> Dec<sup>r</sup> 1791, by A. Hamilton Jun<sup>r</sup> Fleet Street.*

Engraving. *Town and Country Magazine*, xxiii. 505. Two bust portraits in oval frames illustrate 'Histories of the Tête-à-Tête . . .'. An account of a man who made a fortune in Bengal, sent for his niece to live with him, when they became lovers. They were detected by prying eyes and committed suicide. This suicide appears to have taken place in an East Indian man on a passage from Madras, but accounts of it do not give names. *Lond. Chronicle*, 8 Oct. 1792; *Bon Ton Magazine*, i. 311-12.

Ovals,  $2\frac{3}{4} \times 2\frac{1}{8}$  in.

B.M.L., P.P. 5442 b.

**7953** A MUSICO-ORATORICAL PORTRAIT.  
AN ODDITY

*Attic Miscellany.*

*Annabal Scratch Fecit*

*Publish'd as the Act directs, by Bentley & C<sup>o</sup> March 1<sup>st</sup> 1791.*

Engraving. From the *Attic Miscellany*, ii. 197. Dibdin stands smiling beside a harpsichord (l.) directed to the l., and leaning slightly forward, l. hand extended. In his r. is a paper inscribed *Oddities Wags*. On each side of the harpsichord is a tripod supporting a lighted candle-sconce. He is giving a musical entertainment. In the text he is ridiculed as Petronius Broadgrin, noted for consummate effrontery, and he is recommended the works of Joe Miller as a repertory of jokes. Below the title: *Wags have at ye*.

Dibdin engaged the Lyceum for his two successful entertainments, *Oddities* 1788-9 and *The Wags* 1790, at which he sang and accompanied himself. *D.N.B.* and Dibdin, *Professional Life*, 1803, iii. 3 ff. See No. 7420.

$5\frac{1}{2} \times 3\frac{5}{8}$  in.

The plate was reissued, Sept. 1794, as *The Music Manufacturer*, with the imprint *Engraved for the Carlton House Magazine* (B.M.L., P.P. 5448).

**7954 DON JACK.***Theatrical Portraiture* N° 8.*Annabal Scratch Fecit**Published as the Act directs, by Bentley & Co April 1<sup>st</sup> 1791.*

Engraving. *Attic Miscellany*, ii. 236. An actor stands full face, his head turned in profile to the r., his r. hand holding up a handkerchief, his l. on the hilt of his sword. He wears quasi-Elizabethan dress, with a feathered cocked hat. Beneath the title is engraved *To the right about. March!*

Probably John Palmer, whom he resembles. The text satirizes (*inter alia*) his recitation of blank verse, 'pausing at the end of every line'. For this series see Nos. 7712-7, &c.

 $5\frac{5}{8} \times 3\frac{15}{16}$  in.

B.M.L., P.P. 5255 c.

**7955 DAMMÉ.***Theatrical Portraiture* N° 9.*Annabal Scratch Fecit**Published as the Act directs, by Bentley & Co May 1<sup>st</sup> 1791.*

Engraving. *Attic Miscellany*, ii. 275. Illustration to a severe criticism on Parsons for over-acting, instancing his (alleged) exaggerated gestures in the part of Sir Fretful Plagiary. Parsons (as Sir Fretful) stands full face, r. leg raised high as if about to stamp, his head turned in profile to the r. with a fierce scowl, his hat under his l. arm, his l. hand pulling at his cravat, his r. hand extended and scattering a pinch of snuff.

Parsons was the first Sir Fretful (one of his great parts) in Sheridan's *Critic*, cf. No. 6095. See also No. 8182. For this series see No. 7954, &c.

The plate was reissued, 1 April 1794, as *M<sup>r</sup> P—— as Sir Fretful Plagiary*, with the imprint *Engraved for the Carlton House Magazine*.

 $8\frac{1}{2} \times 3\frac{7}{8}$  in.

B.M.L., P.P. 5255 c.

**7956 A LEGAL FAINT i.e, A FEINT.***Attic Miscellany*. | *Legal Portraiture* N° 3.

[Annabal Scratch]

*Published as the Act directs, by Bentley & Co June 1<sup>st</sup> 1791.*

Engraving. From the *Attic Miscellany*, ii. 314; illustration to 'The Oratorical Swooner', an account of Erskine's eloquence, and his practice of appearing overcome 'by the exquisite sensibility of his feelings'. He stands slim and elegant in wig and long gown, his r. hand on his breast, looking to the l., and staggering slightly backwards.

For Erskine's fainting in court cf. the famous parody of a speech by Erskine, which lasted 'little less than three hours, allowing for about three quarters of an hour which were occupied by successive fits of fainting between the principal subdivisions of his discourse'. *Anti-Jacobin*, No. 4, 4 Dec. 1797. For this series see Nos. 7718, 7719.

The plate was reissued, 1 Nov. 1793, in *The Carlton House Magazine*.

 $5\frac{13}{16} \times 3\frac{5}{8}$  in.



**7957 THE PEERLESS SCRUB.***Attic Miscellany*

[Annabal Scratch.]

*Published as the Act directs, by W. Locke Oct 1<sup>st</sup> 1791.*<sup>1</sup>

Engraving. Lord Barrymore stands directed to the l., his knees bent, r. hand clutching his forehead, l. arm hanging tremulously. He has short curly hair, wears a shirt and breeches, his stockings are ungartered, and one foot is without a shoe. He has a long rat-like tail which is between his legs. One of many satires on Barrymore, who was noted in the part of Scrub in Farquhar's *Beaux Stratagem*, see No. 7993, &c.

This plate was reissued, 1 Nov. 1795, with the same title, imprint erased, in the *Carlton House Magazine*, iv. 319. He is described as 'a man of rank who appears to advantage on his own provincial stage [Wargrave], but on the stage of life we are inclined to address him with . . . off! off!' Barrymore was accidentally killed, 6 March 1793. Copy in *Hibernian Magazine*, 1795, ii. 289.

 $5\frac{5}{16} \times 3\frac{5}{8}$  in.**7958 THE RUFFIAN DUKE.**

[c. 1791]

*Attic Miscellany.**Annabal Scratch fecit*

Engraving. A young man in profile to the r., with a knotted bludgeon under his arm, holds a fierce mastiff by the collar. This collar, being inscribed *Hamil[ton]*, shows that the duke is Douglas, 8th Duke (1756-95), Duke of Brandon in the English peerage. He has cropped hair and wears the dress of the young blood of 1791, see No. 8040, &c., with the star of the Thistle. See No. 8175.

The plate was reissued, 1 March 1794, as *Tyger and his Master*, with the imprint *Engraved for the Carlton House Magazine* (iii. 7).

 $5\frac{3}{8} \times 3\frac{5}{8}$  in.**7959 THE PUGILISTIC PUPPY. THE COMPLYING PUPPIESS.**

[1 May 1791]

J B

Engraving. From the *Bon Ton Magazine*, i. 43. A young man (l.) and a young woman (r.) box with each other; both wear boxing-gloves. Behind (r.) are the curtains of a bed.

Illustration to an article on 'Sir Thomas Cadwallader' of Wales, one of the best amateur boxers of England, and his mistress, with whom he boxes.

 $5\frac{1}{4} \times 4\frac{1}{4}$  in.**7960 THE AMOROUS MARGRAVE AND THE TITLED WANDERER**

[1 Sept. 1791]

Engraving. From the *Bon Ton Magazine*, i. 203. The Margrave of Brandenburg stands in profile to the l. grasping the wrist of Lady Craven.

<sup>1</sup> There are only two volumes of the *Attic Miscellany* in the B.M.L., the second ending in July 1791; some at least of the plates, however, were issued separately.

He wears a hat and a long pigtail queue, with a laced coat and star. She wears a turban and a simple dress tied at the waist with a ribbon. Their attitudes and expressions are those of lovers meeting after a separation, and the print may be intended to represent her visit to Anspach after the publication (1789) of her book of traveller's letters addressed to the Margrave, see No. 7569.

$5\frac{3}{4} \times 3\frac{5}{8}$  in.

## 7961 MODERN CROPS IMPORTANTLY EMPLOYED.

[1 Nov. 1791]

Engraving. *Bon Ton Magazine*, i. 310. The interior of a milliner's shop. A young milliner adjusts the neckcloth of a man who half-sits on the counter, leaning forward to chuck her under the chin. Another man lounges on a stool while a milliner holds an oval mirror which reflects his head. Both men are dressed in the manner of 'crops', see No. 8040, &c., and hold bludgeons; one wears low shoes, the other half-boots with enormous spurs. Through the open door is seen a street: a woman passes holding out a broadside: *The trial of a Hanging . . . Cull* (cf. No. 8039). Gloves, caps, a hat hang in the window.

One 'crop' is a young baronet, son of a brewer, an ensign in the first Foot Guards,<sup>1</sup> the other is a peer, known at Brighton, and is probably Lord Barrymore, who was the 'crop' par excellence, see No. 7998, &c. For the milliner's shop as a place for flirtation cf. No. 4594.

$5\frac{1}{2} \times 3\frac{11}{16}$  in.

B.M.L., P.C.

## 7962 THE TEARS OF METHODISM.

[1 Sept. 1791]

Engraving. *Town and Country Magazine*, xxiii. 344. A woman wearing robes resembling those of a nun, with sandals and a hooded cloak, sits in a Gothic building resembling a church clasping her hands and turning up her eyes. On a table beside her are a skull, books, and writing materials. The design is surrounded by a frame. Illustration to an article on the 'hypocritical preachers' who prescribe faith only, regardless of good works. They are to mourn for the death of their 'well-meaning misguided countess'.

Selina Lady Huntingdon died 17 June 1791.

$6 \times 3\frac{7}{8}$  in.

B.M.L., P.P. 5442 b.

## 7963 THE VICAR OF BOND STREET

*Pub<sup>d</sup> by H Humphrys Bond St April 9<sup>th</sup> 1791.*

Engraving (coloured impression). A plainly dressed man walks in profile to the r. He has a large head, thick neck, and small, ill-drawn legs. No background. Similar in manner to No. 7977.

'The Rev. Mr. Newman, Vicar of Bond Street . . . in the diocese of John Stockdale, Bishop of Piccadilly' is mentioned in a note to l. 79 of the verse satire, *Imperial Epistle to Kien Long* . . . 1795, by T. J. Mathias. This would seem to imply a pamphleteer.

$6\frac{3}{4} \times 4\frac{3}{4}$  in. (pl.).

<sup>1</sup> No such baronet can be traced in the Army List for 1791.



**7964 NAUTICUS.**

[Gillray.]

*London. Pub<sup>d</sup> Oct<sup>r</sup> 11<sup>th</sup> 1791. by H. Humphrey N. 18 Old Bond Street.*

Engraving (coloured impression). An oval bust portrait (caricature) of the Duke of Clarence, looking to the r., staring and smiling. His hair is shaggy and uncurled. He wears a large round hat, and naval uniform with his star. Beneath the title is etched "*Those Lips were made for Kissing, Ladies!*" Cf. the satires on the Duke and Mrs. Jordan, No. 7835, &c.

Grego, *Gillray* (copy), p. 134. Wright and Evans, No. 477. Reprinted, *G.W.G.*, 1830.

**7965 A MODERN CHERUB. Vide, Peters**

[Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 16<sup>th</sup> 1791 by H. Humphrey N 18 Old Bond St*

Aquatint (coloured and uncoloured impressions). The head and shoulders of a woman, caricatured, in profile to the r., singing with upturned eyes, holding up a paper in both hands. A wing, foreshortened, and very freely sketched, extends diagonally across her shoulder, and has some resemblance to a part of her dress; her hair is loosely arranged, but its contour is fashionable; her face is blotched with drink. Clouds and a ray of light are indicated in the background.

Probably a satire on a picture by Peters, cf. No. 8014.

$4\frac{3}{8} \times 3\frac{1}{8}$  in.

**7966 AT CHURCH.**

[Gillray.]

*Pub<sup>d</sup> Oct<sup>r</sup> 4<sup>th</sup> 1791. by H. Humphrey N 18 Old Bond Str*

Engraving (coloured and uncoloured impressions). The fat Mrs. Hobart (T.Q.L.) sits directed to the l., fast asleep, her mouth open, her hands folded at her waist. Her face is blotched with drink; she wears a small hat from the back of which hangs a veil. A companion print to No. 7967.

Grego, *Gillray*, p. 136.

$5\frac{1}{16} \times 3\frac{1}{16}$  in. (pl.).

**7967 AT THE OPERA.**

[Gillray.]

*Pub<sup>d</sup> Oct<sup>r</sup> 4<sup>th</sup> 1791. by H. Humphrey, N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured and uncoloured impressions). Lady Cecilia Johnston, a thin and elderly lady (T.Q.L.) much caricatured, in profile to the r., sits very alert and erect, her arms folded. Her hair is decorated with feathers and ribbons. Cf. Gillray's *S<sup>t</sup> Cecilia*, No. 6104. A companion print to No. 7966.

Grego, *Gillray*, p. 136.

$4\frac{7}{8} \times 3$  in. (pl.).

**7968 A PETITE MAITRESSE***S. R. fecit.**Pub<sup>d</sup> Oct<sup>r</sup> 27<sup>th</sup> 1791. by H. Humphrey, N<sup>o</sup> 18 Old Bond Street.*

Engraving. Design in an oval. A short little woman stands full face, her arms in a shaggy muff. She wears a high hat from whose brim a spotted veil hangs like a curtain round her face. Her arms and shoulders are curiously ill-drawn. Behind her is a little dog shaved in the French manner. In the background is a street corner, with houses receding in perspective.

In spite of the Revolution, the London daily papers reported the fashions prevailing in Paris, notably a fashion (1791) for gauze veils. The 'deep-curtained bonnet', a fashion 'perfectly republican' as levelling all distinctions, was said in June to be giving way to the 'Gypsy hat'. *Bon Ton Magazine*, i. 120.

 $6\frac{3}{8} \times 15\frac{1}{4}$  in.**7969 [CARICATURE PORTRAIT]***S R 1791.**Pub Aug 15 1791 by H Humphrey N 18 Old Bond Street*

Engraving. A man seated full face on an upright chair, l. leg thrust forward, his arms folded, holding his hat. His head, turned in profile to the l., has a grotesque expression of rage. He is fashionably dressed. An outline sketch.

 $5\frac{1}{4} \times 3\frac{3}{8}$  in. (pl.).**7970 [CARICATURE PORTRAIT.]***S R. 1791.**Pub<sup>d</sup> August 15<sup>th</sup> 1791. by H. Humphrey N. 18 Old Bond Street*

Engraving. An elderly man seated full face in an arm-chair, looking to the r. His broad face is wrinkled and puckered; his feet are gouty, one gouty leg rests on the walking-stick which he holds. He wears an old-fashioned coat buttoned to the neck. An outline sketch.

 $4\frac{3}{4} \times 3\frac{3}{8}$  in. (pl.).**7971 "PATIENCE ON A MONUMENT."***Engrav'd from a Modern Antique, in the possession of the General.*

[Gillray.]

*Pub<sup>d</sup> Sept<sup>r</sup> 19<sup>th</sup> 1791. by H. Humphrey. N. 18. Old Bond Street*

Engraving (coloured and uncoloured impressions). The design simulates a pyramidal monument in bas relief against a stone wall, supported on short Corinthian pilasters between which is an inscription. On the face of the pyramid Lady Cecilia Johnston (see No. 5748), is seated in profile to the r. on a round close-stool. She is thin and witch-like, her chin is supported by her l. hand, the elbow resting on her knee. In her r. hand is a torn paper inscribed *Tranquility*. Behind the stool stands a little cupid holding

<sup>1</sup> Written over 'Sep<sup>r</sup>'.



his nose; in his l. hand is a torch, reversed. On the ground (r.) are bones and two skulls which gaze at Lady Cecilia. Beneath is the inscription:

"By Patience, minds an equal temper know,  
 "Nor swell too high, nor sink too low;  
 "Patience the fiercest grief can charm,  
 "And fate's severest rage disarm:  
 "Patience can soften pain to ease,  
 "And make despair and madness please  
 "This the divine Cecilia found,  
 "And to her Husbands ears, confind the sound."

*Vide S<sup>c</sup> Cecilias Day*

Gillray had travestied the lady as St. Cecilia, see No. 6104. Lady Cecilia was known (ironically) as 'the divine', see No. 8158. One of a set of satires on the elderly leaders of fashion caricatured in No. 7218, see Nos. 7972-5.

Reprinted, *G.W.G.*, 1830.

11 $\frac{1}{4}$  × 8 $\frac{1}{8}$  in.

**7972 A WITCH, UPON A MOUNT'S EDGE.—***Vide: Fuzelli.*

[Gillray.]

*Pub<sup>d</sup> Oct<sup>r</sup> 17<sup>th</sup> 1791. by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). Lady Mount-Edgcumbe as a lean and ragged witch sits in profile to the r. on a rocky mound overlooking the sea, her seat being a bundle of brooms. She supports her chin and nose on her r. hand, the elbow resting on her knee. Her l. arm is outstretched, pointing, her finger-nails are talons. Her hair blows out behind her from a bald forehead, and is on fire, the smoke rising into the sky. A frog at her feet (r.) looks up at her. Behind is the sea with ships in full sail, indicating the view from Mount-Edgcumbe, Plymouth.

Cf. No. 7971, &c. Lady Mount-Edgcumbe's words in No. 7935 suggest that Mrs. Hobart had called her 'A witch ... [&c.]'. A travesty of a picture by Fuseli, cf. No. 7937.

Grego, *Gillray*, p. 137. Wright and Evans, No. 388. Reprinted, *G.W.G.*, 1830.

10 $\frac{3}{4}$  × 7 $\frac{3}{8}$  in.

**7973 THE FINISHING TOUCH.**

[Gillray.]

*Pub<sup>d</sup> Sep<sup>r</sup> 29<sup>th</sup> 1791. by .H. Humphrey N<sup>o</sup> 18 Old Bond Street—*

Engraving (coloured impression). Lady Archer sits in profile to the r. before her dressing-table, applying rouge to her cheek with a brush. Her notoriously painted cheek is blotched with drink. She is dressed for driving, wearing a coat of masculine cut, and a skirt which is short enough to show stockings above laced half-boots. A high-crowned hat trimmed with feathers is poised on her hair; on her vulture-like nose glasses are perched, her profile being reflected in the draped mirror. Through an open window (l.) appears her high phaeton (see No. 7428, &c.).

Cf. No. 7971, &c. Similar in character to Nos. 7974, 7975.

Grego, *Gillray*, p. 136. Wright and Evans, No. 383. Reprinted, *G.W.G.*, 1830.

9 $\frac{7}{8}$  × 6 $\frac{15}{16}$  in.

**7974 LA DERNIERE RESSOURCE; — OR — VAN-BUCHELLS GARTERS.**

[Gillray.]

*Pub<sup>d</sup> Oct<sup>r</sup> 3<sup>d</sup> 1791. by H. Humphrey N 18 Old Bond Street*

Engraving (coloured impression). The enormously fat Mrs. Hobart sits in profile to the l. in a small armchair, her r. foot on a stool, her leg exposed. She places round its grotesque girth a ribbon garter, the central part of which is stiffened by a spring. Perched on her hair is a small straw hat with a high silk crown from which a veil hangs down her back. On the wall behind her is a picture: *Nina*, a small thin man kneels before the stout and terrified Nina (who believes him to be the ghost of her lover).

*Nina; or, The Madness of Love* is a two-act play translated from the French by George Monck Berkeley in 1787 at the request of Mrs. Hobart, to whom it is addressed. For Van Butchell's garters see No. 7930. Mrs. Hobart's 'rural breakfast' at her villa on Ham Common on 18 June, when her garden was transformed into a French village with shops, &c., had recently given her an added notoriety. *Lond. Chronicle*, 23 June 1791, &c. Cf. No. 7971, &c. Similar in character to Nos. 7973, 7975.

Grego, *Gillray*, p. 136. Wright and Evans, No. 384. Reprinted, *G.W.G.*, 1830 (described as the Duchess of Gordon).

10 $\frac{1}{4}$  × 7 in.**7975 PATENT-BOLSTERS;—LE MOYÈN D'ETRE EN-BON-POINT.**

[Gillray.]

*Pub<sup>d</sup> Oct<sup>r</sup> 13<sup>th</sup> 1791, by H. Humphrey N 18 Old Bond Street*

Engraving. Coloured impression. Mrs. Fitzherbert stands beside a dressing-table, her head turned in profile to the l., looking at her reflection in the mirror. She wears petticoat and stays, with a tiara inscribed *Ich [dien]* and head-dress of three ostrich feathers and drapery. She is very buxom, with conspicuously large breasts, but is about to place a pad or frame across her bust which will increase her *enbonpoint*. Above the dressing-table hangs an oval bust-portrait of the Prince of Wales surmounted by a crown and *ich. dien*.

Cf. No. 7099; the fashion for extremely inflated puffed gauze had, however, subsided. Similar in character to Nos. 7973, 7974.

Wright and Evans, No. 385. Reprinted, *G.W.G.*, 1830.

10 $\frac{7}{8}$  × 7 in. (pl.).**7976 THE MONSTER BROKE LOOSE—OR—A PEEP INTO THE SHAKESPEARE GALLERY.**

[Gillray.]

*Pub<sup>d</sup> April 26<sup>th</sup> 1791, by H. Humphrey N 18 Old Bond Street.*

Engraving (coloured impression). Alderman Boydell (H.L.), wearing a bag-wig, stands in profile to the r., slashing with a knife a small picture on the wall. He glares furtively; the fingers of his l. hand are greedily crisped. He says: *There! There!—There's a nice gash!—there!—ah, this*



will be a glorious subject for to make a fuss about in the News-papers;—a hundred Guineas reward, will make a fine sound:—there! there!—O, there will be fine talking about the Gallery: and it will bring in a rare sight of Shillings for seeing of the cut Pictures;—there!—& there again!—egad there's nothing like having a good headpiece!—here!!—here!!—there! there!—and then these Small pictures won't cost a great deal of money replacing;—indeed one would not like to cut a large one to pieces for the sake of making it look as if People envied us; no!—that would cost rather too much; & my pocket begins—but mum!—thats nothing to nobody—well, none can blame me for going the cheapest way to work:—to<sup>1</sup> keep up the reputation of the Gallery—there! there! there!—there! there! The first five words of the title have been scored through but left conspicuously legible.

For Boydell and his Shakespeare Gallery see No. 7584. Some pictures having been cut, a malicious report was started that he had done it to excite public sympathy. Gillray here compares him to the Monster, see No. 7648, &c., adding the charge of vulgar avarice, as in No. 7584.

Grego, *Gillray*, p. 126 (small copy). Wright and Evans, No. 382. *G.W.G.*, 1830.

13 $\frac{3}{8}$  × 9 $\frac{1}{4}$  in.

### 7977 THE NEW MAN AFTER GOD'S OWN HEART.

*Pub, June 28, 1791. by S W Fores N 3 Piccadilly*

Engraving (coloured impression). W.L. portrait in profile to the r. of a man gravely inspecting the door of the *Mount Coffee house* through an eye-glass. Under his r. arm is an umbrella; he holds his l. glove in his (gloved) r. hand. There is nothing extravagant about his dress, though he wears the fashionable half-boots, showing striped stockings. Behind him is a post inscribed *Tol de rol de rol*. Beneath the design is etched:

*And it came to pass when he came down from the Mount, behold the skin of his face shone.—Exod: 22<sup>d</sup>—*

Identified by E. Hawkins as Sir Thomas Stepney. 'Tom Stepney' was one of the Carlton House set. He succeeded his brother John in 1811 as 9th Bart., and died in 1825. The Mount was a fashionable coffee-house in Lower Grosvenor Street. Similar in manner to No. 7963.

7 $\frac{9}{16}$  × 5 $\frac{1}{2}$  in.

### 7978 TRAVELLS ELDEST SON IN CONVERSATION WITH A CHEROKEE CHIEF.

*I. Kay Del et Sculp<sup>t</sup> Published as the Act Directs 1791*

Engraving. Two men face each other in profile, standing on a grassy mound. The taller (l.), who wears a laced suit and sword with a ruffled shirt, is James Bruce, the Abyssinian traveller whose *Travels to Discover the Source of the Nile*, 1768–1773, appeared in 1790. The other is Williamson, an Edinburgh bookseller and tavern-keeper, who had published an account of his adventures in America: *French and Indian Cruelty exemplified in the Life of Peter Williamson*, 1757, &c., and compiled the first Edinburgh Directory (1773). Their words are engraved beneath the design:

[J. B.] *How dare you approach me with your travells. There is not a single*

<sup>1</sup> Etched over 'there', erased but just legible.

word of them true. [P. W.] *There you may be right, and altho I never dined upon the Lion or eat half a Cow and turned the rest to grass, yet my works have been of more use to mankind than yours and there is more truth in one page of my Edin<sup>h</sup> directory than in all your five Volumes 4<sup>o</sup>. So when you talk to me dont imagine yourself at the Source of the Nile!*

Bruce's travels were regarded with scepticism until confirmed by later travellers, see No. 5317. Kay is supposed to have seen the two men in conversation at the Cross of Edinburgh; they are here represented standing on a hillock whence flows the chief source of the Nile.

Collection, No. 140. Kay, No. LIX.

8½ × 5⅝ in. (pl.).

**7979 L— JUCY DANDLING HIS ANGELIC CHILD.**

[? H.W.]

London Pub<sup>d</sup> Jan<sup>y</sup> 29. 1791. by W. Holland N<sup>o</sup> 50 Oxford Street.

*In Holland's Exhibition Rooms may be seen the finest Collection of Caricatures in Europe. Admit<sup>ce</sup> 1 Shil<sup>s</sup>*

Engraving (coloured impression). Lord Ducie sits on a chair (r.) in profile to the l. dandling on one knee a stout and mature but comely woman. She holds up a child's coral, to which in place of bells money-bags are attached, each inscribed 20,000 (as in No. 7826). They smile at each other. He sings:

*Hey my Angell! my Angel!  
And hey my Duck and my Deary!  
Such a Sweet CHILD as this,  
There is not far or neary!  
Such a fine Coral & Bells!  
Chink 'em, chink em my honey!  
Who would n't love a Darling  
That's loaded with bags of money!*

A satire on the marriage of Lord Ducie (18 Jan. 1791) to Sarah, the widow of Robert Child the banker. See No. 7826.

Another impression, with an 'i' inserted with a caret in the 'Jucy' of the title: JUICY.

13⅛ × 9¼ in. (pl.).

**7980 THE SEIGE OF BLENHEIM—OR—THE NEW SYSTEM OF GUNNING, DISCOVERD—**

[Gillray.]

Pub<sup>d</sup> March 5<sup>th</sup> 1791. by H. Humphrey N<sup>o</sup> 18 Old Bond S<sup>t</sup>

Engraving (coloured impression). Miss Gunning sits astride a cannon directed against the façade of *Blenheim*. Her mother (r.) fires the cannon by putting her pen to the touch-hole; from its muzzle issue flames and letters inscribed: *forged Love letter, Letter from Marq: of Blan[dford] written by myself, Letter written by my Daddy, Letter forged by my Mother, Letter forged by myself, Letters in Answer to my self*. In the central window in the portico of *Blenheim* are the bare posteriors of a figure emitting a blast of excrement which strikes Miss Gunning, knocking her backwards, and



reaches Mrs. Gunning. The former, terrified, says, *O Mother! Mother! my mask'd Battery is discovered, & we shall be blown up!—O Mother, Mother, we must raise the Siege immediately, & take refuge under the Duchess's cover'd way, & there act on the defensive: O Mother: Mother, its all your fault, say what you will:* Mrs. Gunning says, her l. hand raised in horror, *Good Heavens! who could have thought that the Seige of a Coronet would have ended in smoke & stink!—well I'll take my affidavit that I know nothing at all about the matter.* An aged crone, the Duchess of Bedford, stands on the extreme r., raising her hooped petticoat to form a shelter; she says, *Come under my Protection, deary's I'll hide you in Bedfordshire; & find one of my little Granny-boys, to play with Missy.* On the extreme l. General Gunning, wearing regimentals, walks off, stooping furtively; he says, *I find our Stratagem wont take effect, & therefore I'll be off; & menceuvre;—any common Soldier can lead on, to an attack, but it requires the skill of a General to bring off his forces with honor after a defeat—.* After the title is etched, *dedicated to the Duke of A— [Argyll] and Vide—A bold stroke for a Husband* (a comedy by Mrs. Cowley, 1783).

The first of many prints on the Gunning scandal, whose stages can be followed in Walpole's *Letters* (vols. xiv and xv). Miss Gunning was supposed to be receiving addresses from the Marquis of Lorne (her cousin) and the Marquis of Blandford. General Gunning (brother of the two beautiful Gunnings) sent, he said, his groom to Blenheim, asking the Duke of Marlborough, if his son's (Blandford's) proposed marriage to his daughter had his sanction. The groom brought back a favourable answer which proved to be a forgery. Miss Gunning was accused of forging love-letters and General Gunning turned his wife and daughter out of the house, when they were protected by the aged Duchess of Bedford, grandmother of Blandford. The explanation suggested was that Miss Gunning had invented the affair with Blandford in order to induce Lorne to propose. Letters and affidavits appeared in the newspapers and pamphlets were published. See Nos. 7951, 7981–6, 8163. This print is described by Walpole, who calls it 'a Grub print not void of humour'; he says 'old Gertrude' is 'very like'. *Letters*, xiv. 339–44.

Elizabeth Gunning (1769–1823) was a beautiful and accomplished girl, a novelist (from 1794) like her mother. *D.N.B.*

Reprinted, *G.W.G.*, 1830.

9 $\frac{3}{4}$  × 13 $\frac{3}{4}$  in.

## 7981 THE NAKED TRUTH, OR, THE SWEET LITTLE ANGEL TURNED OUT FOR LORN

[Dent.]

Pub<sup>d</sup> by J Aitken N<sup>o</sup> 14 Castle Street Leicester Fields March 25 1791

Engraving. Miss Gunning, naked, enters a door on the extreme l. above which is the sign of the *Bedford Arms*: a young woman (H.L.) inscribed *Betty Canning* (see No. 7982), being embraced by a pair of arms, indicating the protection given by the Duchess of Bedford to Miss Gunning and her mother. Two coronets are suspended from the tips of her hair, in her hand is a book inscribed *Oath*; she looks over her shoulder at her mother, saying, *What will become of me? Oh! dear! that I should thus fall between two Coronets.* Mrs. Gunning, who wears only a shift and nightcap, follows

her in profile to the l., carrying an inkpot, a sheaf of pens, and papers inscribed: *Best Fools cap for Pamphlet and Last Shift*. She says, *Go in my dear, sweet, lovely, charming, harmless, innocent, innoxious, immaculate, heavenly, blessed, angelic, celestial Cherub—her Grace will protect us, and I have preserved the necessary Materials, and I'll warrant, I'll give them a three Shilling Touch—*.

In the centre an old woman (Duchess of Bedford) in profile to the r. stops with a broom an angry officer (General Gunning) who brandishes a musket by the barrel, howling, *I'll not rest till I have blown them to Italy, Dam'me*. From his pocket projects a book, *Harris List* [of Covent-Garden ladies]. The Duchess says, *Stop most valiant Sir, you shall pursue the children of Israel no further, my house is their Asylum, it was bravely done to strip and turn them out pennyless—Oh! fie! fie! You a Father and Husband! I am ashamed of you*.

On the extreme r. a man dressed as a military officer (? Blandford) holds up a gigantic lantern, into which he peers, saying, *I am as much in the dark as ever—I can discove no clue to get to the bottom of this very mysterious Affair*. The head of General Gunning's groom appears behind him, saying, *Truth they say lies in a Well—Tol de rol lol I have kicked up a fine dust with our galloping Mare*.

See No. 7980, &c. Mrs. Gunning (*née* Minifie) was a novelist and published *A Letter . . . to the Duke of Argyll*, writing of her 'sweet injured angel' (p. 47), &c. In this the ejected pair are compared to the 'Children of Israel', and it is alleged that General Gunning recommended his wife, daughter, and sister-in-law to settle in Italy (p. 106). As a novelist her language was so flowery that Lady Harcourt uses or coins the word 'minific' for absurd hyperbole. *Harcourt Papers*, ed. E. W. Harcourt, xi. 101.

8½ × 13½ in.

**7982 BETTY CANNING REVIVED:—OR—A PEEP AT THE CONJURATION OF MARY SQUIRES, & THE GYPSEY FAMILY.**

[Gillray.]

*Pub<sup>d</sup> March 25<sup>th</sup> 1791 by J M Fores N 3 Piccadilly—*

Engraving (coloured and uncoloured impressions). The interior of a room in a cottage. General Gunning (l.) as an old gipsy-woman, but wearing a military coat, is seated (on a drum) at a table, facing his daughter. In place of a sword he wears a broom. He seals a letter, a number of seals and a letter *To D— of M—* [Marlborough] are on the table beside him. Miss Gunning holds a pack of cards (the ace of spades uppermost) to her lips, saying, *I Swear that I never wish'd or tried directly or indirectly to get a Coronet; that I never saw or writ to Lord B— [Blandford] or Lord L— [Lorne], in all my Life;—that Men are my aversion;—& that I never had any thing to do with, with the Groom, in all my born days;—Will that do, Dad?* He answers, *Well done, Bett! we'll get thro' the Business I'll warrant you;—we can write with all sorts of hands, we've got all kinds of Seals, & with the assistance of our old Friend under the Table, we shall be able to gull them yet daughter but I must be Mum*. Through a hole in the boards under the table the Devil emerges, surrounded with flames, he holds up a torch exultantly, saying *Swear!* Gunning melts his sealing-wax in the torch. On the r. is an open hearth over which hangs a cauldron full of coronets.



Beside it (l.) sits Mrs. Gunning, blowing the fire with a pair of bellows formed of a book: *Letter to the D—— of A* (see No. 7983). She says: *That's right, my sweet innocent Angel! say Grace boldly! make haste my dear little lovely Lambkin!—I'll soon blow up the Fire, while Nauntie-Peg helps to cook up the Coronets; we'll get you a nice tit-bit for Dinner, before we've done, my dear little deary.* Opposite her and on the extreme r. an old woman, dressed in rags stands over the cauldron with a spoon, saying, *Puff away, Sister! the Soup will soon boil—law's me, how soft the Green Peas do grow, & how they jump about in the Pot when you Puff your Bellows!* Behind her is a placard: *Waltham Abbey—by Peg Niffy.* (Mrs. Gunning, née Minifie, was said in the Press to have written a novel called *Waltham Abbey*, this she denied. *Letter . . .*, p. 89.) On the wall behind Miss Gunning is a print of the pillory (the punishment for perjury) and a bill: *Affidavit of Eliz: Canning.* Behind her father are *The Life of a Soldier*, *The Man of Honor a Catch*, and *The useful Groom a new song.* Through a door (l.) behind Gunning is seen a groom holding a horse; he says, *I'm ready to ride, or swear, or any thing.* A signpost points to *Blenheim.*

See No. 7980, &c. Miss Gunning made affidavits before a justice of peace as to her conduct and whereabouts at certain times, thus recalling the case of Elizabeth Canning, convicted of perjury, cf. No. 7981 (who, however, acted not with but against Mary Squires and the other gipsies, see No. 3211, &c.). For 'Auntie Peg' see Nos. 7983, 7986.

$9\frac{3}{4} \times 14\frac{1}{16}$  in. (pl.).

## 7983 MARGARET'S GHOST."

[Gillray.]

*Pub<sup>d</sup> March 25<sup>th</sup> 1791. by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). The interior of a bedroom, with Miss Gunning in bed (l.), facing the spectator; a stout woman, her mother, holds her arm; both look round in alarm at a much-caricatured creature, Miss Minifie, who rushes towards them (r.) from an open door, arms outstretched, gaping with staring eyeballs. Mrs. Gunning raises a leg in her surprise, breaking a bottle of *Brandy* which with a glass had been concealed under her petticoats. Beneath the design is etched: *What's the matter Auntie-Peg, what makes you put on such a long Face?"* In the upper and lower margins is the inscription: *I was sitting by the Bedside of my smiling-injured-innocent-Lambkin, & holding one of the sweet tender hands of my amiable-gentle-dovelike-Cherub, when her Aunt came into the Room, with a face paler than Ashes,—“What is the matter, Auntie Peg”—says my dear-chaste-adorable-kind-benificent-enchanting-heart-feeling-benificent-paragon of Goodness | She broke upon us the dishonorable-infamous-false-accusations, & the cruel most cruel messages that accompanied them, at that moment a Vow issued from my torn, my rent, my wounded, my agonizing, my suffering Heart, & my dear-divine-glorious-Arch angelic-Angel, said &c &c.*

This is a passage (burlesqued) from Mrs. Gunning's pamphlet, *A Letter . . . to the Duke of Argyll*, pp. 101-2: cf. No. 7982. Miss Minifie, called by her niece 'Auntie Peg', came into the room to tell them of 'false accusations' and that they were to be banished from General Gunning's house. See No. 7980, &c.

$8\frac{3}{4} \times 10\frac{3}{8}$  in. (pl.).

**7984 SYMPTOMS OF AFFECTION OR A SPECIMEN OF MARTIAL PROWESS**

[I. Cruikshank.]

*Pub March 27. 1791 by S W Fores No 3 Piccadilly where may be seen the Compleatist Collection of Caricature Prints & Drawings in the Kingdom Admit<sup>e</sup> 1<sup>s</sup> & [mutilated.]*

Engraving. General Gunning stands in profile to the r. before the door of his house, a bludgeon in his hand, driving before him his wife and daughter, both scantily clad, but the latter with feathers in her hair. On the l. is a military officer (Bowen) sheathing a sword in a broken sheath; Mrs. Bowen stands behind him. From General Gunning's pocket protrude papers: *aff. by M<sup>r</sup> B and Am by M<sup>r</sup> B. He says Now I shall save a 1000 a year in Housekeeping & keep as many — [whores] as I like.* Miss Gunning says *Oh thus to be persecuted & rob'd of— all for Lorn.* Mrs. Gunning says *Oh! my Darling my Angel fear not the machinations of these Combind plotters while you have a Mothers arms to support you.* She points towards a woman's face at a window (? or in a picture) over which is etched: *Here my Inosent shall you find a parants Care to soothe your troubles & every honest means pursued to discover those base dark assas[sins].* Bowen says *Oh how they did run we have done the Business.* His wife says *Aye Aye Clear off did not I do my part well.*

See No. 7980, &c. A Captain and Mrs. Bowen, poor relations of General Gunning, had taken an active part in the affair and were accused by Mrs. Gunning in her *Letter to the Duke of Argyll* (see No. 7983) of intriguing against her and her daughter.

$8\frac{7}{8} \times 14\frac{3}{4}$  in.

**7985 A RECENT DISMISSION.**

[1 Apr. 1791]

Engraving. *Bon Ton Magazine*, i. 5. The interior of a bedroom. Miss Gunning (l.), turning her back on her parents, leans an elbow on the open top-drawer of a chest of drawers within which are letters. At her feet is a letter: *My dear Miss Gunn . . .* Mrs. Gunning stands behind her holding her wig in both hands; she wears a petticoat and stays. General Gunning, holding a cane, puts his hand on his wife's shoulder as if to drag her from the room. On the papered wall is a picture: *The Siege of Blenheim*, two cannons firing point-blank at a building.

For the Gunning scandal see No. 7980, &c.

$5 \times 3\frac{3}{8}$  in.

B.M.L., P.C.

**7986 AUNTEE PEG.**

[? I. Cruikshank.]

*Pub March 29 1791 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). An elderly and ugly woman (Miss Minifie) sits full face, squinting violently, her toes turned in. At her r. hand is a table with writing materials and a letter *To Miss E— G—* [Gunning]. In her hand is a letter *To the D— of M—* [Marlborough]. One cat sits on the table, another lies on its back at her feet.

See No. 7980, &c. The suggestion is that the forged letters in the Gunning affair, which Miss Gunning was alleged to have written, were



composed by her 'Auntee Peg', see No. 7982, &c., here represented as a cunning old maid.

$8\frac{3}{16} \times 6\frac{13}{16}$  in.

**7986 A AUNTEE PEG.**

[1791]

A copy (or the original) of No. 7986, the subject being T.Q.L.; the letter, the table, and cats are omitted.

$6\frac{5}{8} \times 5\frac{3}{16}$  in.

**7987 THE WHITWORTH D—R.**

[? H.W.]

*London Pub<sup>d</sup> by W<sup>m</sup> Holland N<sup>o</sup> 50 Oxford St Jan<sup>y</sup> 12 1791. In Hollands Exhibition Rooms may be seen the largest collection of Caricatures in Europe. Admit<sup>ce</sup> one Shilling.*

Engraving (coloured and uncoloured impressions). A bishop leans back exhausted in an armchair (r.). The lawn sleeve on his l. arm has been rolled up, blood spouts from a puncture on to the floor and pours from a broken bowl lying on the ground. The doctor turn his back on his patient and hastens towards a door (l.) through which looks a groom holding a horse. The groom says, *Doctor Doctor, my masters horse has got the spavin*. The doctor, grinning with pleasure, says: *Who does he belong to? never saw such a beautiful creature in my life! What a neck! what a nose! what a magic eye! ... I'll go and dress him out of hand—Whats a head of the Church to the heels of a horse*. On the wall is a picture of *Durham Cathedral* (interior) showing that the patient is the Bishop of Durham. Behind him are a *Bible* and other books on a shelf, above which is a mitre. A crozier hangs from the wall. On the r. is a table with medicine bottles. The doctor wears old-fashioned dress with wide cuffs and flapped waistcoat; a syringe, &c., projects from his pocket. In the background behind the horse a cathedral is indicated.

See also Nos. 7988, 7989. Thurlow, Bishop of Durham, died in London, 27 May 1791. The doctor is identified by Miss Banks as 'Mr. John Taylor often called Doctor John'. Whitworth is a village in Durham.

$8\frac{7}{16} \times 13\frac{1}{4}$  in.

**7988 THE WHITWORTH DOCTOR EXAMINED.**

[? H.W.]

*London Pub<sup>d</sup> Feb<sup>y</sup> 20 1791 by W<sup>m</sup> Holland. N<sup>o</sup> 50 Oxford Street. In Holland's Exhibition Rooms may be seen the largest Collection of Caricatures in Europe. admittance, One Shill<sup>ls</sup>*

Engraving. A bishop (Durham) sits in an armchair (l.). Three doctors stand in a row beside him, turning to a fourth, who stands on the r. on a low three-legged stool, wearing spurred top-boots and holding a riding-whip. A medicine bottle, &c., protrudes from his pocket. The three doctors say, *Well, Doctor, do you think it is in your power to make a cure?* The fourth answers, *If yo'll cure the Bishop of another disorder that he's gotten, I can cure him o this with the help o God. But you must doctor him for three or four hours, as I hear the hounds, and damn me I wouldn't lose a good hunt for all the Bishops in the kingdom*. See No. 7987, &c.

$8\frac{7}{16} \times 13\frac{1}{4}$  in.

**7989 THE WHITWORTH DOCTOR DOING BUSINESS EXPEDITIOUSLY.**

[? H.W.]

*London Pub<sup>d</sup> Feby 20, 1791 by W<sup>m</sup> Holland N<sup>o</sup> 50, Oxford Street*

Engraving. Five men stand in a row behind a large horse-trough; they have been bled, and the blood gushes into the trough, on which they lean in an exhausted manner. The doctor (l.) is actually bleeding the man on the l., but he turns his head away from his patient, in profile to the l., to say *Saddle my horse you rascal! Rabbit it I'll be too late for the hunt! Where are all your bandages, you rascallions? I'll not stop to stick another this morning, by G—d!* His patients, probably in a hospital, are labourers or artisans. One says, *I say, Doctor, Roger Cartwheel here is going to swoond.* The two on the extreme r. say *God dang it, I find my eyes woundidly queer!* and *Doctor, for God's sake put on the bandage! Oh lord I shall bleed to death.* Beneath the title is etched: *Recommended to the Phlebotomists of the London Hospitals.* See No. 7987, &c.

9 $\frac{3}{4}$  × 13 $\frac{3}{4}$  in. (pl.).**7990 ELOPEMENT FROM BRISTOL—OR TOO MANY FOR THE BRISTOL BUMBRUSHER.**

[? H.W.]

*London Pub<sup>d</sup> March 25, 1791 by W. Holland N<sup>o</sup> 50, Oxford Street*

[In Holland's<sup>1</sup>] *Exhibition Rooms may be seen the largest Collection of Caricatures in Europe. Admittance One Shil<sup>s</sup>*

Engraving. A carriage with four horses is driven rapidly (r. to l.) by two postillions, a signpost (l.) pointing *To Gretna Green*. Within it a young man is embracing a young girl, who holds a pistol in her r. hand while she flings her doll through the window on her l. They are followed by a man on a galloping horse (r.) who wears an apothecary's mortar on his head and flourishes a pestle in place of a whip. Beneath the title is etched: *Miss Clerke, is the niece of the late M<sup>r</sup> Ogilvie, of Banff, in Scotland, from whom she inherits a fortune of 6000 l. per annum—She is about fourteen years of age, and was sent from Scotland to a Boarding School in Bristol, to finish her education—Her gallant is said to be M<sup>r</sup> P——y, a Surgeon, of Bristol, who procured her absence from the School under the pretext of a visit to her Guardian from whom a counterfeit letter was produced and on Saturday night the 19 of March the happy pair escaped to the Caledonian Temple of Hymen!*

For Perry's elopement see No. 7991, &c. He was accompanied by his apprentice, one Salmon.

8 × 13 $\frac{1}{4}$  in.**7991 A PERRY-LOUS SITUATION; OR, THE DOCTOR AND HIS FRIENDS KEEPING THE BUMBRUSHER AND HER MYRMIDONS AT BAY.**

[? H.W.]

*London Pub<sup>d</sup> April 17. 1791. by W. Holland N<sup>o</sup> 50. Oxford St<sup>e</sup> In Holland's Exhibition Rooms may be seen the largest Collection of Caricatures in Europe. Admittance one Shilling*

Engraving (coloured impression). Two opposing groups confront each other: on the l. is a constable with a staff, a timorous assistant, and on the

<sup>1</sup> Mutilated.



extreme l. a schoolmistress holding up a birch-rod. They are threatened by a tall young man, who puts his arm round the waist of a young woman, and by another man; both aim pistols at the constable. An older woman, on the extreme r., stands protectingly behind the young woman. The schoolmistress says, *Let me get her again into my hands and I'll tickle her Toby nicely—Consider my Reward, Gentlemen, I'll now give two hundred pounds.* The constable's assistant says, *Ay, Mistress, but we mun consider our own sens also—he is a desperate looking dog.* The constable, whose red waistcoat suggests the Bow Street runner, says, *In the name of Mistress Sharp-look-out, the Schoolmistress, I command you to deliver up little Miss—and return to the pestle and Mortar.* Perry, who has eloped with the girl, answers, *Throw Physic to the dogs, I'll none of it!* She says to him, *Dear Doctor save me from my governess.* Perry's supporter says, *No farther at your peril.* The woman says, *Dont be alarm'd, Miss there is no danger.*

Richard Perry, a surgeon and apothecary of Bristol, eloped (to Gretna Green) with Clementina Clarke, an heiress of fifteen. On 4 April the Bow Street magistrates advertised £1,000 reward for securing Miss Clarke and returning her to Bow Street or to Miss Selina Mills, the governess at Bristol, Perry (who was passing as Captain Inglefield) and his confederates (his apprentice Salmon and Elizabeth Baker) to be apprehended for felony. *London Chronicle*, 24 March, 8 April, &c. See also Nos. 7990, 7992.

11  $\frac{3}{8}$  × 15  $\frac{3}{4}$  in.

## 7992 GRETNA GREEN STRIKING THE IRON WHILE IT IS HOT.

*Attic Miscellany.*

*Drawn by Collings. Etch<sup>d</sup> by Barlow.*

*Published as the Act directs, by W. Locke Aug<sup>t</sup> 1<sup>st</sup> 1791.*

Engraving. *Attic Miscellany*, ii. 387. The interior of a smithy, the blacksmith stands behind his anvil with an open book grinning at a terrified couple: the man (r.) is about to put a ring on the finger of a woman, but looks behind him in alarm, holding a pistol in his l. hand. An elderly man (or woman) wearing an apron stands behind (r.) peering through spectacles at an open book. A boy with a hammer (l.) stands watching the ceremony. The accompanying verses appear to relate to the elopement of Miss Clarke, see No. 7991, &c.

6  $\frac{1}{4}$  × 8 in.

B.M.L., P.P. 5255 c.

## 7993 THE LEVEE, OR THE MÆCENAS OF SCRUBS AND SCARAMOUCHES.

*Attic Miscellany.*

*Drawn by Collings. Etch'd by Barlow.*

*Published as the Act directs. by Bentley & C<sup>o</sup> June 1<sup>st</sup> 1791.*

Engraving. Illustration to *The Attic Miscellany*, ii. 313, but issued as a separate print. A young man, wearing a long dressing-gown over breeches and top-boots, receives a man dressed as a groom (l.) whose hand he takes, and a cock-fighter (r.) who shows him a cock. Behind the groom stands a coachman holding a whip. In the background are other attendants at the levee: a boxer (l.) and a Jew (r.) being conspicuous. Next the boxer is a man who resembles the Prince of Wales. On the wall are five pictures (l.

to r.): a W.L. portrait of *Scrub*; a horse-race; a W.L. portrait of a man dressed as a pierrot; two cocks fighting; Harlequin. On the ground is an open book: *New Pantomime by Bar & Co*, showing that the levee is that of Lord Barrymore.

An illustration to verses (ii. 318), 'The levee', where Barrymore is called 'Lord Scrub'. For the revelries at Wargrave where Barrymore had a private theatre, see Angelo, *Reminiscences*, 1904, i. 230, 233 ff., ii. 51, 57 ff., 310-12. He was noted for his performance of Scrub, in Farquhar's *Beaux Stratagem*, and a print of him and Wathen as Scrub and Archer is reproduced, op. cit., i. 243. Pantomimes were also performed at Wargrave. For the train of parasites at Wargrave see *Review of the Life of the late Earl of Barrymore*, 1793, pp. 36-8. See Nos. 7743, 7957, 7961, 7994-9.

Reproduced, J. R. Robinson, *The Last Earls of Barrymore*, 1896, p. 194.  $6\frac{1}{4} \times 8\frac{1}{8}$  in.

**7994 LORD B—— [Barrymore] BOXING A BUTCHER AT BRIGHTON,**

[Dent.]

*Pub<sup>d</sup> by I Aitken N<sup>o</sup> 14 Castle Street Leicester Fields Sept 4 1791*

Engraving (coloured impression). Lord Barrymore (l.), very tall and thin, fights a butcher (r.), who is short and stout, and who recoils with a bleeding nose. Barrymore, towering over his antagonist, says, *My precious Eyes and long Limbs—I'll lamb you—I'll teach you you dog now to encourage Brutes to engage in the Human exercise of fighting for Fun*. He wears a striped waistcoat with a high collar, his shirt-sleeves rolled up. A dwarfish man (l.) wearing a high-crowned hat, holds his coat and says, *Give it the dirty Blackguard well my dear Lord for setting his nasty Dog on my poor Pompey*. On the extreme r. two dogs are fighting. Beneath the title is etched: *For having dared to give his Lordship indecent Language, because he reproved him for setting two dogs Fighting on Thursday last when he was walking in the Square*.

For this incident, and the defeat of the butcher, see J. R. Robinson, *The Last Earls of Barrymore*, p. 174. For other Brighton affrays cf. Nos. 7743, 7996.

$8 \times 11\frac{9}{16}$  in.

**7995 THE PLEASURE OF BEING KICK'D OUT OF COMPANY**

[I. Cruikshank.]

*Brighton Pub Oct<sup>r</sup> 2 1791 by D: Peahen.*

Engraving (coloured impression). In the foreground (r.) Henry and Augustus Barry are being pushed through a doorway and down a staircase by a servant. In the background (l.) is the interior of a room lit by candle-sconces and a hanging chandelier, with persons seated in a semicircle on upright chairs: on the extreme l. the Prince of Wales watches the ejection with a reflective smile. Next him sits Lord Barrymore (Newgate), wearing an apron, in the attitude of Scrub in the *Beaux Stratagem* (see Nos. 7993, 7997), and saying, *Alas I fear it will be my turn next*. On his l. is a man wearing a star (Duc de la Pienna), saying, *Dehors Dehors*; he puts his arm



behind his wife who stands up, saying, *oh Mon Dieu I shall certainly Miscarry if you dont turn out these Ugly Deformed Wretches.*

A servant in livery, pushing Henry Barry (Cripplegate) by the shoulders, says, *by Gar you ugly Mugs was frighten the Duchess into fits make haste or I was Cripple yow.* Barry, who wears a high-crowned hat, answers, clenching his fists and scowling, *Cripple me butt we'll make her Miscarry if Ugly faces will do it.* 'Hellgate', who is descending the stairs on the extreme r., looks round to say, *Bl—st my Bl—dy b — — g Eyes but we'll be revenged;* he carries a bludgeon. Both brothers wear long and tight breeches reaching almost to the ankle and have cropped hair, cf. No. 8040, &c.

The two Barrys had gone uninvited to a supper given by the Duchesse de la Pienna, assuming that they were included in an invitation to their brother; they were eventually requested to leave for the (ostensible) reason given in the print. J. R. Robinson, *The Last Earls of Barrymore*, 1894, pp. 183-5.

$9\frac{1}{4} \times 13\frac{7}{8}$  in.

**7996 TRUE NOBILITY OF BLOOD, A SCENE AT BRIGHTON.**  
[1 Oct. 1791]

Engraving. *Bon Ton Magazine*, i. 265. Three men attack with fists a fourth (r.) who stands under a window from which the Prince of Wales looks, putting out an admonishing hand. In the background is the corner of a house and a crowd of spectators. The text describes an affray at Brighton: Lord Barrymore, in driving his phaeton on the race-ground, got entangled with the gig of a London hairdresser, and lashed the hairdresser and his horse. Both alighted and in a combat Barrymore was worsted, but three of his pugilistic friends arrived and beat the victorious hairdresser. A Mr. Smith, a linen-draper, intervened with his cricket-bat, was chased to his own house and punished. The Prince is said to have come from the Pavilion to order the hairdresser to be taken to a surgeon.

A report of a fracas at Brighton on 12 Sept. (*London Chronicle*, 17 Sept.), in which Barrymore got the worst of an encounter in Castle Square until one of his brothers, a bruiser, and the duc de la Paine (? Pienna) came up and decided the contest, the Prince showing great uneasiness at the resulting scandal, is probably another version of the same event. Cf. Nos. 7743, 7994.

$5\frac{9}{16} \times 3\frac{3}{4}$  in.

B.M.L., P.C.

**7997 LES TROIS MAGOTS.**

[Gillray.]

*Pub<sup>d</sup> Nov<sup>r</sup> 1<sup>st</sup> 1791. by H. Humphrey N. 18. Old Bond Street*

Engraving (coloured impression). Lord Barrymore and his two brothers are represented as figurines on the shelf of a chimney-piece, along which the title is etched. Each stands on a circular pedestal inscribed: (l. to r.) *A Hell-gate Blackguard*, *A Newgate Scrub*, and *A Cripplegate Monster*, the three brothers being known as Newgate, Hellgate, and Cripplegate. In the centre Barrymore, as Scrub, is seated as in Act iii of Farquhar's play, when in conference with Archer: dressed in livery and wearing an apron, his hands on his knees (cf. No. 6221). On the l. Augustus Barry, stripped to the waist and wearing boxing-gloves with a high hat, stands in the attitude of a pugilist, which his extreme thinness makes ridiculous. On the r.

Henry Barry grins and capers, holding a toy whirligig. He wears the fashionable dress of the bloods of the moment: high hat, long tight breeches reaching almost to the ankle, short wrinkled top-boots with enormous spurs. His coat is slipping off his shoulders and fastened by one button (a caricature of the fashion); all have cropped hair, cf. No. 8040, &c. Over Barrymore's head is the lower part of a bust-portrait of the Prince of Wales in an oval frame. Beneath the title eighteen lines of verse are etched:

*To whip a Top, to knuckle down at Taw  
 "To swing upon a Gate, to ride a Straw  
 "To play at Push-Pin with dull brother Peers.  
  
 "To coin new fangled wagers, and to lay 'em,  
 "Laying to lose, and losing not to pay 'em,  
 "The Magots, on that stock which Nature gives  
 "Without a Rival stand:*

Barrymore ('Newgate' 1769-93), and his brothers, Henry and Augustus Barry ('Cripplegate' 1770-1824, and 'Hellgate' 1773-1818), were wild rakes and boon companions of the Prince of Wales. See No. 7993, &c.

Grego, *Gillray*. Wright and Evans, No. 389. Reprinted, *G.W.G.*, 1830. Reproduced, Angelo, *Reminiscences*, 1904, ii. 66; E. B. Chancellor, *Lives of the Rakes*, v. 216.

13 $\frac{7}{8}$  × 13 $\frac{7}{8}$  in. (pl.).

## 7998 THE CROPS LAST SHIFT.

*Drawn by Cruikshanks. Etch<sup>d</sup> by Barlow.*

*Published as the Act directs, by W. Locke Nov<sup>r</sup> 1<sup>st</sup> 1791.*

Engraving. Similar in manner to plates in *The Attic Miscellany*. Four young bloods have attacked an old woman on a donkey with a pannier of potatoes. Their hair is cropped, and they have bludgeons. One has cut off the donkey's tail; another (r.), who holds it, has fallen backwards. A third (l.) fills his hat with potatoes which have fallen from the ass's basket. A fourth (l.) stands with clenched fists facing the old woman; on the collar of a bull-dog beside him is inscribed *Barrymore* (reversed, and only legible in a mirror). On the r. is part of a country house, on the l. is the sea; the scene is probably in Ireland. For Lord Barrymore and his brothers see No. 7997, &c. Cf. also No. 8040, &c.

6 $\frac{1}{8}$  × 8 in.

## 7999 A CROP, OF 1791.

*I Cruikshaks [sic] 1791*

*London Pub Sep<sup>r</sup> 1791 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). W.L. portrait of a man walking (r. to l.) with a mincing gait, l. toe turned out. He looks through an eye-glass with a frowning grimace. His l. hand, holding a bludgeon, is on his hip. His hair is cropped and he has side-whiskers, and is dressed in the manner adopted by the rakes and bloods of 1791, wearing a high-crowned hat, a waistcoat with a high collar at the back; his coat is slipped off his shoulder, showing the upper part of his shirt-sleeve. He wears long breeches or pantaloons and very short top-boots, see No. 8040, &c. In the background



is a piece of water, trees, and buildings. He resembles Lord Barrymore, cf. No. 7998. In the background is indicated a house (r.) with a park wall and trees reflected in water.

$10\frac{7}{8} \times 7\frac{13}{16}$  in.

**8000 A NATURAL CROP;—ALIAS—A NORFOLK DUMPLING.**

[Gillray.]

*Pub<sup>d</sup> Sep<sup>r</sup> 21<sup>st</sup> 1791. by H. Humphrey N 18 Old Bond Street*

Engraving (coloured impression). A W.L. satirical portrait of the Duke of Norfolk, directed to the r.; in his l. hand is the baton of Earl Marshal; his r. hand is in his waistcoat pocket. He wears top-boots, a slouched hat, and his hair is closely cropped. Earlier caricatures show the Duke wearing his own hair without powder, hanging on his neck. The fashion for cropped hair began in 1791, and was usually accompanied by new fashions of dress which the Duke has not adopted, cf. No. 8040, &c.

Grego, *Gillray*, p. 136. Wright and Evans, No. 371. Reprinted, *G.W.G.*, 1830. Reproduced, *Social England*, ed. Traill, 1904, v. 675.

$7\frac{5}{16} \times 5\frac{3}{4}$  in. (pl.).

**8001 THE QUORNITES DISTURB'D OR STARTLING THE GAME.**

[I. Cruikshank.]

*London Pub<sup>d</sup> Dec<sup>r</sup> 10 1791 by S W Fores N 3 Piccadilly where may be seen the Largest Collection of Caracatures in the Kingdom admittance one Shilling*

Engraving (coloured and uncoloured impressions). A house is on fire (l.), flames pouring from an upper window; the occupants escape from a side door on to open country, the men in nightshirts with bare legs, the women similarly dressed, their persons much exposed. On the extreme l. a man stands by the door holding a whip, he shouts with his hand to his mouth, *Tally ho Tally ho they are all Unkennell:d a rare Scent*. A terrified man and woman look from a window above the door. A man leaps head first from an adjacent window (r.) from which flames are pouring; he wears a hunting-cap and says, *A rare Knight for smoaking the Badgers*; he is Meynell, Master of the Quorn hounds. One man drags along an enormously fat woman by a rope round her neck, saying, *come along Marjery come sweet Marjery*. A younger man with cropped hair pushes her behind with his knee, his hands on her shoulders, saying, *A fine Essex Calf D——e & as Obstinate*. She wears on her stomach a band inscribed *Vanbutc[hell] Belly Ba[nd]*, a device of the famous truss-maker (cf. No. 7930). She is Lady Essex, one of the men being her husband. In front of this group a good-looking young man (the Duke of Bedford) carries an excessively thin woman (Lady Salisbury). In her hair is an *honi soit* ribbon, his breeches have been thrown round her shoulders. He wears her high-crowned hat. She says, *To be thus exposed Oh—Nell!!!* (An H appears to have been altered to an N.) He says, *Aye its D——d unlucky*. In front (r.) Paget, a young man, carries on his shoulders a young woman whose hair curls on her shoulders, the Duchess of Rutland. She says, *Pray my L——d Stand firm* [words erased] & *Carry me any where, to the Parsons if you will*. He

answers, *My Dear D—s I'll Carry you off through fire or Water*. On the extreme r. is a church.

The scene is explained by an article, 'Amorous Conflagration' (pl.) in the *Bon Ton Magazine*, i. 364-6. Lord P—g—t, being in love with the Duchess of Rutland, and the Duke of Bedford with Lady Salisbury, induced Lord and Lady Essex to arrange a hunt with Mr. Meynell's hounds, the party sleeping at the latter's hunting-box. The two lovers prepared combustibles sufficient to create a diversion which would cover their designs upon the ladies; the house, however, caught fire and they had to warn the household to escape, Mr. Meynell jumping from a window. For Hugo Meynell and the Quorn Hunt see W. C. A. Blew, *The Quorn Hunt and its Masters*, 1899, pp. 43-67. For Paget and the Duchess see Lord Hylton, *The Paget Brothers*, 1918, pp. 3, 5, 7.

14 $\frac{3}{8}$  × 18 $\frac{3}{4}$  in.

### 8002 [MRS. ANNA DAVIS.]

*London Pub<sup>d</sup> July 7<sup>th</sup> 1791 by W Holland N<sup>o</sup> 50 Oxford St.*

Engraving (partly coloured). Heading to a set of verses printed in two columns, and purporting to be a song made formerly by the boys of Westminster School on an application from 'M<sup>rs</sup> Anna Davis' to Dr. Smith (see No. 4921, &c.) 'to whip Master Lloyd and some other boys who kept bantam fowls in a yard adjoining her house and disturbed her much . . .'. An ugly old maid in a half-tester bed sits up and frowns angrily at a grinning schoolboy (l.) who stands just within the open door holding a cock. On a chair by her bed is a lighted candle, *Ovid's Art of Love*, and a pair of spectacles. Her stays and shoes lie on the floor. The verses are directed 'to M<sup>r</sup> Holland' by 'Pedagogue' on the occasion of Mrs. Davis's death: they relate that Mrs. Anna Davis, an elderly prude, had amorous desires towards 'charming Jacky Lloyd'.

Mrs. Anna Davis, of College Street, Westminster, eldest daughter of Owen Davis, died 23 March 1791 'much respected and lamented'. *Gent. Mag.*, 1791, p. 382.

6 $\frac{7}{8}$  × 9 in. Broadside, 15 $\frac{1}{4}$  × 9 $\frac{3}{4}$  in.

### 8003 [FRONTISPIECE TO PETER PINDAR'S COMMISERATING EPISTLE TO LORD LONSDALE. 1791.]

Engraving. A lean vulture, its wings stretching across the design, swoops down, scattering many birds and putting to flight hares, rabbits, geese and goslings on the ground below. Beneath the design is etched:

*Thus, when the Vulture gaunt, with hungry beak,  
And talons ready for a Fowl or Steak,  
Darts for a dinner from his dizzy height,  
Confusion scatters the wild Tribes of Air,  
And lo—below, Goose, Gosling, Rabbit, Hare,  
Pants at his form—and all is fear and flight.*

The vulture is Lord Lonsdale, who is ironically commiserated in the verses that he should:

*Yield to the anger of a tiny Town,  
Who oft has frighten'd Counties with a frown!  
A set of smutty Colliers mock thy pow'r!  
A Hogstye lord it o'er a lofty Tow'r!*



He is violently attacked for tyranny over Cumberland and over his tenants. The 'Argument' explains that houses in Whitehaven having been damaged by subsidence, owing to Lowther's coal-mines, one Littledale brought an action against him and was successful, whereupon the townspeople illuminated their houses. On this Lowther stopped work at the coal-mine, but afterwards promised to reopen it on condition that he should not be responsible for damage to houses. For this publication proceedings were taken by information against Wolcot. *London Chronicle*, 11 and 14 Feb. 1792. See Nos. 8155, 8156.

9 × 7 $\frac{5}{8}$  in.

B.M.L. 642, l. 10/18.

**8004** RESIST UNTO BLOOD THE TRUE CHRISTIAN WARFARE, THE SPIRIT AGAINST THE FLESH.

Ƴ Cruikshank: Del.

[Pub. by S. Fores, 3 Piccadilly 17 Feb. 1791.<sup>1</sup>]

Engraving (coloured impression). A fracas in Hendon churchyard between two parsons during a burial. The coffin lies by the side of the grave; one of the combatants steps on it and smites his antagonist with his book. A gravedigger looks on delightedly. A crowd of mourners fills the r. part of the design; one, a woman, has fallen into the open grave in the foreground. An undertaker's man pushes back the crowd of mourners with a pole (draped in black), saying, *Stand back—Stand back A Ring a Ring*; a gravedigger, raising his spade, says, *keep back*. A man, fashionably dressed, stands behind one of the combatants, saying, *10 Guineas my Man does him*; a stout bishop wearing mitre, lawn sleeves, and apron, standing (l.) behind the other, answers *done d—mme*. The lid of the coffin is partly raised, showing a young woman's face in a shroud; a man, absorbed in the combat, pours liquid on the face. The mourners cry: *Good Lord Deliver us | we beseech thee to hear us | have mercy on us | help us | against our enemies | from all dangers*. On the extreme l. a woman lies on the ground, her breast uncovered, her head supported by a man who gives her something to drink, saying, *by Job this is the most Silent fit she ever had, it was her love for her spiritual Instructor*. Another man kneels beside her, saying, *If this wont do there is no thing can*. In the foreground (l.) is a tombstone: *Here lies Broughton* [the pugilist, actually buried in Lambeth]. A skull says, *I thought this had been the Resurrection*; against it lies the wig of one of the parsons. Beneath the title is etched: *A Sketch for an Altar Piece for the Church at Hendon*.

9 $\frac{1}{16}$  × 15 in.

**8005** AN AMOROUS IRISH BARRISTER PERFORMING A PRINCIPAL CHARACTER IN A NEW AFTERPIECE CALLED THE DISAGREEABLE SURPRIZE!!!

[Newton.]

London Pub<sup>d</sup> by Paddy Whack. July 1791 [? Holland.]

Engraving (partly coloured). A good-looking young man, in profile to the r., raises a riding-whip to strike a small, lean, and ugly barrister wearing a voluminous gown (r.) who flees from him, turning his head in profile to ay: *Christ Jasus, man, what are you at? I only kiss'd her in joke, only in joke*

<sup>1</sup> Manuscript note on print.

*upon my conscience! His assailant says Sure I'll give you the satisfaction of a Gentleman when I'm done, my dear! What the devil would you have more! By Jasus I'll teach you to kiss my Wife without my leave! You'll be for stroke—her next to be sure; but I'll put some capital strokes upon your back first with a good horsewhip, my little Ram of the Law! Behind (l.) a man with a raised club stops the approach of a group of men who advance angrily with clenched fists; he says Fair play, by the holy! no breaking in ye spalpeens! Two of the crowd say, Fair play do you call it Measter—by my soul I think it is as foul play as ever I saw, and O tunder o nouns our little Orator will be cut in three halves!*

$9\frac{3}{4} \times 13\frac{1}{8}$  in.

### 8006 FRENCH DISCERNMENT; OR, A BUMLING DISCOVERY!

[? Newton.]

*London Pub<sup>d</sup> July 1 1791 by W Holland, Oxford St*

Engraving (coloured impression). A good-looking young woman (r.) walks in profile to the r., leaning slightly forward, her hands held out as if alarmed. Her skirts project at the back. She says, *My back Settlements I fear will not secure me from a discovery*. She wears a plain hat with conical crown over a muslin cap. An elderly and ugly woman (r.) crouches behind her, inspecting her back, and saying, *God bless me what a discovery! Yes; yes, it is certainly the Q—s A—!* [Queen's ass, cf. No. 7384, &c.].

$10\frac{1}{8} \times 12\frac{1}{8}$  in.

### 8007 THE PROSPECT BEFORE US

[Rowlandson.]

*Pub<sup>d</sup> as the Act directs Jan 13. 1791 by S. W. Fores, Piccadilly.*

Engraving (coloured impression). A companion print to No. 8008. The dancers and musicians of the Opera House in the Haymarket appeal for charity, one of them, in back view, carries on his head a model of their new house, the roof, which is partly untiled, being inscribed *Pray remember the Poor Dancers* (as begging sailors were wont to carry a model of a ship). In the foreground is a row of ragged performers: a 'cellist and a vigorous performer on the kettle-drum on the extreme l.; next them is a violinist clad only in a ragged shirt. Behind is a man blowing a French horn; a prima-ballerina, probably Mlle Hillisburgh, dances and sings, wearing finery combined with a ragged petticoat which she holds up, displaying bare legs. Next her a handsome dancer (Vestris, see No. 5905, &c.) in shirt and ragged breeches, poised elegantly on one toe, holds out his fashionable cocked hat to a chimney-sweep, who puts in a coin. A ragged opera-singer (? Sestini) clasps her hands before her naked breast. An elderly man holds out his hat to a stout butcher on the extreme r. who puts in some unsavoury-looking meat (hearts).

Behind (l.) is part of a house from whose first-floor windows spectators watch the scene. Over the door is a placard: *Surveying, Brickmaking, Breeches Balls, and all other kind of Sweetmeats, by Michael Nincompoop* [Novosielski]. On the l. is a poster: *A New Fantoccini this Evening called Humbugallo in the Dumps, a Dance called the Battle of Brick-bats, to conclude with a grand crush by all the performers*. On the r. are gabled houses with



casement windows. Beneath the design is engraved: *Humanely inscrib'd to all those Professors of Music, and Dancing, whom the cap may fit.*

A satire on the discomfiture of the performers engaged for the newly rebuilt Opera House in the Haymarket, built for Michael Novosielski by Thomas Leverton (see water-colour drawing of part of the building while being rebuilt in 1790, Crace Collection, xi, No. 114, and Crace's Pennant, v, pl. 51). They failed to get a licence for dramatic performances. Their best female singer was 'poor old Sestini', and they only obtained an audience through party rancour (see No. 8010). Mount Edgcumbe, *Musical Reminiscences*, 1827, p. 74. The names of the musicians and dancers appear in advertisements in the *Public Advertiser*, e.g. 31 March 1791. See No. 8010, &c.

Grego, *Rowlandson*, i. 284 (reproduction).

$11\frac{15}{16} \times 18\frac{5}{16}$  in.

## 8008 THE PROSPECT BEFORE US.

[Rowlandson.]

*Pub<sup>d</sup> as the Act directs Jan<sup>y</sup> 13 1791 by S. W. Fores Piccadilly.*

Engraving (coloured impression). A companion print to No. 8007. The interior of the Pantheon, reconstructed as a theatre, seen from the stage on which, in the foreground, are two opera dancers holding garlands of roses. The house is crowded; in the foreground (l. and r.) are three tiers of stage-boxes filled with admiring spectators. Behind the stage are the heads and shoulders of the orchestra; a very old man on the extreme r. holding a 'cello puts an ear-trumpet to his ear. Behind the orchestra is the crowded pit and in the background six tiers of boxes (there were actually four tiers, *Lond. Chronicle*, 11 Feb.); above it is a gallery in which tiny figures are indicated. In the centre of the grand tier is the royal box, in which the King (looking through an opera-glass) and Queen are seated. Beneath the design is engraved: *Respetfully dedicated to those Singers, Dancers, & Musical Professors, who are fortunately engaged with the Proprietor of the Kings Theatre, at the Pantheon.*

The Pantheon was transformed into a theatre by its architect, Wyatt; the opera was successfully carried on there during the season of 1791 with 'two very good companies and ballets'. Mount Edgcumbe, *Musical Reminiscences*, 1827, p. 72. The dancers are M. Didelot and Mme. Théodore in the ballet of Amphion and Thalia. Grego in Vuillot, *Hist. of Dancing*, 1898, ii. 401. For Didelot see C. W. Beaumont, *Bibliography of Dancing*, 1929, p. 62. The success of the Pantheon, with royal patronage, is contrasted with the plight of the rival theatre, see No. 8010, &c.

Grego, *Rowlandson*, i. 286 (reproduction). Reproduced: Paston, pl. lxxiv; Vuillot, op. et loc. cit.

$11\frac{13}{16} \times 18\frac{1}{8}$  in.

## 8009 CHAOS IS COME AGAIN!

[Rowlandson.]

*Qui Caput invert' Ille Habet fec'*

*Pub<sup>d</sup> as the Act directs by S. W. Fores Piccadilly Febr<sup>y</sup> 4. 1791.*

Engraving (coloured impression). The interior of Drury Lane Theatre which is collapsing during a performance. The theatre is seen from the

side of the pit, the stage and curtain being on the extreme l., and the orchestra receding diagonally in perspective from l. to r. Large blocks of stone fall from the roof, with men and women clinging to them; others have already fallen and are crushing the occupants of the pit, who try to escape. On the r. a gallery falls from the roof, covered with falling figures and shattered by blocks of stone. The pillars of the tiers of boxes which form a background are breaking. Tiny figures in the boxes are freely sketched in attitudes of terror. On the stage (l.) is an actress holding out a goblet; an actor in Roman armour falls into the orchestra under a huge block of stone. Beneath the title is etched:

*Music has charms to soothe the savage breast,  
To soften bricks and bend the knotted Oak!*

Apparently a satire on the forthcoming demolition of Drury Lane Theatre for purposes of rebuilding. The last performance in the old theatre was on 4 June 1791, and the autumn season opened (22 Sept.) at the (new) Opera House in the Haymarket, see No. 8011. Genest, *English Stage*, vii. 20, 45.

Also a proof with inscriptions in pen, date 9 Feb.

Grego, *Rowlandson*, i. 287 (reproduction, p. 288). Reproduced, Paston, pl. lxxv.

$11\frac{7}{16} \times 16\frac{1}{2}$  in.

## 8010 HIGH COMMITTEE, OR, OPERATICAL CONTEST

[Dent.]

*Pub<sup>d</sup> by I Aitken N<sup>o</sup> 14 Castle Street Leicester Fields [1791]*

Engraving (coloured impression). The managers of the two rival opera houses (the Pantheon and the King's Theatre the Haymarket), stripped to the waist, are engaged in a pugilistic encounter, their respective backers behind them. *M<sup>r</sup> O'R* (*O'Reilly*), much the larger of the two, faces *M<sup>r</sup> T*— (*Taylor*). The belt of the former's breeches is inscribed *Real Irish*, that of the latter *Lingham's Elastic*. Behind Taylor are his bottle-holder, Sheridan (*M<sup>r</sup> S*—), holding a bottle inscribed *Sherry*, and the Prince of Wales (*The P*—), wearing a hat with three feathers and the motto *Ich Dien*. Behind them and on the extreme r. stands the Chancellor, Thurlow, holding a paper inscribed *Equity*, with Mrs. Fitzherbert by his side. Behind O'Reilly stand Lady Salisbury, holding a bottle inscribed *Wiskey*, and her husband, the Lord Chamberlain, with his wand of office (*L—d & L—y S*—); he holds a string attached to the nose of the King who stands with Queen Charlotte on the extreme l. Under O'Reilly's feet is a music-book: *Stoney Batter*.

Behind the two parties are buildings symbolizing the two opera houses (resembling stage-boxes); between them a street recedes in perspective: on the roofs of the corner houses stand two cats miaowing at each other. On the l. is the *Pantheon Opera*, showing three H.L. figures performing: on the extreme r. Mme. Mara sings seated (cf. No. 7067), her hands meeting at her waist; next her is a vocalist wearing a feathered helmet, probably Pacchierotti, and on the l. is a violinist. Below is the inscription *Rehearsal Gratis*. On the r. is the *Haymarket Opera* with H.L. figures: a man plays a hurdy-gurdy which is slung to his shoulders, a goose hisses; a man (? David) sings in an attitude resembling that of Mme. Mara; a man



leans out of the box, in profile to the l., holding out his hat, and saying, *By Cot my Poetic Fame will support de House vidout von bit of Stone*. He resembles the (?) Alfieri of No. 6315. (Alfieri made his fourth visit to England in 1791, arriving in April. *Vita*, 1807, ii. 202.)

The Haymarket Opera House was burnt down 17 June 1789, but was rebuilt in time for the season of 1791. In the meantime the Pantheon had been transformed into a theatre, the Lord Chamberlain's license had been secured, together with the sanction of the King to call it *his* theatre. The proprietors of the Haymarket had also engaged performers (according to advertisements at a cost of £15,000) without ascertaining whether they could obtain a licence. They at last got leave to open the theatre for music and dancing, but not for dramatic performances. One opera, *Pirro*, was heard only at one rehearsal gratis. The only singer of tolerable merit was David. At the Pantheon operas were regularly performed, the duets of Mara and Pacchierotti being especially remarkable. Party feeling ran high (the position of Thurlow, with the Opposition, should be noted, cf. No. 8097, &c.): the patrons of the Haymarket 'being rancorous against the Lord Chamberlain and the *Pantheonites*'. Mount Edgcumbe, *Musical Reminiscences*, 1827, pp. 69-76. Mrs. Sheridan in June 1790 'overheard Lord Salisbury advise Miss Boyle "by no means to subscribe to Taylor's Opera, as O'Reilly's would certainly have the patent".' R. C. Rhodes, *Harlequin Sheridan*, 1933, p. 153. The Pantheon opened for opera on 10 Feb. 1791, the Haymarket, for music and dancing, on 26 March, the Prince of Wales in the pit; proceedings against the performers under the Vagrancy Act for an unlicensed performance were then believed to be pending. *Lond. Chronicle*, 28 March. Walpole wrote, 18 Feb., 'the contest will grow politics . . .'. *Letters*, xiv. 379; see also pp. 388-9, 399-400. For William Taylor (afterwards M.P. for Leominster), a protégé of Sheridan, brought into Parliament by the Duke of Norfolk on the recommendation of the Prince of Wales, see Farington, *Diary*, i. 40. See also Nos. 7840, 8007, 8008.

$9\frac{1}{8} \times 13\frac{5}{8}$  in.

## 8011 POOR OLD DRURY IN THE HAYMARKET.

[Dent.]

*Pub<sup>d</sup> by W Dent Oct 2<sup>d</sup> 1791*

Engraving. A satire on the transference of the Drury Lane company to the Opera House ('the King's Theatre in the Haymarket') during the rebuilding of the theatre, when prices were raised. A stout woman stands outside the theatre door addressing two young men (l.), *Town Crops*, wearing cropped hair and extravagantly dressed in the manner of the bloods of the period, see No. 8040, &c. She has a basket of fruit on her arm, from which hangs a paper inscribed *Having increased my Concerns and been obliged to hire a larger Basket the Public are desired to pay 20 per Cent more for their Fruit*. She says, *We overflow every night—its such a charming place to take the Town in—we do nothing at half Price*. The foremost crop answers, *Dont you! then it wont do for us, we can't stand to more, so we must Lounge the outside—tho' my Blood is in fine order for an inside pickup—a glorious Row<sup>1</sup>*

<sup>1</sup> A row was a new word, the earliest instance in the *O.E.D.* being 1787. Grose calls it 'a term used by the students at Cambridge'. *Dict. Vulg. Tongue*, 1796.

*Dam'me*. They wear their coats slipping off their shoulders, as the mode was, revealing ragged shirts, and carry short canes. Another stout old woman, a bawd supporting herself on a stick, stands with her back to the fruit-seller; under both extends the word *Croppers*. She addresses a countryman who says to her, his hands in his pockets, *Father zent I to zell zix loads of Hay and to buy a Mare thats what I be come to Town for*. She answers, *Good lack! how lucky! I deal in Mares—come—go with me to the Turk's Head, and I'll help you to a bargain, as pretty, a young, nice, going thing as you could wish for—Its well the Scene is shifted—something may be got by these Country Crops*. Behind the first countryman stand two gaping wagoners, holding long whips. All have short hair.

The theatre-door is inscribed *Pit and Boxes*. Over it is a wide-open window in which stands Sheridan between two men; to one (l.), probably Thomas Linley, he says, *You see a little management and you may do any thing with the Town*; Linley answers, *We thrive, Sir, and no murmuring, all are satisfied*. The third (r.), probably Kemble, addressing the street below, says, *We want Money as sure as I can say Dam'me*. On each side of the window is a bill: (l.) *In private Rehearsal, the Masque of Cræsus translated from the Italian by Surface & Co* (cf. No. 7510, &c.), and (r.) *The Audience may depend upon hearing distinctly M<sup>r</sup> Phillimore's Hearing being placed in the most distant part for that necessary Purpose*. Beneath, and above the head of the old bawd, is *Poor | Old Drury | Haunted | Tower*. These were the two plays (with *The Pannel*) with which the season opened on 22 Sept. The former, an 'Occasional Prelude', was a burlesque representation of the difficulties of removal from Drury Lane. Baker, *Biog. Dram.*

On the opening of the performance there were attempts to make a disturbance, with a cry for 'Old Prices', but Kemble addressed the audience saying that the removal from Drury Lane had cost over £11,000. *Lond. Chronicle*, 23 Sept. 1791. One of the effects in *Poor Old Drury* was that Phillimore, who was placed in the gallery, called out to Parsons that he could hear him perfectly, Parsons having roared out that he wanted to play in tragedy, that he might be *heard*. Phillimore was hissed for a supposed interruption. Baker, *op. cit.* See also No. 8009.

9½ × 13½ in.

## 8012 A STROKE AT THE PLENIPO OR MARY'S MISTAKE

[I. Cruikshank.]

*London Pub April 25 1791 by S Fores N 3 Piccadilly where may be seen the greatest collect<sup>n</sup> of Caracatures in the Kingdom admit<sup>ce</sup> 1 sh likeways the head & hand of Count Struenzee.*

Engraving (coloured impression). The massive Lady Mary Duncan, standing against the trunk of a large bare tree, kisses the Turkish Plenipotentiary (l.), holding him by his beard; she says, *Poor Man! Can I relieve thy wants? There shall not then a stone be left Unturned (Poor Pacch) to Ease thy Labouring Breast*. Pacchierotti stands (r.) looking round the tree-trunk, and saying, *Oh mio Dolore, Mary Cruel now I have lost all my Jewels, oh de forsaken Abelard, thus left to shrivel like this lifeless Trunk*. On the tree is a placard: *By Order of his Majesty any Person or Persons committing Nuisances will be Prosecuted*. In the background is a road leading over a small bridge (l.) on which is a man driving (l. to r.) a high phaeton with six horses, followed



by a man on horseback. Other carriages are on the r. On the south side of the road is a row of detached buildings, one inscribed [*Paten*]*t Floor-clot[h]*, indicating that it is the King's Road, Chelsea, where there was a noted floorcloth manufactory. The stream is the West Bourne, now carried across Sloane Square Station in a pipe.

There were many coarse jests on the supposed amorous character of the Ambassador from the Porte, see No. 7935. Lady Mary Duncan (1723-1806), d. of the 7th Earl of Thanet, m. 10 Sept. 1763 Sir W. Duncan, Physician to the King. For her infatuation with Pacchierotti see No. 6125.  $8\frac{3}{16} \times 12\frac{3}{4}$  in.

### 8013 "OH THAT THIS TOO TOO SOLID FLESH WOULD MELT"

[Gillray.]

*Design'd for the Shakespeare Gallery.*

*Pub<sup>d</sup> March 20<sup>th</sup> 1791 by H. Humphrey. N<sup>o</sup> 18. Old Bond Street.*

Engraving (coloured and uncoloured impressions). A very short and corpulent woman stands full face, her handkerchief is raised towards her face as if to mop it, her l. arm is clasped by a man of similar proportions, who kneels in profile to the l., looking up at her with a pained expression.

A satire on Boydell's Shakespeare Gallery, see No. 7584. This print appears in Humphrey's shop-window in Gillray's *Very Slippery Weather* (1808).

Grego, *Gillray*, p. 125. Wright and Evans, No. 421.

$7\frac{1}{8} \times 7\frac{11}{16}$  in.

### 8014 "THE ACCUSING SPIRIT WHICH FLEW UP TO HEAVENS "CHANCERY WITH THE OATH, BLUSH'D AS HE GAVE IT "IN, AND THE RECORDING ANGEL AS HE WROTE IT DOWN "DROPT A TEAR ON THE WORD, AND BLOTTED IT OUT "FOR EVER."

[Gillray.]

*Pub<sup>d</sup> April 8<sup>th</sup> 1791 by H. Humphrey N<sup>o</sup> 18. Old Bond Street*

Engraving (coloured impression). The Recording Angel sits full face in the upper part of the design, writing at a long scroll, which rests on a small but very solid rectangular table supported on billowing clouds. He is a sulky-faced naked child, with wide-spread wings and wearing a nightcap. A large tear falls from his r. eye. The Accusing Spirit, a bald-headed, elderly man, his face blotched with drink, with wings and wearing a long robe, in profile to the r., holds up to the Angel a paper inscribed *He shall not dye by xxx*. The winged heads of a man and woman, poised on the claws of birds of prey, rest on clouds in the upper l. corner of the design; he regards her insinuatingly, she grins back. A cherub's winged head flies behind the Accusing Spirit. Rays of light fall diagonally from the r. on the Recording Angel. Billowing clouds complete the design. Below the title: *Dedicated (without permission) to the Rev<sup>d</sup> M<sup>r</sup> Peters*.

No picture by Peters has been traced of which this is a direct burlesque. Cf. No. 7965.

$14\frac{3}{4} \times 11\frac{1}{4}$  in.

**8015 LESSONS OF LOVE OR ARCHITECTURE TAUGHT BY INTUITION OR THE CARPETERS SOLILOQUY.**

[I. Cruikshank.]

*Pub<sup>d</sup> May 1791 by S. W. Fores N<sup>o</sup> 3 Piccadilly*

Engraving. A man tied to a pillar is flogged by two footmen, urged on by their master who stands on the extreme r., raising a whip and clenching his fist. They say: *By George this is too bad tis Enough to kill a Horse*, and, *That's enough I cannot hold out any longer, the poor fellow's Dying*. Their master says: *You D—d Chicken hearted fellow feeling—Compassionate—Mercifull Humane Tender—Pitifull Dog you Ill Horse Whip you to Death if you dont keep on this Hour or two*. At his feet is a scroll inscribed: *Sir Doucour—very Handsome may depend our Silence Times Herald Post &c. &c. &c.* A wall forming the background is covered with freely sketched architectural drawings, three being inscribed: *A Plan of Carlton House* (showing the colonnade), *The Wum of Hol—nd*, and *Slone Street*. On the extreme l. a lady walks off in distress clasping her hands and saying, *Oh my Dear Chip I could have happy [sic] to have liv'd on Bread & Chees with thee*. In the foreground (l.) is a pile of carpenter's tools (saw, plane, &c.). After the title: *Dedicated to the People of Holland*.

A satire on Henry Holland the architect, who had recently built Sloane Street as a speculation, having bought 100 acres in Chelsea c. 1780. On 2 June 1791 Sheridan moved that a copy of Holland's account of the receipts and expenditure of Treasury issues for Carlton House should be laid before the House; this was done, and a committee was appointed to examine them. *Lond. Chron.*, 3 and 4 June. In the print he is represented as a mere builder or a carpenter ('Chip'). The application of the satire is obscure. His practice of charging for measuring buildings in addition to the usual architect's fee was severely censured by Soane. (*Letter to Earl Spencer*, 1799, pp. 3 ff.)

9 $\frac{1}{8}$  × 13 $\frac{7}{16}$  in.**8016 A GREAT ARCHITECT MODELLING OR SR W— IN HIS STUDY.***Published Jan<sup>y</sup> 13 1791 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving. Sir William Chambers sits in profile to the l. at a small round table; on it is a house of cards which is falling in pieces. From his pocket protrudes a paper inscribed *Art of*, scored through, followed by *Grant of Parl<sup>t</sup>*. Beside him on the ground (r.) is a large book or portfolio: *Art of Building and Rebuilding or Palladio improved by S—W—C*. Other papers (l.) are *Affidavit It was only a crack signed—Adam [and] Wyatt and Bills for repairing S. H.* On the wall are three pictures: (l. to r.) (1) a rock entitled *Inigo Jones*, (2) a picture in a broken frame: *The House that Jack built*, a view of the north (Strand) front of Somerset House, (3) *A Ruin A View on the Thames*, a picture of the south front of Somerset House in ruins.

Somerset House was rebuilt (1776–86) by Sir William Chambers, the north front being an enlarged copy of the old palace built by Inigo Jones. On 22 Dec. 1790, Burke said in the House of Commons that he had been present at a prize-giving by the Royal Academy when alarming cracks were heard, which proved to have been caused by two main beams of the floor having given way. *Parl. Hist.* xxviii. 1191. This was a famous occasion,



when Reynolds gave his last Discourse. The audience rushed to the door, but Sir Joshua did not move and they afterwards returned. C. R. Leslie, *Autobiographical Recollections*, 1860, i. 143; Whitley, *Artists and their Friends in England*, 1928, ii. 134-5. See No. 8017.

$8\frac{3}{16} \times 12\frac{1}{2}$  in.

### 8017 A REPORT FROM THE SURVEYORS.

[Rowlandson.]

*Pub<sup>d</sup> as the Act directs by S. W. Fores N<sup>o</sup> 3 Piccadilly. Feb<sup>y</sup> 6, 1791.*

Engraving (coloured impression). Three men (l.) stoop forward side by side, emitting from their bared posteriors blasts of excrement which strike and shatter a large building with a pediment (r.). Terrified people flee from the building, two lie under blocks of masonry.

The building is Somerset House; see No. 8016, where it appears that the surveyors who reported on the subsidence of a floor were 'Adam' (? Robert and James) and James Wyatt.

$8\frac{7}{8} \times 13$  in.

### 8018 CHRISTMAS IN THE COUNTRY.

*Attic Miscellany. | Drawn by Collings. Etched by Barlow.*

*Published as the Act directs, by Bentley & C<sup>o</sup> Jan<sup>y</sup> 1<sup>st</sup> 1791.*

Engraving. *Attic Miscellany*, i. 113. Illustration to a set of verses. The interior of a room, hall, kitchen and parlour, with hams, &c., hanging from the beams. Three men are seated at a round table on which are glasses, pipes, and a huge punch-bowl. Two young women and two other men play practical jokes on those who are seated; a man holds a chamber-pot over the man (l.) who is singing; a young woman points to the grinning soot-smear'd face of the second; another young woman grips the wig from the head of the third (r.) and is about to put it in the punch-bowl. This man stands to mix the punch; a man pulls his chair from behind him, while his own pocket receives the contents of a jug, waggishly poured in by a young man on the extreme r. Behind (r.) a manservant and a maid embrace under the mistletoe. On the extreme l. a little boy sits in the chimney-corner watching with amusement. All are in high good humour. In the foreground are two dogs and a cat. The diamond panes of a broad case-ment window with armorial bearings are decorated with sprigs of holly. An *Almana[ck]* for the Year 1791 is pasted over one for 1790. The verses contrast the innocent good humour ('No joke obscene provok'd our simple smiles') with the 'more serious folly' of town life.

$6\frac{1}{2} \times 8\frac{7}{16}$  in.

B.M.L., P.P. 5255 c.

### 8019 POLITE AMUSEMENT OR AN EXHIBITION OF BRUTE BEASTS AT THE LYCEUM.

*Attic Miscellany.*

*Drawn by Collings. Etch<sup>d</sup> by Barlow.*

*Publish'd as the Act directs, by Bentley & C<sup>o</sup> May 1<sup>st</sup> 1791.*

Engraving. *Attic Miscellany*, i. 273. Two men are boxing on the stage of a theatre. They wear gloves and ragged waistcoats with sleeves. One (r.)

appears to be kicking the other. A referee stands (r.) stooping, his hands on his knees. In the wings, l. and r., are spectators, more or less fashionably dressed. Over the centre of the curtain, in place of the usual 'veluti in speculum' is *Conamur tenues Grandia*. The accompanying verses, 'An Epistle from Sammy Smart, the Smart Shopman, to his Mamma', aver that this form of amusement has become unfashionable.

Dibdin complains that during the season of *The Wags* (see No. 7953): 'the Lyceum became so annoying with sparring, waxwork, wildbeasts and Lincolnshire oxen, . . .'. In the mornings there was 'a regular sparring-school' on his stage. *Life of Dibdin*, 1803, iii. 112.

Part of this plate was reissued, 1 Jan. 1796, as *Pugilism* in the *Carlton House Magazine*, iv. 412. B.M.L., P.P. 5448.

6¼ × 8¼ in.

B.M.L., P.P. 5255 c.

## 8020 THE ALBION MILLS ON FIRE.

*London Publish'd March 10<sup>th</sup> 1791. by C. Sheppard N<sup>o</sup> 19, Lambert Hill, Doctors Commons.*

Engraving. Illustration to verses engraved in two columns, verses 1-4 above the design, 5-8 below it. A view of the burning building seen from the south side, the balustrade of Blackfriars Bridge is on the extreme l. On this a demon stands playing a fiddle. Another flies (r.) blowing the flames with a pair of bellows. In the foreground is a stage coach with two persons on the roof watching the fire. In the background are two fire-engines, their jets of water reaching to the roof. The verses describe the fire, verse 5:

*And now the folks begin to chat,  
How the owners they did this, and that,  
But very few did sorrow show,  
That the Albion Mills were burnt so low.*

The flour-mills were burnt on 2 March, apparently by the explosion of a steam-engine. Incendiarism was suspected, as the mills were popularly (and incorrectly) believed to raise the price of bread, and their flour was thought to be adulterated. *London Chronicle*, 3, 10, 12, 15 March. *Ann. Reg.*, 1791, pp. 14-15. See Nos. 8021-3.

5¼ × 5¼ in. Pl. 10⅞ × 6⅞ in.

## 8021 A BON FIRE FOR THE POOR OR THE SHAME OF ALBION EXPOSED

*Pub<sup>d</sup> Apr<sup>l</sup> 1. 1791 by S W Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). A large building, the Albion Mills, seen from the Thames, is on fire. Demons rejoice at the sight: one seated under a central arch at the waterside, another, squatting on the chimney of an adjacent *Gin Shop* (r.), applies bellows to the building. A crowd below (on Blackfriars Stairs) shouts *blow away my old dad*. He answers, *That i will for what they save in Bread theyl spend in Gin*. Another group on the extreme r. shouts *Aye now we shall have Bread cheaper no more Adulteration my boys*.

In the foreground are barges: from a fire-barge belonging to one of the



insurance companies a jet of water is directed against the building; in *The Companys Barge* are four dejected-looking proprietors, two of whom say, *I had rather be Elevated in Mark Lane* [cf. No. 6839] *then be in thare* and *Ill say I did not be long to the Company*. A jovial-looking oarsman says to his companion *They look D—d Sulkey about it*. Against the building lie barges filled with sacks, some inscribed *Pot 8 o* (potato) and others *Indian Wheat*, implying that the flour of the Mills was adulterated. On the l. (east) of the building are the masts of ships; on the other side are small buildings, and the SE. corner of Blackfriars Bridge. See No. 8020, &c.

$7\frac{3}{8} \times 9\frac{7}{8}$  in.

## 8022 CONFLAGRATION! OR THE MERRY MEALMONGERS,

*Attic Miscellany.*

*Drawn by Collings. Etch'd by Barlow.*

*Publish'd as the Act directs, by Bentley & Co April 1<sup>st</sup> 1791.*

Engraving. Pl. to *Attic Miscellany*, ii. 233. A scene on Blackfriars Bridge, the Albion Mills on fire in the background (l.), a dense crowd on the bridge rejoices at the spectacle. In the foreground three men are dancing: two face each other holding hands, but looking at the fire, the third waves his hat and a toy windmill. Beside them (l.) stands a baker's basket filled with loaves, and inscribed *Bread 6<sup>d</sup> a Quart<sup>n</sup>*. One (r.) holds out a broadside: *A New Song*, he carries a sheaf of papers over his shoulder inscribed *Success to the Mills of Albion but no Albion Mills*. After the title is engraved: *A New Dance, as it was performed with Universal Applause, at the Theatre Blackfriars March 2<sup>d</sup> 1791*. The accompanying verses are on the theme:

Monopoly, thou babe accurs'd,  
Of Mammon's progeny the worst!

See No. 8020, &c.

The print has been issued separately: in the magazine it is a folding plate. Part of the plate was reissued in the *Carlton House Magazine*, 1 Aug. 1794; see Volume vii.

$6\frac{5}{16} \times 8\frac{3}{8}$  in.

## 8023 THE BAKER'S GLORY, OR, THE CONFLAGRATION.

[March 1791]

Woodcut. Heading to printed verses on the burning of the Albion Mills, from an old block (? seventeenth century). A woman looks from the window of a burning house, another carries off a bundle on her head. On the r. a crowd is crudely represented. The verses relate the rejoicings of the populace and of millers and bakers. They end:

The price of bread so dear you see,  
Let's hope it will much cheaper be,  
That people all may have their fills,  
It will make work for other Mills.

See No. 8020, &c.

$1\frac{3}{4} \times 2\frac{3}{4}$  in. Broadside,  $13 \times 3\frac{13}{16}$  in.

**8024 THE MODERN HANNIBALS—OR—PETTY COAT VALOUR.***Monitor Delin<sup>t</sup>* [I. Cruikshank.]

*Pub<sup>d</sup> March 29. 1791. by S. W. Fores N<sup>o</sup> 3, Piccadilly where may be seen the Completest Collection of Caricature Prints & Drawings in the Kingdom Admit 1<sup>s</sup>, Just Pub<sup>d</sup>, Chesterfields principles Politeness in the Stile of M<sup>r</sup> Bunbury in a few Days will be Pub<sup>d</sup> Frailties of Fashion.*

Engraving. A young woman stands under a tree (r.) a pistol in each hand, aiming one at three fashionably dressed young men, saying, *Your Money Sir<sup>s</sup> or I'll lodge a Bullet in your Brains.* One (r.) says, *Damne if I have any;* he supports a military officer, who exclaims, *Oh Lord I'm a Dead man.* The third (l.) says, *Mercy on me I have only one half Crown.* In the distance, across the fields, the dome of St. Paul's is indicated.

11 $\frac{3}{4}$  × 9 $\frac{1}{4}$  in.

**8025 BACHELORS' HALL:***I Cruikshank*

*London Pub Aprill 30: 1791 by S. W. Fores. No 3 Piccadilly*

Engraving (coloured impression). Heading to verses printed in two columns: *Written and composed by Mr. Dibdin, for his Entertainment called The Oddities.* Four men on horseback are grouped with hounds outside a country house, partly visible on the r. In the middle distance is a huntsman on horseback with a horn slung across his shoulders.

The words are printed in *The Professional Life of M<sup>r</sup> Dibdin*, 1803, iii. 216–17. For *The Oddities* see No. 7953. Other songs, '6d. plain, and 1s. coloured', are advertised below the verses.

6 $\frac{13}{16}$  × 9 $\frac{1}{16}$  in. Broadside, 16 $\frac{3}{8}$  × 10 $\frac{3}{8}$  in.

**8026 [THE COBBLER TURNED PREACHER]***IC* [Cruikshank.]

*London Published May 1 1791 by S W Fores No 3 Piccaddilly*

Engraving (no title). A ragged cobbler (not caricatured) wearing an apron stands full face on his low bench in the attitude of a preacher. He holds out a dilapidated shoe in one hand, a strap in the other. Behind him (r.) are listeners: a stolid man and two elderly and agitated crones. On the bench behind him are his tools; beside it (l.) is a tub in which a shoe is being soaked, a hammer, &c. Beneath are etched in two columns twenty lines of verse beginning:

*Behold the Man of Whom 'tis True  
The Mending Trade, He doth Persue*

A favourite subject, cf. No. 4709.

A coloured impression is in 'Caricatures', vii. 16.

7 $\frac{15}{16}$  × 9 in. Pl. 13 $\frac{13}{16}$  × 9 $\frac{3}{4}$  in.



## 8027 THE BARBER'S WEDDING

*Cruikshank 1791**Pub July 1 1791 by S W Fores No 3 Piccadilly*

Engraving. Heading to a song of twenty-five verses printed in three columns. A barber kneels at the feet of a pretty fishwife who leans back with folded arms against the wall of a public-house, her basket of fish beside her. On the wall above the barber's head is a playbill: *Romeo & Juliet*. In the background (l.) is the barber's shop, with a placard: *Gentle-m[en] Shav'd for 1 Penny Glas of Gin*; through the open door is a wig on a wig-block, the window with wigs hanging up, &c. The sign over the door is a wig on a realistic head. On the public-house (r.) is a placard: *Purl at 4 o'Clock in the morning*. A man is coming out of the door with a small tankard and glass. Between and behind the barber and his girl sits a stout fishwife with a basket of fish. The verses begin:

In Liquor-pond-street, it is well known to many,  
 An Artist resided, who shav'd for a penny,  
 Cut hair for three halfpence, for three-pence he bled,  
 And would draw, for a groat, ev'ry tooth in your head.

They relate his wooing and his marriage at St. Andrew's, Holborn.

For the penny-barber cf. No. 7605.

$6\frac{3}{8} \times 9\frac{5}{16}$  in. Broadside,  $15\frac{3}{8} \times 9\frac{7}{8}$  in.

## 8028 A STROLLING PLAYER.

*[I. Cruikshank?]**Pub Feb 16, 1791. by S W Fores N 3 Piccadilly.*

Engraving. An actor stands on the stage, wearing contemporary dress of a military cut, his hair in a pigtail queue which curls upwards grotesquely. His l. arm is held out horizontally with raised palm, in his r. hand he clutches a small cane. His expression is melancholy with upturned eyes. Beneath the design is etched in two columns:

## TRAGEDY.

*Grant me great Mars! once more in arms to shine,  
 And break like lightning thro' th' embattled line,  
 Thro' fields of death to whirl the rapid car  
 And blaze amidst the thunder of the war,  
 Resistless as the bolt that rends the grove,  
 Or greatly perish like the son of Jove.*

*Alexander the Great.*

*Alexander the Great* (1770) was an adaptation of Lee's *Rival Queens or the Death of Alexander the Great*, 1677.

$7\frac{1}{2} \times 5\frac{13}{16}$  in.

## 8029 THE ELOPEMENT!

*Publisd June 24 1791 by J Evans 41 Long Lane.*

Engraving. A short, fat, and ungainly man leads a tall thin elderly woman from a house towards a carriage, her maid (r.) closes the door behind them.

The man wears regimentals and is probably intended for an officer in the London Trained Bands. The lady carries a lap-dog and paroquet, and holds a chain attached to the waist of a monkey who walks behind her, wearing a cocked hat and military coat. The maid carries a cage in which are two cats or kittens (appendages of an old maid). Beneath the title is engraved: *Sure such a pair were never seen.*

$6\frac{1}{4} \times 9$  in.

### 8030 ECCLESIASTIC OPINIONS CONCERNING THE DEVIL!!

[Woodward *del.*]

Londo Pub<sup>d</sup> Feb<sup>y</sup> 14 1791, by W. Holland N<sup>o</sup> 50, Oxford St

Aquatint (coloured impression). Two parsons sit smoking long pipes. One (l.) in profile to the r., wearing his wig back to front, says: *Pray Neighbour Spintext,—what is your opinion concerning the Devil.* The other (r.), seated full face, looks out of the corners of his eyes at his companion with a cunning leer, and answers, *Why I think, Neighbour, he is a good Friend to our Cloth,—for if there was no Devil, there would be no Occasion for Parsons!!* Beside him (r.) is a round gate-leg table on which are two glasses and a huge punch-bowl.

$10\frac{3}{8} \times 18\frac{1}{8}$  in.

'Caricatures', viii. 101.

### 8031 THE CLERICAL EXERCISE.

G. M. Woodward. Del. Etch'd by F.G.B. [Byron.]

London Pub<sup>d</sup> Decem<sup>r</sup> 8, 1791 by Will<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Street

Engraving. The progress of a parson from entrance at a university to the attainment of a bishopric shown in twenty-seven isolated figures (arranged in three rows), each with an inscription. The first seven depict a slim young man in cap and gown: [1] *Cock your Cap*, he stands with his gown trailing on the ground. [2] *Handle your Gown*, the skirts of his gown are held up under his r. arm. [3] *Observe your step*, he points a toe. [4] *Display your learning*, he holds out a book. [5] *Approach your patron*, he bows low, cap in hand. [6] *Ask for a living*, he stands full face, cap in hand, making a deprecating gesture. [7] *Take leave of your Patron*, he bows low, r. hand on breast, with a complacent smile. [8] *Get Ordain'd*, he stands full face, a slightly stouter figure, hands on hips, wearing gown and bands. [9] *Take Possession*, he stands in profile to the r. wearing fashionable riding-dress and looking through an eye-glass, his hat and riding-switch under his r. arm. [10] *Inspect the Tithes*, he stands, plainly dressed, holding a long document. [11] *Pocket the cash*, he stands looking with satisfaction at a handful of coins, his r. hand in his breeches pocket. [12] *Profess humility*, he stands, fashionably dressed, with downcast eyes, his hands crossed on his breast. [13] *Follow the Hounds*, he stands, wearing riding-dress, in a rollicking attitude, a whip in his r. hand, l. arm outstretched. [14] *Poise your Gun*, he stands holding a cocked gun in both hands, a game-bag slung across his shoulders. [15] *Purchase your Sermon*, he stands holding an open pamphlet, a coin in his l. hand (perhaps an allusion to the sermons of Trusler, engraved in script to resemble handwriting, see No. 6337). [16] *Drink your Bumper*, he stands with a bottle in his l. hand, raising his glass above his head. [17] *Smile at the Squire*, he smiles insinuatingly, striking a graceful attitude, and holding out his hat. [18] *Make Love to his*



*Daughter*, he kneels on one knee with clasped hands, gazing upwards. [19] *Display your Cambric*, he stands in gown and bands (for the first time except for No. 8), looking up, mouth wide open as if preaching, a handkerchief in his l. hand. [20] *Shew your ring*, another preacher's gesture, with r. hand held out displaying a large ring on his fourth finger. [21] *Wear a Wig*, he stands with a severe expression, wearing a wig and gown. From this point onwards he wears a short bushy wig and has acquired a sober, middle-aged appearance. [22] *Rail at Luxury*, he stands full face, with upturned eyes; he is becoming obese. [23] *Collect your Dues*, he stands, wearing spectacles, with outstretched hand, one hand in his coat-pocket. [24] *Preach with Spirit*, he declaims with raised hands, his gown flying out behind him. [25] *Look out for a Bishoprick*, he peers into a newspaper through his spectacles. [26] *Attend a Levee*, he stands in a gown, stout and pompous, holding his hat. [27] *Sit down a Bishop*, he sits, gross, corpulent, and ugly, in an armchair, wearing a mitre and lawn sleeves, his hands placed arrogantly on his knees.

17½ × 27 in.

### 8032 DAMP SHEETS.

*Drawn & Etch'd by T. Rowlandson. Aquatinta by T. Malton*  
*Pub<sup>d</sup> Aug 1. 1791. by S W Fores N 3 Piccadilly.*

Engraving, slightly aquatinted, in the manner of a pen drawing. The interior of an inn bedroom. A man and a good-looking woman stand in night-attire with bare legs holding a sheet; a buxom chambermaid with a warming-pan enters (r.); the man, who is lean and elderly, shakes his l. fist in her face; she gapes stupidly. On the ground is a trunk, a pair of top-boots, a boot-jack, stays, and shoes. A lighted candle is in a basin on the floor (l.). Behind is a large curtained bed with disordered bed-clothes. A door with carved panels indicates a dignified room.

Grego, *Rowlandson*, i. 293-5 (copy). Reproduced, Fuchs, p. 280 (dated 1787).

9½ × 13 in.

### 8033 POLITICS.

[After Miss Catharine Fanshawe.]

*Aquat<sup>d</sup> by J. Wells R. Pollard. Sculpt<sup>d</sup> dirext & Perfecit*  
*London: Publish'd April 6<sup>th</sup> 1791, by M. Ryland, N<sup>o</sup> 107, New Bond*  
*Street.*

Aquatint. The interior of a large, dignified room. Seven men stand talking politics in front of the fire, on each side is a group of women, irritated at being neglected by the men. The men stand round a handsome Adams chimney-piece, on which are a Wedgwood tazza and a pair of ornate candlesticks with lighted candles. A stout man stands with his back to the fire, the others stand (l. and r.) in two groups of three. On the l. is a group of four women, one is uncomfortably asleep in an upright chair, her muff has fallen to the ground; one stands holding a hand of cards, another sits with a grim expression, holding a fan. Five younger women and a child sit on the r., one yawns violently. The chief light comes from the fire; the sides of the room, where pilasters are indicated, are in shadow.

15 × 29¼ in.

**8034 THE RECRUITING SERJEANT TAKEN IN, OR ALL FAIR ABOVE BOARD.**

*Published 10<sup>th</sup> March, 1791, by Rob<sup>t</sup> Sayer, N<sup>o</sup> 53, Fleet Street, London.*

Engraving. A recruiting sergeant pours coins into the hand of a yokel (r.) seated at a trestle-table outside an inn, and chucks him under the chin. The recruit wears the sergeant's cocked hat. The table, and the side of the settle on which he sits, conceal from the sergeant the recruit's wooden leg. A young man seated opposite to him, drinking, looks over his shoulder and points out the wooden leg. The drummer (l.) stands behind the sergeant beating his drum. On the extreme l. is the door of the inn in which stands the stout landlord. Trees form a background. L. and W., No. 70.

$6\frac{3}{4} \times 8\frac{13}{16}$  in.

In book of Sayer's 'Drolls'.

**8035 THE BAD ARCHER**

*Published as the Act directs, July 2, 1791, by C. Sheppard, N 19 Lambert Hill, Doctors Commons London.*

Engraving. Design in an oval. A tailor (l.), standing under the sign which projects over his door, holds out his bow, watching with horror the arrow which transfixes a sow (r.) who is surrounded by young pigs. The tailor's wife stands behind him, her arms raised. The sign is a hand cutting cloth with a pair of shears, inscribed *Snip Cabbagecloth Taylor from London*. The background is a rural landscape; a passer-by looks at the tailor with amusement. In the foreground are a cock and hens. Beneath the title is engraved:

*Bad Archer indeed you all must allow,  
To aim at a Crow and shoot an Old Sow,  
The poor little Pigs, now the Old Sow is dead,  
Must be by the Taylor with Cabbages fed.*

For the tailor and his cabbage, cf. Nos. 5805, 7740, 7867, &c.

$4\frac{3}{4} \times 6\frac{7}{16}$  in.

In book of Sayer's 'Drolls'.

**8036 SNIP'S WAREHOUSE FOR READY MADE CLOATHS—  
GREAT VARIETY OF FANCY WAISTCOATS.**

*Publish'd Dec<sup>r</sup> 10<sup>th</sup> 1791. by Rob<sup>t</sup> Sayer & C<sup>o</sup> Fleet Street London.*

Engraving. A tailor stands behind his customer (l.) adjusting the collar and sleeves of a grotesquely ill-fitting coat which is buttoned across the stomach and reaches to the ankles. The high collar pushes the man's pig-tail queue above his head, but he looks with satisfaction in a mirror which reflects the upper half of his person. The tailor's wife (r.), a tall stout woman, is pulling up the breeches of this customer's son; they are of the long close-fitting pattern then fashionable, tied with strings above the ankle. All four are caricatured, and all smile or grin with satisfaction. The tailor is fashionably dressed. Beneath the design is engraved: "*Does it come up high in the Collar M<sup>r</sup> — O! yes Sir—it sits to a charm—'tis ease & Elegance itself—can your Honor button it—Yes M<sup>r</sup> — but dont You think it too full—not at all Your Honor, You woud'nt wish to be pinched to be*



sure—(*M<sup>rs</sup> Snip*) *And Sir I hope the Young Gentleman's Breeches will be quite to his satisfaction Sir, do ye see, tho to be sure they comes on a little stiffish or so at first—but You know Sir every thing gets easier in time as a body may say—I desires him to thrust himself well in—and I am sure they'll do.*

On the back wall are shelves on which are garments, a roll of stiffening, &c. For the fashions here ridiculed see No. 8040, &c. Cf. No. 6723. L. and W., No. 73.

$6\frac{3}{4} \times 8\frac{1}{16}$  in.

In book of Sayer's 'Drolls'.

### 8037 A KNOWING ONE.

[1 Jan. 1791]

[After R. Dighton.]

*Dublin Published by Walker 79 Dame Street.*

Engraving. Pl. to *Hibernian Magazine*, 1790, pt. 2, p. 481. Design in an oval. A man (H.L.) directed to the r., looks to the l. from the corners of his eyes, his lower lip protruded, with a frown. His dress resembles that of No. 7790, but his hair is less frizzed out, being arranged in a side curl with a short queue. Under his l. arm is a riding-switch. In the accompanying text the typical 'knowing one' is described as entirely 'illiterate in virtue as well as books, . . . an adept in vice and the world', regarding mankind as his prey. Similar in character to Nos. 7789-92; cf. No. 8049. Not to be confused with a reissue of No. 7789, a similar design with the same title.

$6\frac{7}{8} \times 5\frac{5}{8}$  in.

B.M.L., P.P. 6154 ka.

### 8038 A BUCK OF 1781.

*Pub Sep 1. 1791. by S. W. Fores N 3 Piccadilly*

A reissue (coloured) of No. 5935. The contrast between the long loosely fitting coat, and the boots with their deep tops, and the dress of 1791, see No. 8040, &c., is striking.

$11\frac{1}{4} \times 8\frac{5}{16}$  in.

### 8039 A GALLOWS. A HANGING COLLAR. A CUT DOWN OR COATZWARRO

*Cruikshanks 1791*

*London Pub Sep<sup>r</sup> 22 1791 by S W Fores No 3 Piccadilly*

Engraving (coloured and uncoloured impressions). Three men, each described by the different sections of the title, illustrate the fashions of the day. [1] On the l. a man, standing before a makeshift dressing-table, adds the last touches to his complexion before putting on his coat, his face being reflected in the draped mirror; in his l. hand is a rouge-pot. He wears long tight-fitting breeches, held up under his arms by braces; a curious projection extends beyond his shirt-frill. His feet are bare and his stockings are without feet; his slippers lie beside him. Two long heavy chains with seals hang from the upper edge of his high-waisted breeches. He wears whiskers and a curled wig with a queue. On the dressing-table and in its open drawer are pots of *lip salve*, *cork*, *Pearl*[?], a tooth-brush, &c.

[2] At the back of the table, half of which serves as a dressing-table for

[1], sits a disappointed gambler, his chair tilted, his r. elbow resting on the table on which are dice, dice-box, and an empty purse. He holds a switch in his hand, playing-cards are under his feet. He has whiskers, wears a high-crowned hat, a coat with a shawl-like collar which stands back from his neck, low shoes with large buckles.

[3] A man stands (l.) in back view scratching his cropped head. Under his l. arm is a bludgeon. His coat is cut away into narrow tails which end almost in a point. He wears short top-boots with long spurs. From his coat-pocket, which is at the back of his coat, protrudes a paper inscribed *To Cure a Scab'd Head*.

One of many satires on the men's dress of 1791, see No. 8040, &c. Part of the dress of a 'fashionable crop' is 'a gallows [braces] coloured in blue or crimson sattin, [which] keeps the breeches suspended from the clavicle'. *Bon Ton Magazine*, i. 271. 'The natty beaux who appear so stiff, in consequence of wearing a gallows, are since the death of the hanging musician called kotswarras!' *Ibid.*, p. 276 (1 Oct. 1791). Franz Kotzwarra hanged himself on 2 Sept. 1791 in a house of ill-fame in London. Grove, *Mus. Dict.*

$9\frac{3}{16} \times 13\frac{5}{8}$  in.

### 8040 CROPP'D LOUNGERS IN BOND ST 1791.

[? Newton.]

*London Pub<sup>d</sup> August 16, 1791 by Will<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Street*  
—in whose *Exhibition Rooms* may be seen the largest *Collection of*  
*Caricatures in Europe*

Engraving (coloured impression). Three isolated standing figures, a woman between two men, illustrate recent fashions, all have cropped hair. The man on the l. is in back view, showing his coat slipped off the shoulders at the back to reveal the top of a (ragged) sleeve and the back of his waistcoat, with its high stiffened collar; he has a voluminous neckcloth. His coat is cut back, leaving coat-tails, the sleeves are tight and buttoned at the wrists, his breeches are long, tied with strings, and buttoned to fit the knee and leg more closely. The other man, who looks through a single eye-glass, shows the front of his short double-breasted waistcoat and a neckcloth tied in a bow. His breeches are longer, and their strings more voluminous. Both wear high round hats with curving brims, and low shoes tied with string, and hold small canes. The woman is in back view, holding a fan, she wears a small round conical hat on her short hair. A short cape or pelerine with long ends tied at the back echoes the coat-tails of the men. Her sleeves are plain and tight, her skirt simple and well above her ankles.

For the fashions here satirized cf. Nos. 7794, 7805, 7961, 7995, 7997, 7998, 7999, 8011, 8036, 8039, 8041, 8042, 8043, 8044, 8083.

$8\frac{5}{8} \times 13\frac{1}{4}$  in.

### 8041 A DOG TROT 1791.

[1 Nov. 1791]

Engraving. *Hibernian Magazine*, 1791, p. 289. A companion print to No. 8042 on the same pl. A young man dressed in the manner of the 'crops' of 1791 walks or trots, leaning forward, away from the spectator, his head in profile to the r. His arms and legs are very thin, his r. hand is



in his coat-pocket, in the l. is a short bludgeon held behind his back. In the text he is described as wearing the quiz hat, cravat, waistcoat, cape (or coat-collar) and breeches. He wears low shoes with rosettes. In the background is part of a large Georgian building.

A satire on the 'brainless apes' of British fashion, who figure in the streets of Dublin. For these fashions see No. 8040, &c.

$6\frac{1}{4} \times 3\frac{3}{4}$  in.

B.M.L., P.P. 6154 ka.

### 8042 A STAND 1791.

[1 Nov. 1791]

Engraving. A companion print to No. 8041. The same young man stands (instead of walking) directed to the l. instead of to the r. His l. hand is in his coat-pocket, his bludgeon is in the r. hand. He wears half-boots instead of shoes. Behind is a four-storied building.

There was a fashion among dissolute bloods or 'crops' 'of wearing one hand in their pocket'. *Bon Ton Magazine*, i. 198 (1 Aug. 1791).

$6\frac{1}{4} \times 3\frac{7}{8}$  in.

B.M.L., P.P. 6154 ka.

### 8043 JIMMY LINCUM FEADLE.

*Pub Ma' 29 1791 by S. W Fores N<sup>o</sup> 3 Piccad'y*

Engraving (coloured impression). A foppishly dressed man stands full face, holding a cane against his l. shoulder. The fingers of his r. hand are extended to display a large ring on the fourth finger. He wears a high-crowned hat, a voluminous swathing round his neck apparently of spotted gauze; a high collar at the back of his head reaches his hat-brim. His breeches are high in the waist and long in the leg where they are tied; low wrinkled top-boots show striped stockings. His coat is cut away to form tails. Beside him is a small dog with a ruff-like collar. Beneath the title:

*Whoe,er, with curious eye, has rang'd  
Through Ovids tales, has Seen  
How Jove, incens'd, to Monkies chang'd  
A tribe of worthless Men,  
The Brute with Contempt the man surveyd  
Nor would a name bestow  
But Woman lik'd the motley breed  
And Call'd this thing a Beau.*

One of many satires on recent changes in men's dress, cf. No. 8040, &c. In a satirical account of Edwin (*Attic Miscellany*, i. 246, see No. 7713) he is said to have 'convinced us, to his great emolument . . . , that Jemmy lincum feedle—Fal de ral tit . . . [&c. &c.] . . . have a vast deal of good stage meaning'.

$8\frac{11}{16} \times 6\frac{5}{16}$  in.

### 8044 A BEAU 1700.

A BEAU 1791.

*Publish'd Nov<sup>r</sup> 22 1791 by C. Foudrinier Jun<sup>r</sup> Charing Cross.*

Engraving. Two superimposed prints connected at the upper edge by a paper hinge; on each is a fashionably dressed man, the same face serving for both, a hole being cut in the upper print.

[1] A man wearing a voluminous curled wig which rises above his head and falls down his shoulders, full-skirted coat, wide cuffs, flapped and embroidered waistcoat, short breeches above his knees, a lace cravat with long ends, and high-quartered shoes. He wears a sword and holds a cane in his l. hand, his hat being under his l. arm. Beneath the title is engraved:

*Then the full flaxen wig, spread o'er the shoulders,  
Conceal'd the shallow head from the beholders.*

*Turn up.*

[2] A man wearing the tight-fitting dress of 1791, with cropped hair and a high hat with a narrow brim. His hands are on his hips, and he holds a bludgeon. His coat has a shawl-like collar, he wears a short double-breasted waistcoat with revers within which is a voluminously swathed neckcloth. His tight breeches, buttoned along the outside of the leg, reach nearly to the ankles. His low shoes are tied with strings. Beneath the title is engraved:

*But now the whole's revvers'd—each fop appears,  
Cropp'd and trimm'd up—exposing head and ears*

One of many satires on the men's dress of the period, see No. 8040, &c. Each print  $7\frac{1}{8} \times 4$  in.

### 8045 BRITANNIA.

G.M. [? Gillray.]

London. Pub<sup>d</sup> June 25<sup>th</sup> 1791. by H. Humphrey N<sup>o</sup> 18. Old Bond Street

Engraving, slightly aquatinted. A comic map of England formed by an old woman seated in profile to the l. on the back of a dolphin-like monster, whose open mouth (r.) represents the *Thames*, the two points of its tail being *Lands End* and *Lizard Point*. She holds a trident in her l. hand. Her r. hand (on which is a dove) and r. foot form the north of Wales and the north of the the Bristol Channel. The peak of her cap is *Berwick*. Many other names are inscribed round the coast. The sea forms a background.

Reprinted, G.W.G., 1830.

$7\frac{7}{8} \times 6\frac{3}{8}$  in.

8045 A A copy published (? 1792) by Sayer, with the title *A Whimsical Representation of England and Wales. Being the same Shape as the Map*. L. and W., No. 86.

$7\frac{1}{2} \times 6\frac{3}{8}$  in.

'Caricatures', ii. 130.

An adaptation by Dighton was published by Bowles and Carver, one of a set of three (the others representing Scotland and Ireland) called *Geography Bewitched!* ('Caricatures', ii. 130, 131). Cf. a comic (political) map by Gillray, 5 Nov. 1793. (Vol. vii.)

### 8046 M<sup>R</sup> DEPUTY GUBBINS AND HIS SPOUSE, DRESSING FOR THE MASQUERADE. [1 July 1791]

Engraving. *Bon Ton Magazine*, i. 145. A stout woman sits at a dressing-table, a young girl adjusting her head-dress. She is dressed as Diana, with a quiver and bow, a crescent in her hair; her voluminous petticoats are



draped with a leopard-skin. She holds a mask and a lap-dog. Behind her (r.) stands her husband (as Adonis) wearing Elizabethan dress with a laurel-wreath and holding a lyre. A little boy looks up at him, holding out a paper: *O the Roast Beef of old England*.

For the favourite theme of the rich and vulgar 'cit' cf. No. 5372, &c.

5 $\frac{1}{8}$  × 3 $\frac{3}{4}$  in.

B.M.L., P.C.

# 8047 THE ANACREONTIC PETITION AND SONG.

[After Dighton.]

603 Printed for & Sold by Carington Bowles, No. 69 in St Paul's Church Yard, London. Published as the Act directs [date erased, 1 Feb. 1791<sup>1</sup>]

Mezzotint (coloured impression). Illustration to a song engraved beneath the title. Jove, holding a sheaf of thunderbolts, stands (r.) on clouds, angry at a petition delivered to Anacreon (in Heaven) from a club of 'Sons of Harmony' asking him to be 'their Inspirer and Patron'. With him is a confused crowd of gods and goddesses. Apollo, seated with his lyre, and Momus, a jester in cap and bells, successfully take the part of the petitioners. The petition, a large inscribed scroll, lies on the clouds. In the background (l.) is an irradiated circular temple, and Mount Helicon (r.) from which Pegasus is leaping. The song ends:

*May our Club flourish happy, united, and free!  
And long may the Sons of Anacreon intwine  
The Myrtle of Venus with Bacchus's Vine.*

The constitutional song of the Anacreontic Society, sung by the chairman or his deputy after the supper which followed the fortnightly concert, was 'To Anacreon in Heaven'. W. T. Parke, *Musical Memoirs*, 1830, i. 81. See also *Reminiscences of M. Kelly*, ii. 101 f.

11 $\frac{3}{16}$  × 9 $\frac{13}{16}$  in.

'Caricatures', i. 74.

# A SHARP BETWEEN TWO FLATS. [? 604]

See No. 3762 [1791]

[After Dighton.]

A satire on lawyers and their clients.

# A FLAT BETWEEN TWO SHARPS. [605]<sup>2</sup>

See No. 3763 [1791]

[After Dighton.]

# 8048 MEN OF WAR, BOUND FOR THE PORT OF PLEASURE.

[After Dighton.]

606 Printed for & Sold by Carington Bowles, No. 69 St Paul's Church Yard, London. Published as the Act directs [date erased, 1791].

Mezzotint (coloured impression). A party of sailors, just landed at Chat-ham, with prostitutes. A sailor holding out a purse walks with a woman who puts her r. arm across his shoulders, her l. hand on her hip. Behind them a sailor embraces a woman who is taking his watch and seals from his fob. On the r., a sailor seated on a sea-chest puts his arm round a gaily-dressed woman who holds a purse. Behind them is a negro with a woman.

<sup>1</sup> From an impression belonging to Mr. W. T. Spencer, New Oxford Street (1932).

<sup>2</sup> Bowles and Carver.

In the background a coach drives off, its roof crowded with sailors waving their hats; its panels are inscribed *Chat[ham] to Gra[vesend]* and *Gravesend Tide Co[ach]*. On a wall (l.) is a bill, *Chatham to Gravesend Tide Coach*. In the foreground (l.) are a sea-chest, a bundle, a bludgeon.

The original water-colour is in the Print Room. Reproduction, *Apollo*, xiv. 102 (Aug. 1931).

12 $\frac{7}{8}$  × 9 $\frac{7}{8}$  in.

'Caricatures', i. 69.

### 8049 A DEEP ONE, AND A KNOWING ONE.

[After Dighton.]

607 Printed for & Sold by Carington Bowles, No. 69 in St Paul's Church Yard, London. Published as the Act directs [date erased, 15 (or 25) April 1791.<sup>1</sup>]

Mezzotint (coloured impression). Two racing men in consultation on a race-course, with horses, jockeys, and a post-chaise in the background (l.). They lean against a paling in front of the gable-end of a wooden barn or stable. One (l.), with short unpowdered hair, wears a high-crowned hat and a long coat with many capes, he holds a riding-whip and a *List of the Horses* printed in three columns and headed by a print of horses leaving the starting-post. The other wears a cocked hat, powdered hair or wig, and holds a *Betting Book* and pencil-case in his r. hand. Both wear spurred top-boots. Cf. Nos. 7789, 7792, 8037.

12 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.

'Caricatures', i. 193.

### 8050 HOW MERRILY WE LIVE THAT DOCTOR'S BE WE HUMBBUG THE PUBLIC AND POCKET THE FEE.

[After Dighton.]

608 Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 St. Paul's Church Yard, London [Date erased, 1791.]

Mezzotint (coloured impression). Three doctors, grinning with satisfaction, stand in conference in an apothecary's shop. One (l.), very corpulent, his spectacles pushed up on his forehead, holds a bottle labelled *The Draughts as before M<sup>r</sup> Costive*. His vis-à-vis stands chapeau-bras, holding a cane. Both wear old-fashioned dress with tie-wigs. The third, standing behind and between them is more fashionably dressed. On the counter (r.) is a pestle and mortar, pill-box, and medicine phials, one labelled *going to rest*. Behind it are shelves on which are glass jars of varying sizes containing coloured liquids.

12 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.

'Caricatures', i. 11.

### 8051 THE VILLAGE DOCTOR, OR BLACKSMITH TURNED TOOTH DRAWER.

[? After Dighton.]

612. Printed for & Sold by Bowles & Carver, No. 69 St Paul's Church Yard London. [Date cut off, c. 1791.]

Mezzotint (coloured impression). Three T.Q.L. figures: a blacksmith stands by his anvil holding by his pincers the tooth of an elderly woman

<sup>1</sup> From an impression belonging to Mr. W. T. Spencer, New Oxford Street, 1932.



who clutches his turban-like cap. Her husband stands on the r. holding up his hand in protest. Beneath the title twelve lines of verse are engraved, beginning:

*Why Dame how you hollow! and hold by my horn,  
and ending with the words of the husband,  
And tho' you're surprized to hear my Dame bawl,  
Yet thrice round the Shop is a pretty good hawl.*

A companion print to No. 8052. Cf. No. 6759.

12 $\frac{5}{8}$  × 9 $\frac{3}{4}$  in.

'Caricatures', i. 176.

**8052 THE COUNTRY DOCTOR, OR FARRIER TURNED TOOTH  
DRAWER.** [c.1791.]

[? After Dighton.]

*Printed for & Sold by Bowles & Carver, No. 69 St Paul's Church  
Yard, London.*

Mezzotint (coloured impression). A companion print to No. 8051. Three T.Q.L. figures. The farrier holds with his pincers the tooth of a man (r.) who clutches his arm; he leers over his shoulder at a young woman (l.) who puts her r. hand on the anvil, her l. on his shoulder. Beneath the title twelve lines of verse are engraved, beginning:

*Why! Doctor of Horses, how comes it to pass,  
That you condescend to draw teeth for an Ass!  
Says Poll from the Magpie who came for her Pot,*

The farrier answers:

*I'm not like a Country Blacksmith, who draws  
His Patient from Morning, till night by the Jaws;  
I extract in an instant, above and beneath . . .*

12 $\frac{5}{8}$  × 9 $\frac{3}{4}$  in.

'Caricatures', i. 177.

**8053 I'M THE THING, A'NT I?**

[After Dighton.]

364 *Printed for & Sold by Bowles & Carver, N<sup>o</sup> 69 St. Pauls Church  
Yard London. Published as the Act directs [date erased, 25 April  
1791.]*

Mezzotint (coloured and uncoloured<sup>2</sup> impressions). Design in an oval. A copy of No. 7790, the figure approximately the same size.

5 $\frac{3}{4}$  × 4 $\frac{3}{8}$  in.

'Caricatures', ii. 121.

<sup>1</sup> Impression in Broadley Collection, Westminster Public Library.

<sup>2</sup> In Fairholt Collection for Costume, ii.

1792

## POLITICAL SATIRES

### 8054 A SPHERE, PROJECTING AGAINST A PLANE.

[Gillray.]

*Pub<sup>d</sup> Jan<sup>y</sup> 3<sup>d</sup> 1792. by H Humphrey N. 18 Old Bond Street*

Engraving (coloured impression). Pitt, very thin, stands rigidly erect in profile to the r. Mrs. Hobart, immensely fat, completely fills a globe which stands on a rectangular platform on castors, and whose circumference rests against Pitt's post-like person. She looks up at him expectantly; he stares over her head with a pained expression. Beneath the title is etched: *Definitions from Euclid. Def: 1<sup>st</sup> B: 4<sup>th</sup>. A Sphere, is a Figure bounded by a Convex surface; it is the most perfect of all forms; its Properties are generated from its Centre; and it possesses a larger Area than any other Figure.—Def: 2<sup>d</sup> B: 1<sup>st</sup> A Plane, is a perfectly even & regular Surface, it is the most Simple of all Figures; it has neither the Properties of Length or of Breadth; and when applied ever so closely to a Sphere, can only touch its Superficies, without being able to enter it—Vide. Euclid, illustrated; by the Hon<sup>ble</sup> M<sup>rs</sup> Circumference.*

Grego, Gillray, p. 133. Wright and Evans, No. 72. Reprinted, G.W.G., 1830.

$9\frac{1}{2} \times 8\frac{1}{2}$  in.

### 8055 AN EXACT REPRESENTATION OF THE DUCHESS'S FOOT.

[? I. Cruikshank.]

*Pub: N<sup>o</sup> 3 Piccadilly by S W Fores 1792 Jan<sup>y</sup> 4 Price 6<sup>d</sup> Colored*

Engraving (coloured impression). A hideous foot and ankle in profile to the r. The toes are twisted, deformed, and covered with warts, the ankle and heel creased and ill-shaped.

For the tiny shoe of the Duchess of York see No. 7930, &c.

$5\frac{1}{2} \times 7\frac{3}{4}$  in.

### 8056 THE YORK (SHOE) WAREHOUSE.

[Dent.]

*Pub<sup>d</sup> by W Dent Jan 16 1792 Sold by I. Aitken N<sup>o</sup> 14 Castle Street  
Leicester Fields*

Engraving. The interior of a shoemaker's shop; in which ladies are being fitted with shoes similar in size to those of the Duchess of York. Between the words of the title is a low-heeled slipper with a rosette inscribed *The exact Size not a Barley corn longer. Drawn from One worn on the Wedding day.* (It is  $5\frac{7}{8}$  in.) A shoemaker kneels at the feet of an enormously fat lady seated in profile to the r., trying to force a small slipper on to her large foot. She says, clutching her chair in agony, *Oh! dear Sir! I am afraid you wont get it in.* He answers, *Never fear, give me leave to try—push a little Ma'am*



—to be sure its rather small for a person full grown like you—but I can stretch it, if you please. Behind (l.) a lady has started from her seat, supporting herself by the back of the first customer's chair, her mouth wide as if shrieking. A kneeling shopman tries to get a shoe on her feet, saying, *You'll take a larger Size Miss—my Master shall wait on you.* She answers, *Good heaven! why, the Man is mad. I am quite loose—a size smaller I want—its only an ugly corn that makes me cry out.* A third lady (r.), in profile to the r., hobbles painfully to the door (r.), her feet in tiny slippers. She holds a huge muff. On the lintel of the door is an oval bust portrait of the Duchess of York; beneath is inscribed *Proudfoot Shoemaker.* In each of the many panes of the shop-window are pairs of slippers. On the wall is a placard: *Corns Cut. Feet pared and sweated down to the Fashionable Size on very Easy terms.*

For the tiny shoe of the Duchess of York see No. 7930, &c. London boot-shops were often styled Yorkshire Warehouse.

$7\frac{5}{8} \times 13\frac{1}{2}$  in.

### 8057 THE CONTRAST.

[Dent.]

*Pub<sup>d</sup> by W Dent Jan 18<sup>th</sup> 1792*

Engraving (coloured impression). The marriage of the Duke of York is contrasted with his brother's amour. On the l. and in a circle surrounded by a halo of rays the Duke and Duchess walk decorously, arm in arm to the l. This is inscribed *A virtuous Flame, or, Nuptial Glory.* On the r. is the corner of a house, showing the door and part of an open window above it. Standing outside the door, which it illuminates, is a gigantic lantern. On the door in place of a knocker an anchor hangs against a cracked chamberpot (cf. No. 7909). In the window the Duke of Clarence and Mrs. Jordan (H.L.) embrace in a romping manner. This is inscribed *A burning shame, or, adulterous Disgrace.*

One of many satires on the Duke of Clarence and Mrs. Jordan, see No. 7835, &c. For the Duke of York's marriage see No. 7903, &c.

$9\frac{3}{4} \times 13\frac{5}{8}$  in. (pl.).

### 8058 FASHIONABLE CONTRASTS;—OR—THE DUCHESS'S LITTLE SHOE YEILDING TO THE MAGNITUDE OF THE DUKE'S FOOT.

[Gillray.]

*Pub<sup>d</sup> Jan<sup>y</sup> 24<sup>th</sup> 1792. by H. Humphrey N. 18 Old Bond Street*

Engraving (coloured impression). A pair of masculine legs from below the calf, the feet in large buckled shoes, between the tiny ankles and feet of the Duchess of York wearing jewelled slippers, placed horizontally. See No. 7930, &c.

On the back is an impression of No. 8113. There is perhaps some significance in this, as impressions of these prints in the Royal Collection at Windsor are also printed back to back.

Reprinted, G.W.G., 1830.

$9\frac{7}{8} \times 13\frac{13}{16}$  in.

**8059** THE SWALLOW PACKET, OR, A BELLY FULL OF GOOD NEWS, PIPING HOT FROM BRISTOL, IN SPITE OF CONTRARY WINDS.

[Dent.]

*Pub<sup>d</sup> by W Dent Jan 28<sup>th</sup> 1792*

Pitt (l.) reads from a large document, his words reach the gaping mouths of four men (r.) with grotesquely protruding and globular stomachs. He casts a shadow which forms a diminutive replica of himself, blowing bubbles from a pipe, and saying *How high we keep it up*. These bubbles are respectively *India Stock, Bank Stock, Credit*. In the shadow's l. hand is a coronet (cf. No. 6631, &c.). Behind Pitt, and on the extreme l., kneels Dundas, plying a pair of bellows inscribed *Dispatches*, whose nozzle is inserted between Pitt's coat-tails. He says, *By my troth an a Man finds the Wind Against him—he has nought to do but to give a gude Puff or two an ye ken how kindly they swallow it; and now my bonny lad, we may gang down to our Seats, with gude grace and stand the wrangle*. Below the bellows is inscribed, *The Art of Puffing*, and below Dundas and Pitt, "*A whole packet of News*" *Scrub in the Stratagem* [Farquhar's *Beaux Stratagem*]. Words issue from Pitt's mouth in four curving lines, each ending in a gaping mouth; he reads: [1] *The Rains over—their Cloaths dried—full Bellies—in high spirits*. [2] *Great exertions—plenty of Forage—glut of Rice—Droves of Bullocks*. These lines reach the mouths of men who resemble William Curtis and his brother, see No. 7676. The next [3], *Offer of Peace—rejected—Tippoo at point of Death—hem'd in*, reaches the mouth of Brook Watson (with a wooden leg). [4] *Tippo's People starved—Seringatapatam swallowed up* reaches a bearded Jew.

At this time credit and the Stocks were so high that Pitt contemplated a bill for the reduction of the Four per cents to Three and a half, but deferred the measure, hoping in the next session to be able to reduce them to Three per cents. Stanhope, *Life of Pitt*, i. 429–30. See No. 8065. Here Pitt is accused of publishing false reports from India in order to improve credit (cf. No. 7928). It was known that the *Swallow* packet was bringing news from India, see No. 8060, and cf. No. 8090, &c. News of the total defeat of Tipu by Cornwallis in February actually reached London on 23 June. *London Chronicle*, 26 June 1791.

 $7\frac{3}{4} \times 10\frac{3}{4}$  in.**8060** NO SWALLOW WITHOUT AN OPENING.

[? Newton.]

*London Pub<sup>d</sup> Jan<sup>y</sup> 31, 1792 by W. Holland N<sup>o</sup> 50 Oxford Street.*

Engraving (coloured impression). The King, Queen, and three Ministers (r.) in profile to the l., lean from the clouds over a stormy sea inscribed *Bristol Channel*; each plies a pair of bellows to blow back a small three-masted vessel, *Swallow Packet*, which is approaching them in a rough sea. The King is the foremost; he says, *Blast away Billy! Blast away Boys! Now, Charley* [Charlotte], *gather up all the wind you can and let fly!* Next him is Pitt, saying, *That's my kind master, keep 'em back, or we shan't get forward! Billy's Pipe was never fam'd for doing great things; but now my dear mistress shall see wonderful execution!* The Queen, whose hair is touselled, is above Pitt; she says, *Heavens, what execution Hobart would do here with*



her bellows! One blast would blow this little obstinate devil out of the water! Below Pitt is Thurlow (r.), who says, *Blast me if she shall come in till a day or two before the opening!* Above and behind Thurlow is Dundas, saying, *Hoot awa ye loons! would ye ruin us aw with your expeditions! Tack aboot, tack aboot and gang to the Isle of Sky till we open.* Small wings are attached to the shoulders of Pitt and Thurlow.

Parliament opened on 31 Jan. Letters from Lord Cornwallis (by the *Swallow* packet) to Grenville and to the East India Company (printed in *Cornwallis Corr.* ii. 509-20) were received on the same day and published in an *Extraordinary Gazette*, Feb. 1. 1792. They gave an account of the campaign of 1791, and (correctly) anticipated success in the forthcoming campaign against Tipu Sultan, who was dispirited and anxious for peace. For other attempts to represent the Mysore War as disastrous and humiliating see No. 7928, &c.; for the *Swallow* packet see No. 8059.

12¼ × 19½ in.

**8061** A GOOD-SHOT;—OR—BILLY-RANGER THE GAME KEEPER, IN A FINE SPORTING COUNTRY.

[Gillray.]

*Pub<sup>d</sup> Feb<sup>y</sup> 1<sup>st</sup> 1792. by H. Humphrey N. 18 Old Bond Street*

Engraving (coloured impression). Grenville (l.) stands in St. James's Park in profile to the r., firing a gun with a wide barrel at a group of winged money-bags, &c., flying in the upper r. corner of the design, rising on smoke issuing from the chimneys of *Buckingham House*. A pen in his round hat indicates his Secretaryship. Dead game hangs from his person: a hare whose body is a money-bag inscribed *Secretaryship of State* £7000 *p<sup>r</sup> Ann.*, a goose, whose similar body is inscribed *Sinecures* £9000 *p<sup>r</sup> Ann.*, and two goslings, respectively *Private Pension* £4000 and £3000 *p<sup>r</sup> Ann.* The central bird at which he fires at close range is a winged document: *Ranger of the Park*; winged bags are 75000 *p<sup>r</sup> Ann.*, 3000 *p<sup>r</sup> Ann.*, and 7000 *p<sup>r</sup> Ann.* All these he hits. A winged ducal coronet is flying up towards the line of fire. A group of dogs with human faces surrounds him; they lick his boots, look up at him expectantly, or watch the shot; one has a collar inscribed *Whitehall*. The southern part of the east front of Buckingham House fills the r. part of the design. Behind Grenville are trees. Beneath the title is etched:

*"He shoots a good Shot; it will do a Mans heart good to see him; he will charge you & discharge you, with the motion of a Pewterers hammer; and when he has his Game in View, he will about, & about, & come you in, & come you in; rah, tah, tah, will he say; & away again will he go, & again will he come; & round will he wheel! O! I shall never see such another Fellow.*

On 13 Dec. 1791 Grenville succeeded Lord Orford in the sinecure post of Ranger and Keeper of St. James's and Hyde Parks, which he exchanged in 1794 for the more lucrative one of Auditor of the Exchequer. He had misgivings at taking the place, writing (7 Dec. 1791) of 'the degree of invidiousness and clamour which my receiving any new favour . . . would be subject to, especially at a moment when Government are rather under difficulties'. Buckingham, *Court and Cabinets of George III*, ii. 197. Cf. No. 8096.

Grego, *Gillray*, p. 139. Wright and Evans, No. 83. Reprinted, G.W.G., 1830.

13 × 9½ in.

**8062 A SCENE IN THE GAMESTER.**

IC [Cruikshank.]

*London Febrary 8 1792 by S W Fores 3 Piccadilly*

Engraving (coloured impression). The Duke and Duchess of York face each other, a small table between them; he sits (l.), with his hands clasped and resting on the table; she stands (r.), a small jewel-box in her l. hand, holding out to him a string of jewels. A paper inscribed 17,000 . . . lies on the table beside the Duke, whose words are etched above his head:

*Henceforth my follies and neglects shall cease  
And all to come be penitence and peace,  
Vice shall no more attract me with her Charms,  
Nor pleasure reach me, but in those dear arms.*

She says, *My Jewels? trifles! not worth the speaking of, if weigh'd against a husband's peace; but let 'em purchase that, and the world's wealth is of less value.* She wears the Duke's miniature round her neck. Behind her is a chest of drawers, the top drawer open and full of jewels. On it stands a small coffer of jewels, marked with the Prussian eagle. Beneath the design is etched:

*Ye slaves of passion, and ye dupes of chance,  
Wake all your powers from this destructive trance!  
Shake off the shackles of this tyrant vice:  
Hear other calls than those of card and dice  
Be learn'd in nobler arts than arts of Play,  
And other debts than those of Honor Pay.  
No longer live insensible to Shame  
Lost to your country, families, and fame.*

The Duke of York's marriage was popular, cf. No. 8057. For the Duke as a slave to gaming, see No. 7301 (5); for his debts to tradesmen, No. 7914.  $8\frac{3}{16} \times 12\frac{7}{8}$  in.

**8063 THE ANTIQUITIES OF MALMSBURY.**

[I. Cruikshank.]

*London Pub: Feb 14 1792 by S W Fores N 3 Piccadilly where may be seen the Compleatest collection of Caracatures in Europe admittance one Shilling.*

Engraving (coloured impression). A middle-aged man (r.) leads by strings attached to their coats, seven elderly men, the Antiquities of Malmesbury. He says, *I'll wait on you Gentlemen I knows what it is to Sarve.* The first two have each a shrunken leg, lengthened by a block under the shoe; one says to the other, grinning, *for here I go up up up & there you go down down downe.* His companion, a fat parson, answers, *Aye Aye Moses, you and I have seen many ups & downs in this world, never mind we will have a Pitcher of Strong Beer & a Sheeps fry for Supper.* (They appear to be the vicar and his clerk, Moses, cf. No. 6130.) The others wear civic gowns and hold horn-books, inscribed with the alphabet, as then used by children learning to read; the first hobbles on a crutch. One says, *I wish any of us could read or write*, another says, *if I could I might now Get in for the Borough.* In the background (r.) are the ruins of a Gothic abbey or church.



The man holding the leading-strings is probably Dr. Wilkins who controlled the thirteen electors of Malmesbury: Paul Benfield, returned in 1790, joined the Opposition shortly afterwards and was ordered by Wilkins to vacate his seat, which he did in Feb. 1792. He was succeeded by Sir James Sanderson. The electors of Malmesbury were the alderman and twelve capital burgesses, but in 1796 an (unsuccessful) claim was made that the electors were the burgesses at large. Oldfield, *History of Boroughs*, 1792, iii. 173; *Representative Hist.* v. 171.

Oldfield notes that ten of the thirteen electors were recently unable to sign their names. *Representative History*, 1816. The Municipal Corporations Commissioners of 1835 found some of the capital burgesses of Malmesbury to be totally illiterate. They were labourers and petty tradesmen: 'a body which has long ceased to answer any municipal purposes and has exercised no function but that of returning to parliament the nominees of the patron of the burgh.' *Municipal Corporations First Report*, 1835. Appendix, Part I, p. 79.

$8\frac{5}{16} \times 12\frac{15}{16}$  in.

# 8064 FRONTISPIECE TO THE WAX WORK AND MONUMENTAL RECORDS IN WESTMINSTER ABBEY

[Newton.]

London. Pub<sup>d</sup> Feb<sup>y</sup> 1792 by Will<sup>m</sup> Holland, 50, Oxford St

Engraving (coloured impression). A verger stands opposite a glass window (r.), revealed by the opening of a door, behind which are life-size wax effigies of George III and Queen Charlotte, seated stiffly in profile to the l. The King holds his hat and a money-bag, the Queen two money-bags. The verger, who holds a staff and wears a hat and gown, points out the figures to a gaping countryman at whom he looks with sour contempt. Behind (l.) a man in riding-dress holds up a little girl to see the sight; she holds the scraggy queue of the countryman.

One of many satires on the supposed miserliness of the King and Queen, cf. No. 7836, &c. Effigies of Queen Elizabeth and others were (and are) among the interests of Westminster Abbey, see the plates in *A View of the Wax Work Figures in . . . Westminster Abbey* [1787].

$9\frac{1}{2} \times 16$  in.

# 8065 A PROMISING BUDGET, OR, JOHN BULL SUCKING IT IN.

[Dent.]

Pub by W Dent Feb 20 1792

Engraving. On each side of the design are the corners of rival inns, one in the background (l.) has the sign of the Prince of Wales's feathers, with the motto *Ich dien*. Pitt, on the extreme r., is the landlord of the Crown; he stands in the doorway on the upper of two steps inscribed *Credit* and *Confidence*. He holds out a large tankard inscribed *Budget* to John Bull, saying, with raised forefinger, *This is Milder than the last—and next Year, or the Year after, or the Year after that, and so forth, the Old Score wiped off with a wet Finger, you may have Beer three pence a Pot*. John Bull, the central figure of the design, a stout plainly dressed citizen, answers, *Why, Landlord, its very Pleasant, but its plaguey Windy*.

Sheridan stands in the door of the rival house, wearing an apron; he says to Fox (who stands at the door, scowling towards Pitt), *Why if he keeps his Word, he'll leave no good for us to do, then, what a deplorable Situation will be the Minister's of 1800 an Odd!* Fox answers, *We have no spirits left—we must import a fresh Stock of French* (cf. No. 8142).

The King's Speech (31 Jan.) foreshadowed a reduction of taxation and increased provision for reducing the National Debt owing to the rising revenue. This was the subject of a debate on 17 Feb., when Pitt made a financial statement saying 'there never was a Time . . . when . . . we might more reasonably expect fifteen years of peace'. (*Parl. Hist.* xxix. 826.) He proposed to repeal the malt duty, the tax on female servants, see No. 6794, &c., the tax on carts and wagons, the tax on houses having less than seven windows, see No. 6634, &c., and the last additional halfpenny a pound on candles. *Ibid.*, p. 829. For English financial and material prosperity at this time see Stanhope, *Life of Pitt*, i. 428–30; Audigier, *Pitt et la politique financière de l'Angleterre, de 1782 à 1792*, Paris, 1929, p. 185. See No. 8066. For the height of public credit cf. also No. 8059.

10 $\frac{7}{8}$  × 6 $\frac{7}{8}$  in.

## 8066 BUDGET

*London Pub<sup>d</sup> Feb<sup>y</sup> 21, 1792 by W Holland 50 Oxford S<sup>t</sup>*

Engraving. Pitt stands in profile to the l., as an angel with outspread wings, wearing quasi-classical dress, a long cloak hanging from his shoulders. He leans forward, his r. arm extended, and appears to be calling towards him a number of cherubs' winged heads, to which are attached labels inscribed: *Tax on Women, Tax on Eating, Tax on Air, Tax on Sleep, Tax on Drinking, Tax on Exercise*. In his l. hand is a document inscribed *Budget*, the only title to the print. The arrangement suggests a design for a stained glass window.

The taxes indicated correspond to taxes which Pitt was repealing, see No. 8065.

9 $\frac{1}{2}$  × 8 in.

## 8067 THE PATRIOT EXALTED.

JS f [Sayers]

*Published 15<sup>th</sup> March 1792 by Tho<sup>s</sup> Cornell Bruton Street*

Aquatint. Catherine II places in its niche the bust of Fox which is being hauled into position by a rope over a pulley held by a Russian bear, who crouches (r.) beside the steps on which the Empress stands. She is in back view, very stout, wearing ermine-trimmed robes with a laurel wreath in place of the usual crown. On each side of the bust is a larger alcove for W.L. statues of ΔΕΜΟΣΘΕΝΗΣ and M.T. CICERO. These statues are stepping down from their niches, looking apprehensively at Fox. Their eyes have the blankness of sculpture, but their faces express indignant alarm. Cicero holds a scroll: *In Cata[linam]*. Fox's head is that of life rather than of sculpture. Above it is an oval picture or bas-relief inscribed *Regulus*; a number of men are imprisoning a victim in a large cask lined with spikes.

Demosthenes (l.) steps down from his niche on to one of two large packing-cases inscribed *Houghton Collection For The Emp[ress of] Russia*



and *Hough* . . . (Catherine having bought pictures from the collection of Sir Robert Walpole). Beside them stands a bust of *Paul Jones*, wearing a cocked hat and looking up at Fox with a sinister glare. Cicero steps down on to the arm of the Imperial throne, which is formed by the neck of a vulture; the legs of the throne are those of a bird of prey. On its seat lies a scroll inscribed: *Memorial* *Ambassador extraordinary Sheweth That your Memorialists are attached to your Majesty and have opposed the Armament, divided against the Minister* [*? leaving him in a*] *small Majority, rail[led] against the Balance [of] Power, chalked up [on] the Walls in capital [letters] No Russian War.* (The r. edge of the document is cut off by the margin of the design, leaving some of the words to be supplied by the reader.) Under the chair lies a dog. The vulture's claw which forms a leg of the throne is planted on a large map across the word *Oczak[ow]*; *The Bog, The Neister, and Black Sea* are also shown. The Russian bear is crouching on this map.

For the order of Catherine for the bust of Fox, to be placed between those of Demosthenes and Cicero, see No. 7902, &c. The dispatch of this bust (by Nollekens) on 26 Aug. is one of the *London Chronicle's* list of 'Remarkable Events for the Year 1791' (4 Jan. 1792). The Empress afterwards removed the bust on account of Fox's attitude to the French Revolution. Wraxall, *Memoirs*, 1884, iv. 226. For the Russian Armament and Oczakow see No. 7841, &c. Fox is compared to Paul Jones, also a British subject (see Vol. v). For Fox as Catiline, cf. No. 6784. Attilio Regulus is said to have been enclosed in a spiked chest and so tortured to death by Carthaginians.

$13\frac{7}{8} \times 10\frac{3}{4}$  in.

# 8068 A GERMAN<sup>1</sup> HOWL OR THE EMIGRANT PRINCES BE-MOANING THE LOSS OF THEIR DEAREST FRIEND.

[I. Cruikshank.]

*London Pub March 15 1792 by S W Fores N 3 Piccadilly where may be seen the Greatest collection of Caracatures in Europe admittance one Shilling*

Engraving (coloured impression). Six Frenchmen, much caricatured, surround the coffin of *Leopold II*, which is raised on a support draped with black; enormous tears stream from their eyes, splash over the coffin, and form a pool of water which is more than ankle-deep, inscribed: *Emigrant Tears, Emigrant Tears, Tears, Tears*. The upper part of the ornate coffin is removed, showing the profile of the dead Emperor, emerging from the pool caused by the tears of the French princes. The central figure is the Comte d'Artois, the leader of the émigrés; he says, *oh de Pauvre, Miserable Artois, Sans Amis, sans Argent, sans every ting*. At the foot of the coffin is an émigré, stamping with rage and weeping, who says, clutching his wig, *Arrah my Honey You might have staid to help us to turn over the D——d National Assembly, & to get our Estates, & then we could have done without your Assistance*. A man seated in the foreground (l.), his legs crossed, weeps: *Tu-hu-hu goot got Almitash no Friends now for me oh! got dem*. Two men seated behind (r.) say: *Par bleu my Dear Friend Leopold, how could you Die and leave all these Poor Princes Dukes & Lord behind you, and Oh*

<sup>1</sup> Written above 'An Irish' which has been scored through.

*My Dear Leopold, thus to leave a set of pauvres Jean foutres. Allez aux Enfers foutre, pourquoi was you to Die just now?*

The death of Leopold II on 1 March 1792 was a blow to the cause of monarchy in France and made war inevitable, but the émigrés at Coblenz rejoiced at it. Sorel, *L'Europe et la Rév. Française*, 1908, ii. 373; E. Daudet, *Hist. de l'Émigration*, 1904, i. 179. The satire is probably a generalized one against the impotent rage and futile intrigues of Artois and Monsieur at Coblenz, where their chief adherents were Calonne, the comte and marquis de Vaudreuil and the duc de Gramont. It perhaps covers also the Prince de Condé and his son the duc de Provence who were at Worms. *Ibid.*, i. 101 ff. Cf. No. 8084.

9 $\frac{3}{8}$  × 14 $\frac{1}{8}$  in.

## 8069 MALAGRIDA, DRIVING POST.

J<sup>s</sup> G<sup>y</sup> [Gillray] *inv.* & f.

1792 Pub. March 16<sup>th</sup> by H. Humphrey Bond Street

Aquatint (coloured impression). A carriage (r.) drives at a gallop towards the gateway of St. James's Palace; Lord Lansdowne, in peer's robes, puts his head out of the window to call to the coachman, who is lashing the pair of horses: *Drive you dog! drive!—now, or never!—aha the Coast is clearing!—drive! drive! you dog!* He has a sly smile. The carriage is decorated with coronets, and on the door is the beehive crest of Lord Lansdowne and the motto *Ut Ap[es] Geometriam*. The coachman and three footmen who stand behind have enormous feather-trimmed cocked hats in the French fashion, with bag-wigs. Running behind the carriage with outstretched arms are: Fox, saying, *Stop! stop!—& take me in,—Stop!*; Sheridan saying, *And me too! stop*, and (very small) M. A. Taylor, saying, *And me*.

In the background a similar carriage is driving yet more rapidly out of the Palace gateway; the tiny figures are recognizable: Dundas, the coachman, has dropped the reins, the horses are running away; Pitt, terror-stricken, puts his arms through the windows. Both look up at a dove with an olive-branch which flies over their heads towards the gateway. In the background are part of the Palace and the houses at the SW. corner of St. James's Street.

A famous print: the debates on Pitt's Russian policy (20, 27, 29 Feb. and 1 Mar., *Parl. Hist.* xxix. 849–1000) had shaken his position, cf. No. 8041, &c.; the possibility of a coalition was discussed and the King appears to have asked Lansdowne for his advice, see the latter's memorandum;<sup>1</sup> Fitzmaurice, *Life of Shelburne*, 1912, pp. 385–6. Pitt alludes to a rumour of his resignation as ridiculous. J. Rose, *Pitt and the Great War*, p. 35. Lord Sydney wrote, 16 June 1791, of Lansdowne as 'in a state of great and extraordinary political violence'. *Cornwallis Corr.* ii. 142. Cf. No. 8076. For Shelburne as Malagrida cf. No. 6006. A burlesque copy of the print, by Newton, was published 25 March 1797.

Grego, *Gillray*, pp. 139–40. Wright and Evans, No. 77. Reprinted, *G.W.G.*, 1830.

9 $\frac{3}{8}$  × 13 $\frac{1}{2}$  in.

<sup>1</sup> Generally referred to as a letter to George III. The phraseology, however, is not that of a letter to the King, though it may be a draft of one. Possibly written speculatively, anticipating a request for advice.



**8070 THE BOTTOMLESS-PITT.**

[Gillray.]

*Pub<sup>d</sup> March 16<sup>th</sup> 1792. by H. Humphrey N<sup>o</sup> 18, Old Bond Street*

Engraving (coloured impression). Pitt stands in profile to the r., r. hand extended, l. hand resting on the table of the House of Commons, on which are books, &c. He says, "*If there is a Fundamental deficiency why call for Papers?*" The title and phrase (used by Pitt in debate) express the exaggerated attenuation of Pitt below the waist. He wears court-dress with a sword. The print is said to give a realistic impression of Pitt in debate. Cf. No. 8097.

Grego, *Gillray*, p. 140. Wright and Evans, No. 74. Reprinted, *G.W.G.*, 1830.

9 $\frac{5}{8}$  × 8 $\frac{3}{8}$  in.

**8071 A HINT FOR AN ESCAPE AT THE NEXT SPRING MEETING.**

IC [Cruikshank.]

*London Pub: M<sup>rch</sup> 16 1792 by S W Fores N<sup>o</sup> 3 Piccadilly where may be seen the Largest Collection of Caracatures in Europe Admitance 1 shilling*

Engraving. The Prince of Wales, with arms outstretched, and taking an enormous stride stretching almost across the design, is ridden by a little jockey (Chifney) who kneels on his shoulders, his whip between his teeth, holding the Prince's queue. They are reaching the winning-post, behind which stands the judge, on a block, looking through an oval aperture fixed to the post, his r. hand raised. Behind (l.) stand three leading members of the Jockey Club, two of them threaten the jockey with raised whips, saying, *off, off, no Second Performanc of this Harlequin Chiff—Duck him Duck him in the Lake and D—him I'll Hunt him like a mad Bullock, if he Escapes me again may I be bung'd in a Beer Butt.* The former is probably Sir Charles Bunbury, the latter, who is very stout, is identified as T. Bullock. The Duke of Bedford on the extreme r., wearing a star, says, *Gentlemen dont Trouble yourselves with him, we'll send him from Bedford to Coventry.* In the distance are men riding, and a high phaeton.

Chifney had been warned off the turf for his riding of the Prince's horse Escape. He was examined by the stewards of the Jockey Club, Bunbury, Ralph Dutton, and Thomas Panton; the Duke of Bedford was popularly supposed to have threatened the Prince on the racecourse. Huish, *Memoirs of George IV*, pp. 278, 281. See Nos. 7918, 7919.

8 $\frac{5}{8}$  × 14 $\frac{5}{8}$  in.

**8072 DESIGN FOR THE NEW GALLERY OF BUSTS AND PICTURES.**[Gillray.] *Peter, burgh, inv: et fecit.*

*Pub<sup>d</sup> March 17<sup>th</sup> 1792. by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). Three busts on pedestals under two pictures: Fox, very lifelike, without inscription, between *Demosthenes* against

*Æschines* (l.) and *Cicero against Cataline* (r.), both of whom look straight before them, frowning severely, as if outraged at their new companion. Above Demosthenes is *Justice*: a picture of Catherine II, raising a dagger to stab to the heart the Sultan, who lies on his back, his sabre and a bag of 16000000 *Roubles* beside him. On the r. is *Moderation*: the Empress in back view stands facing a wall-map of *Moldavia Bessarabia Wallachia* over which she stretches her stout arms with widespread greedy fingers. Between the pictures and above Fox is a circle surmounted by an imperial crown and inscribed *Conjugal Love A Cure for the Haemerroidical Cholic*. It encloses a noose of rope, and another rope is looped round the exterior of the circle, indicating Catherine's complicity in the murder of her husband Peter III (cf. No. 8124). Beneath the design is etched in four columns:

"The Grecian Orator of old,  
 "With scorn rejected Philip's Laws,  
 "Indignant spurn'd at Foreign Gold,  
 "And triumph'd in his Country's cause

A foe to every wild extreme,  
 'Mid civil storms, the Roman Sage  
 Repress'd ambition's lawless scheme  
 And check'd the madd'ning people's rage,—

Domestic Peace, external fame,  
 With Patriot zeal their Patrons sought  
 And Rome's or Athen's sacred name,  
 Inspird & govern'd every thought,

Who then, in this presumptuous hour,  
 Aspires to share th' Athenian's praise?  
 The tool confess'd of foreign pow'r,  
 The *Æschines* of modern days,

What chosen name to Tully's joind  
 Is now announced to distant climes?  
 Behold to lasting shame consign'd  
 The *Cataline* of later times.

Catherine ordered a bust of Fox to be placed between those of Demosthenes and Cicero, see No. 7902, &c. For Fox as Catiline cf. No. 6784, &c. The visit of Adair to Russia and his intrigues against the British embassy there increased the belief that Fox was acting against British interests. Rose, *Pitt and National Revival*, pp. 622-4. Wraxall, *Memoirs*, 1884, i. 202, ii. 34. *Political Memoranda of the Duke of Leeds*, ed. O. Browning, p. 204.

The verses on the plate are reprinted (with slight alterations) in the *Anti-Jacobin* of 12 Feb. 1798, as 'Written . . . by an English Traveller just returned from Petersburg'. They are attributed to Pitt by James Boswell jun., on the authority of Pitt's nephew. C. Edmonds, *Poetry of the Anti-Jacobin*, 1890, xxi, 99-101 (reproduction). The print is said to have given much pleasure to George III.

Grego, *Gillray*, pp. 158-9. Wright and Evans, No. 76. Reprinted, *G.W.G.*, 1830.

9¾ × 12½ in.



8073 ROAD TO RUIN.

[Dent.]

Pub<sup>d</sup> by W Dent March 20 1792

Engraving (coloured impression). Notorious rakes and gamblers ride or run furiously towards rays descending from a sun in the upper l. corner of the design inscribed *Chance*; its centre, a segment of which is visible, is composed of the letters on an *E.O.* (roulette) table (cf. No. 5928). The foremost pair are the Duke of Clarence and the Prince of Wales; the Duke, slightly ahead, wears a chamber-pot on his head marked with an anchor (cf. No. 7909) and sits behind Mrs. Jordan, who cries, *Push away! that's your sort!* He cries, *Straight Sailing! that's your sort!* Both the horses have human heads; that of the Duke says, *I'm the Sort for Leading*; that of the Prince is Fox. The Prince's hat with feathers and the motto *Ich dien* flies from his head, two women sit behind him; the one holding his waist (? Mrs. Crouch) says, *No jealous Fitz—that's your sort!* The other, seated behind her, holds the end of the Prince's shirt, she has a large fox's brush and is probably Mrs. Armistead; she says, *Well done Charley! That's your sort!* The Prince says, *I'm the sort for a Widow—she's done over!* Mrs. Fitzherbert has fallen from the horse into a stream and holds out her arms towards the Prince. From the water emerges a post inscribed *Styx*, a bridge or culvert beside it is *Hazard*.

Behind this group the Duke of York runs forward, wearing a hat made of playing-cards surmounted by a teetotum inscribed *ABC* . . . . In his r. hand he holds out a dice-box inscribed *Oat*—shaking from it two dice inscribed *la* and *nds* (he had recently bought Oatlands); in his l. is a tennis racquet. He wears regimentals; the ribbon across his shoulder is formed of playing-cards; at his back is a knapsack full of *Tennis Balls* (cf. No. 7903) which resemble guineas. He says, *I'm the sort! for running out!* For his gaming see No. 7301 (5), &c. Just behind him ride three bloods with cropped hair, wearing the high hats, long breeches, and coats with shawl collars hanging away from the neck which such young men affected (see No. 8040, &c.). The one nearest the spectator rides a horse with a bandage over his eyes inscribed *Lottery Hack*; he looks up, regardless of the fact that he is riding into a pit, and points with his long whip to a castle resting on clouds inscribed *Illegal Insurance* (cf. No. 7750); he says, *That's your sort—I'm in for it—I shall do the deep Ones!* The other two shout, *Go it! Dam'me! that's your sort!* and *Dam Trade! Life and a Racer! that's your sort.*

Behind this group is a couple on a galloping horse: a stout jovial woman wearing breeches rides astride, waving her whip, behind her sits an anxious-looking elderly citizen, wearing petticoats. He says, *We're the wrong side of Temple Bar, my dear, we are only the sort to be laughed at*; she answers, *Peace good Mr Jerry Candlewick, its life! and Life and the Breeches! thats the sort.* By their horse's head is a signpost inscribed *Rotten Row*, with a pointing hand inscribed *Hoyle* (on Whist), the vertical post inscribed *Crim. con.* The last rider is a stout woman, probably Mrs. Hobart (noted for her farotable, see No. 8167), on a rocking-horse inscribed *Faro*; she carries on her arm a wicker cage containing pigeons and says, *Unplucked Pidgeons! that's the sort.* In the foreground on the extreme r. an elderly Jew sits on a bank watching the mad race with a smile; he says, *50 per Cent! dats de sort! if dey ride to de Devil, dey leave coot Security behind, Ah! Security! dat's de sort.* Near him is a card house; at his feet is the Knave of Clubs. In the front of the design and near the Duke of York are other playing cards (l.

to r.): four aces, the two of diamonds, King of Hearts, and (?) Queen of Diamonds, the last two having some resemblance to George III and Queen Charlotte.

Holcroft's very popular *Road to Ruin* was first played at Covent Garden, 18 Feb. 1792. The phrase 'that's your sort' was the catch-word of the fast spendthrift Goldfinch, who made his final exit with the words '... Damn trade! The four aces, a back hand, and a lucky nick! I'm a deep one! That's your sort!' See No. 8083.

7 $\frac{3}{4}$  × 21 $\frac{5}{8}$  in. (pl.).

**8074 ANTI-SACCARITES,—OR—JOHN BULL AND HIS FAMILY LEAVING OFF THE USE OF SUGAR.**

[Gillray.]

*Pub<sup>d</sup> March 27<sup>th</sup> 1792 by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured and uncoloured impressions). The King, Queen, and six Princesses, T.Q.L., are seated round a frugal tea-table. The King, in profile to the r., faces his daughters, holding his cup and saucer to his lips, and saying, with a staring eye, *delicious! delicious*. The Queen sits in the centre behind the small tea-pot, holding her cup and saucer in bony fingers, and looking with a wide and cunning smile towards the Princesses, saying, *O my dear Creatures, do but Taste it! You can't think how nice it is without Sugar:—and then consider how much Work you'll save the poor Blackemoors by leaving off the use of it!—and above all, remember how much expence it will save your poor Papa!—O its charming cooling Drink!* The Princess Royal sits at the end of the row, on the extreme r., with four sisters diminishing in age on her r., a sixth just indicated behind the Queen. They hold, but do not drink, cups of tea, with expressions varying from sulky discontent to defiant surprise. Below the title is etched: *To the Masters & Mistresses of Families in Great Britain, this Noble Example of Economy, is respectfully submitted.*

For the boycott of sugar as a protest against the slave trade see W. Fox, *An Address to the People of Great Britain on the Propriety of Abstaining from West India Sugar and Rum*, 1791. W. L. Mathieson, *England in Transition*, 1920, pp. 68–70. Cf. T. L. Peacock, *Melincourt* (Halliford ed.), pp. 292 ff. The resolutions of the 'Antisaccharites' were ridiculed on the ground that they covered only one kind of colonial produce. *Lond. Chronicle*, 30 March 1792. For the royal family and sugar see No. 8081; for the slave trade see also No. 7848. For the supposed miserliness of the King and (especially) the Queen, see No. 7836, &c.

Grego, *Gillray*, pp. 140–1 (reproduction, frontispiece). Wright and Evans, No. 78. Reprinted, *G.W.G.*, 1830. Reproduced, *Social England*, ed. Traill, 1904, v. 505.

12 $\frac{3}{8}$  × 16 in. (pl.).

**8075 MODERN HOSPITALITY,—OR—A FRIENDLY PARTY IN HIGH LIFE.**

[Gillray.]

*Pub<sup>d</sup> March 31<sup>st</sup> 1792 by H. Humphrey N. 18 Old Bond Street*

Engraving (coloured impression). A scene at a faro-table; part of the table, including an angle of the central well, stretches across the foreground,



players and spectators sit and stand behind it. Lady Archer is the most prominent; she holds a pack of cards in one hand, a knave in the other, looking with a triumphantly rapacious smile at a stout lady (? Mrs. Hobart) who sits (r.) clenching her fists and scowling back. All the others have expressions of alarm or concern, the least agitated being the Prince of Wales, seated on Lady Archer's l. On the extreme r. and next Mrs. Hobart is Fox, turning up his eyes. The guests (except the Prince) are much caricatured; one of Gillray's witch-like hags sits between the Prince and Mrs. Hobart. On the table are heaps of coins, notes or bills, and rouleaux of guineas. Above the design is etched *The Knave wins all*. The title continues: *To those earthly Divinities who charmed 20 Years ago, this Honorable method of banishing mortifying reflections, is dedicated. O Woman! Woman! everlasting is your power over us, for in youth you charm our Hearts, and in your after-years you charm away our Purses.*

The faro-tables of Lady Archer and other women of fashion were notorious by 1792, see No. 8167, &c. On 1 Feb. 1791 Storer wrote: 'Faro goes on as briskly as ever; those who have not fortune enough of their own . . . have recourse to this profitable game. . . . The ladies are all embarked in banks, Mrs. Strutt [Sturt], Lady Archer, Mrs. Hobart, Lady Elizabeth Luttrell, are avowed bankers; others, I suppose, are secretly concerned.' *Auckland Corr.* ii. 384. Lady Archer was supposed to have supplied in this way the loss of income due to the marriages of her daughters, cf. No. 7301, &c. For a suggestion that the Prince shared in the profits, see No. 8112.

Reprinted, *G.W.G.*, 1830.

8½ × 13½ in.

## 8076 CALL OF THE (HOUSE), OR, SLAVE TRADE IN A LAND OF LIBERTY.

[Dent.]

Pub<sup>d</sup> by W. Dent April 2<sup>d</sup> 1792

Engraving. Pitt is seated on an ass inscribed *Poor John Bull*, between two groups gaping for the loaves and fishes with which the ass is laden, the fish being in two panniers. He is assisted by the two Treasury secretaries, each with a gigantic pen. He sits sideways in profile to the l. facing the larger crowd, saying, *Have Patience! and do as you are bid, and depend on a Call—Stand still Jack, I'm lightening your Burden*. He thrusts a fish into the mouth of an applicant; in his l. hand he holds out two other fish. George Rose, a rose decorating his queue, uses his large pen, inscribed *Fragrant Ink*, as a barrier to press back the hungry crowd, saying, *Fall back till you are called—you'll all have a Call sooner or later*. The most prominent is Alderman Curtis, wearing sea-boots, who says, *Give an old Fisherman a few Fish to his Biscuits* [see No. 7676]. Arden, Master of the Rolls, on the extreme l., walks away with a large bundle of fish, saying, *Whats Rowls without Fish Dam it a Man can't live on Bread alone*. Brook Watson, his wooden leg thrust out, his pocket full of fish, grovels on the ground under Rose's legs to grasp two fish which are under the feet of the ass, saying, *My Wife has a Call for these* [see No. 6965]. The other Ministerialists, who are much caricatured, cannot be identified.

Charles Long, the other Treasury Secretary (succeeded Steele Sept. 1791), holds his *Long Quill* as a bar to press back the clamouring members of the Opposition (r.), saying, *You are not called my sweet Sirs, nor like to*

*be—so stand back.* Burke grovels on the ground between Long's legs, a pendant to Watson, grasping fish in both hands, saying, *I have no Call to open my Mouth now.* In the front row stand Sheridan, Fox, and (?) M. A. Taylor, clamouring with melancholy expressions. Sheridan holds a chamber-pot on which is an anchor (emblem of the Duke of Clarence and Mrs. Jordan, see No. 7909, &c.). Fox holds a large bucket in each hand, on one is a fox, sitting up with greedy expectation,<sup>1</sup> on the other are the feathers of the Prince of Wales; he says, *Our Vessels are Empty! Oh! pray attend! for our Call is great* [cf. No. 7873]. Behind these there are three central heads in profile, that of Powys being in the centre. The ass looks down dejectedly; his harness is inscribed *Poor Jack Bull.* He says *Its high time this Trade was abolished.* The 'house' of the title is depicted.

Competition for the loaves and fishes of office and ministerial corruption were stock subjects of caricature; this satire perhaps relates to the rumours of ministerial reconstruction, see No. 8069. For Burke as a renegade cf. No. 7865, &c.

9 $\frac{5}{8}$  × 13 $\frac{5}{8}$  in. (pl.).

Reproduction of a satire on the slave trade, Fuchs, p. 247.

#### PRACTICAL CHRISTIANITY.

[Newton.]

*London Publ<sup>d</sup> April 2 1792, by Will<sup>m</sup> Holland, N<sup>o</sup> 50 Oxford Street.*

Engraving. Two black overseers flog with great brutality two negroes who are tied to palm-trees. A young and well-dressed white woman, mistress of the plantation, smilingly superintends.

5 $\frac{1}{8}$  × 7 $\frac{3}{4}$  in.

B.M.L. Bks. 2. g. 10.

#### 8077 A WELL-KNOWN TEA-TABLE ALTERCATION.

*Engraved for the Carlton House Magazine*

*Published by W. & J. Stratford, N<sup>o</sup> 112 Holborn Hill, April 2, 1792.*

Engraving. Pl. from the above magazine. The Prince of Wales (l.) and Mrs. Fitzherbert (r.) sit side by side on a settee; between them is a small round tea-table. Mrs. Fitzherbert flings the contents of a tea-cup in the Prince's face; he covers his face with his hand to ward off the liquid. On the wall behind her is an oval bust portrait of the Duke of York in profile to the r. On each side of it are two large pictures, partly visible: (l.) a servant in livery embracing a maidservant, causing her to spill the contents of a kettle over a cock; (r.) Time with his shears clips the wings of Cupid.

Illustration to a dialogue (p. 184) in which, though names are not mentioned, Mrs. Fitzherbert asks when she is to be formally introduced to the Duchess of York. The Prince says 'You have no pretensions to any such distinction!—Because I submitted to a few ceremonious matters in order to amuse you, and to gloss over your conduct to the censorious world, you begin to be presumptuous . . .'. Actually, the Duchess of York's refusal to treat Mrs. Fitzherbert as a sister-in-law is said to have caused coolness between the brothers. Malmesbury, *Diaries and Corr.* 1884, ii. 452. See Nos. 7910, 7926, 8113, and cf. No. 7564.

5 $\frac{3}{8}$  × 3 $\frac{1}{2}$  in.

<sup>1</sup> Mr. Hawkins has written 'Swinish Multitude' on this bucket: the animal has some resemblance to a pig.



## 8078 CONTRIBUTING TO THE SINKING FUND

[Newton.]

*London Pub<sup>d</sup> April 3. 1792 by W<sup>m</sup> Holland, N<sup>o</sup> 50 Oxford St**In Holland's Exhibition Rooms may be seen the largest Collection of Caricatures in Europe. Admit<sup>ce</sup> one Shil<sup>s</sup>*

Engraving (coloured impression). George III and Queen Charlotte face each other in profile across a small round breakfast-table. Each holds a cup and saucer in one hand, a muffin in the other, eating ravenously. Each is seated on a close-stool. Opposite each is a large pile of muffins. The King (l.) says, *Very nice Muffins upon my honor! very nice Muffins indeed! The man's name was Matthew Muffin that invented these nice things, my love. There's Dick Lollypop, old Q's groom, it was his father invented the Lollypops. Let me alone for a good anecdote, or Bon Mot. My Second Volume of the Festival of Wit sells astonishingly I am told: a great number of good things in that little book, Charley, they should be called Lollypops of Wit!!! Very good that, very good indeed!* The Queen answers, *He that invented Muffins was a German my love, the Germans are all people of genius! They are very unwholesome I am told and in a little time they puff one up like a bladder!* (Cf. No. 7923.)

The Queen is more caricatured than the King, who wears old-fashioned dress without the ribbon of the Garter, but with a garter inscribed *Honi Soit Sir*—On the table is a large urn decorated with the Royal Arms (burlesqued) and with satyrs.

The King alludes to a collection called 'The Festival of Wit; or, small Talker, being a Collection of Bon Mots, Anecdotes, &c of the Most Exalted Characters; procured and selected by G—— K——, Summer Resident at Windsor', which purports to be written by George III, and is an elaborate joke at his expense. The 16th edition (B.M.L. 12316 aaa 48) is dated 1793.

11  $\frac{7}{8}$  × 16  $\frac{3}{4}$  in.

## 8079 THE ABOLITION OF THE SLAVE TRADE.

[I. Cruikshank.]

*Pub April 10 1792 by S W Fores N<sup>o</sup> 3 Picca . . .*

Engraving (coloured impression). The deck of a slave-ship showing the stern, the lower part of a mast and sail. A negro girl is suspended by an ankle from a rope held over a pulley by a sailor (r.), who hauls at it, leaning back, and saying, *Dam me if I like it I have a good mind to let go.* Two other sailors on the extreme r. walk away, saying, *My Eyes Jack our Girls at Wapping are never flogged for their modesty,* and, *By G—d that's too bad if he had taken her to bed to him it would be well enough, Split me I'm almost sick of this Black Business.* The captain (Kimber) stands on the l. looking at the spectator with a grinning leer, his hands to his chest as if laughing; in his r. hand is a whip. Two scourges lie on the deck. In the background three naked negroes are sitting. Beneath the title is etched: *Or the Inhumanity of Dealers in human flesh exemplified in Capt<sup>n</sup> Kimber's treatment of a Young Negro Girl of 15 for her Virje<sup>n</sup> Modesty.*

This brutality was described by Wilberforce in the House of Commons on 2 April, and in response of cries from all parts of the House of 'Name!'

he gave that of Captain Kimber, *Parl. Hist.* xxix. 1070-1. Kimber was tried at the Admiralty on 7 June 1792 on a charge of murdering a negro girl by terrible punishments for refusing to join the other negroes in dancing. The evidence was that of the ship's surgeon Dowling and the mate, who were both committed for perjury, Kimber being honourably acquitted. Dowling had given evidence before the Committee for the Abolition of the Slave Trade, without speaking of this 'murder', but had 'mentioned' it to Wilberforce the day before his speech for abolition. *Trial of Captain John Kimber and Lond. Chronicle*, 9 June 1792. Wilberforce, however, believed Kimber substantially guilty, and thought the witnesses 'scandalously used'. When released Kimber demanded 'a public apology, £5000 in money, and such a place as will make me comfortable'. *Life of Wilberforce*, i. 356-9. Cf. No. 8081. For the slave trade see No. 7848, &c.

$8\frac{7}{8} \times 13\frac{1}{8}$  in.

### 8080 TAKING PHYSICK:—OR—THE NEWS OF SHOOTING THE KING OF SWEDEN!

[Gillray.]

*Pub<sup>d</sup> April 11<sup>th</sup> 1792. by H. Humphrey N 18 Old Bond Street.*

Engraving (coloured impression). The King and Queen, much caricatured, sit side by side in a latrine, above which is part of the royal arms, the lion looking down apprehensively and excreting. They look in horror towards Pitt, who rushes in, terrified, from a door (r.), holding out a paper inscribed *News from Sweden*, and saying, *Another Monarch done over!* He is grotesquely thin. The King rises slightly, holding his stomach, and saying, *What? Shot? What? what? what? Shot! shot! shot!* He wears a nightcap tied with a ribbon inscribed *Honi Soit qui M . . .* The Queen is a shrunken and huddled figure; both have grotesquely agitated expressions.

Gustavus III of Sweden was shot in the Stockholm Opera House on 16 March and died on 29 March. News of the outrage reached London on 5 April, and of his death on 13 April. *Lond. Chronicle*, 7 and 14 April 1792. See Nos. 8082, 8131.

Grego, *Gillray*, p. 142. de Vinck, No. 4372.

$9\frac{1}{2} \times 12\frac{7}{8}$  in.

### 8081 THE GRADUAL ABOLITION OFF THE SLAVE TRADE. OR LEAVING OF SUGAR BY DEGREES.

[I. Cruikshank.]

*London Pub April 15 1792 by S W Fores*

Engraving (coloured and uncoloured impressions). The King and Queen sit side by side, facing the spectator, behind a circular breakfast-table; two Princesses are on the King's r., Mrs. Schwellenburg on the Queen's l., the figures being T.Q.L. and the surface of the table filling the centre foreground. Princess Elizabeth, in profile to the r., holds out her cup, saying, *Indeed papa, I cant leave of a good thing so soon, I am sure of late I have been very moderate. but I must have a bit now & then.* The King, who wears a nightcap and holds a brimming saucer in one hand, a cup whose contents



he is spilling in the other, answers, *Poo Poo Poo, leave it off at once, you know I have never Drank any since I was married Lizie.* Her sister, on the extreme l., turns her head away in disgust, saying, *for my Part I'd rather Want altogether than have a small Peice.* The Queen, much caricatured, wearing a plain cap and morning gown, takes tiny pieces of sugar from a basin to weigh them in a small pair of scales, like those used for weighing guineas (cf. No. 8117), which she holds between finger and thumb; she grins delightedly, looking at Mrs. Schwollenberg, and saying, *Now my Dear's only an ickle Bit, do but tink on de Negro girl dat Captain Kimber treated so cruelly ha, Madam Swelly & Rum too.* Mrs. Schwollenberg (r.), grasping a bottle of Brandy in both hands, answers, *oh to be sure I was taken but an ickle at a time, an ickle and often you know & as for de Rum I dont care about it. good Coniac will make shift aha!!* In the shadow between the Queen and her Keeper of Robes is a face gaping at the table, perhaps intended for a younger princess. On the table are a small tea-pot and cream jug on an oval tray, and two piles of muffins.

For this subject see No. 8074, and for Captain Kimber No. 8079.

de Vinck, No. 6038.

$8\frac{1}{2} \times 14\frac{5}{8}$  in.

## 8082 PATRIOTS AMUSING THEMSELVES;—OR—SWEDES PRACTISING AT A POST.

[Gillray.]

*Pub<sup>d</sup> April 19<sup>th</sup> 1792. by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). Fox (r.) kneels in profile to the l., firing point-blank from a blunderbuss at a post which roughly suggests George III in back view: it is surmounted by a short wig and a hunting-cap decorated with the royal arms; round a protuberance simulating posteriors a circle is drawn with a bull's-eye at which Fox is firing. He is much caricatured, with large head and short fat legs; he wears a slouch hat with the inscription *Ca-Ira*, and has a pleased and sinister smile. Behind him Priestley (l.) and Sheridan (r.) face each other in profile with conspiratorial smiles. Sheridan is ramming the barrel of a pistol, saying, *Well! this new Game is delightful!—O Heavens! if I could but once Pop the Post!!! then you and me,—Dear Brother P,—Would sing with glee,—Full merrily Ca-ira! Ca-ira! Ca-ira!* Priestley holds out to him two books: *on the Glory of Revolution* and *on the Folly of Religion & Order*, saying, *Here's plenty of Wadding for to ram down the Charge with, to give it force, & to make a loud Report.*

For the murder of the King of Sweden see No. 8080. For Fox and his friends cf. No. 7894, &c.

Grego, *Gillray*, p. 143. Wright and Evans, No. 74. Reprinted, G.W.G., 1830.

$9\frac{5}{8} \times 13\frac{1}{8}$  in.

## 8083 SCENE IN THE ROAD TO RUIN

R<sup>d</sup> N. [Newton.]

*London Pub<sup>d</sup> May 1792 by R. Newton G<sup>r</sup> Portland S<sup>t</sup>*

Engraving (coloured impression). The Prince of Wales, the Duke of York, and Henry Barry as Harry Dornton, Milford, and Goldfinch in Holcroft's

play. The Duke, wearing regimentals, stands in the centre, saying to the Prince (l.): *come Come along the Tennis match will be all Over a rare match between Will—the Marker and the Frenchman so Come along.* The Prince, wearing his star, turns away from his brother to read a play-bill posted on the corner of a building: *This Evening the Road to Ruin M<sup>r</sup> Munden . . . and Goldfinch by M<sup>r</sup> Barry [illegible word] with the Reclaim'd Rake;* he says, *I will not come no—no.* 'Cripplegate' Barry stands on the r. looking through an eye-glass, and saying, *O Dam me what a Cake Thats your Sort.* (Cake, foolish fellow. Grose, *Dict. Vulg. Tongue*, 1796.) He is extravagantly dressed in the manner of the 'crops' of the period, see No. 8040, &c., the stage directions being 'high-collared coat, several under waistcoats, buckskin breeches covering his calves, short boots, long spurs, high-crowned hat, hair to the extreme etc.'. His r. leg is twisted to indicate his club-foot, and his cane is thrust into his boot.

The scene follows fairly closely part of Act II. The play was intended to satirize 'some extravagant examples in private life . . . which were personified in the character of Goldfinch'. Baker, *Biog. Dram.*, 1812, iii. 213. It is probable that not only Goldfinch, but Harry Dornton and Milford were intended for portraits: Dornton, the reclaimed and high-principled rake, has given up racing: 'I have done with Highflyer and Eclipse too'; the Prince had recently (it was supposed) given up the Turf on account of the scandal over Escape, see No. 7918. Milford is an enthusiast for tennis, as was the Duke of York, see No. 7903. See also No. 8073.

8½ × 13 in.

#### 8084 ARMING IN THE DEFENCE OF THE FRENCH PRINCES OR THE PARTING OF HECTOR AND ANDROMACHE.

[Newton.]

London Pub<sup>d</sup> May 8 1792 by W. Holland N<sup>o</sup> 50 Oxford S<sup>t</sup>

Engraving (coloured impression). George III, wearing armour, with a helmet and a long sword, turns towards the Queen (r.), who stands in profile to the l., putting her r. hand on his shoulder and shedding large tears; in her l. hand is a handkerchief. Both are much caricatured, the King's face, with a round, protruding eye, and an expression of dismayed surprise, is seen through the bars of his helmet. He says, *What, What, what do you cry for? cant be shot in this armour, had it from the Tower, it belonged to Harry 8th You'll frighten me if you cry—won't draw my sword if I can help it, but I must frighten the rascals into good manners.* Behind the King stands Pitt (l.) in profile to the r., also in armour but wearing top-boots. He holds a spear and an oval shield inscribed *Ways and Means*, saying, *The Clock, illustrious Warrior, has just chim'd twelve—We must depart.*

Though France declared war on Austria, 20 April 1792, Pitt and the Ministry were opposed to war, but fear that England would be involved in the war caused alarm. Rumours of pending war preparations were publicly denied by Pitt on 28 April; the Government made a declaration of neutrality on 25 May. Pallain, *La Mission de Talleyrand à Londres en 1792*, 1889, p. 251. The first of these prints to hint at the possibility of war. See also Nos. 7833, 8138, and cf. No. 7893.

13 × 14½ in.



# 8085 GALIC PERFIDY, OR THE NATIONAL TROOPS ATTACHMENT TO THEIR GENERAL AFTER THEIR DEFEAT AT TOURNAI

[I. Cruikshank.]

London Pub: May 12 1792 by S W Fores 3 Piccadilly

Engraving (coloured and uncoloured impressions). General Theobald Dillon (T.Q.L.) is being murdered by French soldiers, ruffianly fellows, most of whom wear cocked hats with a tricolour cockade. He is pierced with many bayonets, and his throat is cut; his head is dragged backwards by a man who grasps his hair in hands and teeth. He puts up an arm crying, *oh le Pauvre Dillon*. A man with sabre raised to slash again, says, *Encore Encore*. Two of the men say *Ca-ira*. One who is using his bayonet says, *oh by Gar dis will be de brave news for de new association in England*. One of the soldiers is a negro.

Dillon had a command under Dumouriez in Flanders. War having been declared by France on Austria on 20 April, he was ordered to attack Tournay, 29 April, to prevent its assisting Mons. On his ordering a retreat, a panic seized the cavalry, the whole force fled, and Dillon was barbarously murdered by his troops in Lille. Morse Stephens, *Hist. of the French Rev.*, 1895, ii. 77-8; *Ann. Reg.*, 1792, ii. 103-6. See Nos. 8086, 8100. The 'new association' is the Friends of the People founded 11 April 1792, by Grey, Sheridan and others, which gained rapid publicity through its Declaration and the debate of April 30 on Parliamentary Reform. *Parl. Hist.* xxix. 1300 ff.; see No. 8087, &c. The London Corresponding Society (of working men) founded 25 January 1792 by Thomas Hardy was still obscure.  $9\frac{1}{2} \times 14\frac{1}{2}$  in.

# 8086 AUSTRIAN BUGABOO, FUNKING THE FRENCH ARMY

[Gillray.]

Pub<sup>d</sup> May 12<sup>th</sup> 1792, by H. Humphrey N<sup>o</sup> 18 Old Bond Street

Engraving (coloured impression). A monster, representing Austria, puts to flight a disorderly rabble of French soldiers who fall over each other in their haste. He has enormous legs which are joined to his shoulders, probably to indicate that he is 'nobody' (cf. No. 5570); his head consists of a large military cap, decorated with the Habsburg eagle, from which issue enormous moustaches and two puffs of smoke (from simulated nostrils); he smokes a large curved metal pipe, and from his supposed mouth issues a blast of smoke directed against the French troops. His legs are arrogantly astride, his arms akimbo, he wears a huge sabre and spurred jack-boots. The French soldiers in the foreground are ragged and ill-armed, one holds a pitchfork, those behind have muskets. One holds up a tricolour flag inscribed *Liberta[s]* and cries *La Liberté! La Liberté—de s'enfuir*. In the upper l. corner of the design is etched:

"While loyal honour warm'd a Frenchmans breast,

"The field of Battle was a glorious test;

"Nobly ambitious for his King to fight,

"To die or conquer was a Soldiers Right.

"A strange reverse the Democrats display,

"And prove the "Right of Man"—to run away—

A satire on the panic-stricken flight from Tournay which was followed by the murder of Dillon. See Nos. 8085, 8100. George III wrote to Grenville, 4 May 1792, 'The brutality and cowardice that has attended the outset of the French hostilities does not augur either a successful or honourable issue of their warlike furor . . .'. *Hist. MSS. Comm., Dropmore MSS.* ii. 267. Serious hostilities did not begin till August. To funk was to smoke (to funk the cobbler: a schoolboy's trick to puff asafetida through a pipe into a cobbler's stall); fig.: to smoke or stink through fear. Grose, *Dict. Vulg. Tongue*, 1796.

Grego, *Gillray*, p. 143. Wright and Evans, No. 81. Reprinted, *G.W.G.*, 1830.

9¼ × 13½ in.

### 8087 MAD TOM'S FIRST POLITICAL ESSAY ON THE RIGHTS OF MAN

IC [Cruikshank.]

London Pub May 14 1792 by S W Fores N 3 Piccadilly

Engraving (coloured impression). Tom Paine, Sheridan, and Whitbread as conspirators and incendiaries wear hooded cloaks and slouch hats. Paine (l.), a bare-legged sans-culotte with ragged shirt, kneels on one knee, holding a torch to a pair of breeches (his own) stuffed with straw which he is putting under the floor, a plank having been removed. He says, *Now for a Deed that shall outdo my Pen*. Sheridan bends forward in profile to the l., holding a dark lantern; he says, *Ca ira, Ca ira, Ca ira, thats your sort* [a phrase from the *Road to Ruin*, see No. 8071], *now Master brown bread D—mn—n to Scandel*. He addresses Whitbread, who stands behind him, full face, hands clasped, with an expression of terror. He says, *I am Cursedly afraid, we shall kindle such a flame as will bury us in the ruins, I'd be very Glad to treat them with as many Butts of Brown Stout as would reach from here to Windsor to wash my name out of the Association oh. Lord. lighten our Darkness*. (An allusion to Peter Pindar's 'Birthday Ode . . .':

Now Mr. Whitbread serious did declare,  
To make the majesty of England stare,  
That he had butts enough he knew,  
Placed side by side, would reach along to Kew.)

They stand on a landing between two flights of stairs, one (l.) ascending, one (r.) descending; Whitbread stands just below the landing on the extreme r.

On 9 May the House of Commons escaped being burnt: a pair of smouldering breeches had been thrust under the ceiling of a closet; this filled the lobby with smoke, and the burning breeches were discovered. *Lond. Chronicle*, 12 May 1792; see also Nos. 8088, 8091, 8092. For Paine's *Rights of Man* see No. 7867, &c. The 'Association' of which Whitbread speaks is the Friends of the People, formed to promote parliamentary reform. See Lord Holland's *Memoirs of the Whig Party*, i. 13–15; *Lady Holland's Journal*, i. 101–2, and Nos. 8085, 8095, 8131, 8140, 8141, 8144.

Reproduced, *Social England*, ed. Traill, 1904, v. 666.

8¾ × 14½ in.



**8088 THE BISHOP OF AUTUN'S BREECHES;—OR—THE FLAMING EVEQUE, PURIFYING THE HOUSE OF OFFICE!**

[Gillray.]

*Pub May 14<sup>th</sup> 1792, by H. Humphrey N. 18 Old Bond street*

Engraving. The interior of a latrine; a procession, headed by Talleyrand holding up a crozier, advances towards the seat; through the circular aperture looks out the head of a demon, saying, *Ca Ira! Ca Ira!* Talleyrand, as Bishop of Autun, wears mitre, lawn sleeves, long robes; he puts one knee on the seat, showing that his leg above the knee is bare, revealing him a sans-culotte; to his crozier are suspended his blazing breeches. He is followed by a French fish-wife, walking in profile to the r., and carrying a flaming torch inscribed *Inflammatory Epis[tle]*; in her r. hand is a document inscribed *Instructions from the National Assembly to their Diplomatie*. Two fish hang from her waist. Behind and on the extreme l. walk three small and ruffianly Frenchmen with tricolour caps carrying a lighted brazier, a red-hot poker, &c. On the wall (r.), partly obscured by the smoke from the breeches and in danger of destruction, is a picture of *The House of Commons*. Beneath the title is etched: *To the Patriots of France & England, this representation of the Burning Zeal of the holy "Attachè a la Mission", and his Colleague "L'Envoïé des Poissardes", is most respectfully dedicated—*

The *poissarde* is evidently Chauvelin, Minister Plenipotentiary from the King of the French, to whom Talleyrand was ostensibly only unofficial adviser. Their mission was to secure the neutrality of England in a war between France and Austria. Rose, *Pitt and the Great War*, pp. 41-4, 47-51. The print is typical of the growing prejudice against France, believed to be stirring up sedition in England, and remarkable in the knowledge it reveals of Talleyrand's true position. For the incident of the burning breeches see No. 8087.

Grego, *Gillray*, pp. 150-1. Wright and Evans, No. 75. Reprinted, *G.W.G.*, 1830.

9 $\frac{3}{4}$  × 13 $\frac{11}{16}$  in. (pl.).

Collection de Vinck, No. 4469,

**IMPERIAL SALUTE OR INVITATION TO PEACE REJECTED.**

*Pub<sup>d</sup> by J. Aitken n<sup>o</sup> 14 Castle Street Leicester Fields May 16 1792*

Engraving (coloured impression). Liberty stands holding the bonnet rouge on a pike and presenting her bared posteriors to Louis XVI, who kneels to kiss her. Francis II, astride a cannon, threatens Liberty, saying, *Stand away and I'll give her a warm salute*; George III says to him, *You had better do as I have been doing a long time—kissing her A—e for fear of the worst! pray do?* In the background Catherine II runs up, expressing her readiness to kick Liberty.

A copy with French inscriptions is in Jaime, Pl. 11. G.

7 $\frac{5}{8}$  × 15 $\frac{5}{8}$  in.

**8089 PSALM SINGING AT THE CHAPEL \*\*\*\*\* [Royal]**

[Newton.]

*London. Pub. by W. Holland, Oxford Street. May 17<sup>th</sup> 1792.*

Engraving. The King, Queen, and two princesses, all T.Q.L., sing with wide-open mouths. Above them is engraved *How pleasant is my dwelling*

place; this is repeated in the open books held by the King and Queen. George III on the extreme l. and the Queen next him are much caricatured; they stand in profile to the r., one hand extended, the King looking up with a staring eyeball. Next them is the Princess Royal, also with a book and in profile. On the extreme r. is Princess Elizabeth wearing a turban, full face, with no book; her wide-open mouth and attitude (r. arm extended, l. arm bent) suggest an operatic singer.

$8\frac{1}{8} \times 12\frac{7}{8}$  in.

**8090 WONDERFUL NEWS FROM SERINGAPATAM.**

[? Newton.]

*London Publ<sup>d</sup> May 18, 1792 by William Holland N<sup>o</sup> 50 Oxford Street.*

*Just Published by Holland—Three Prints on the Slave Trade—Justice and Humanity at Home—Cruelty and Oppression Abroad; and, the Blind Enthusiast. Price Half a Guinea. Likewise the Combustible Breeches presented to the \*\*\*\*\* [King] 26 [? 2s. 6d.] &c &c.*

Engraving. A series of isolated figures, single or in pairs, arranged in two rows, each with an explanatory couplet relating to the news of the capture of Seringapatam, on the authority of a letter received at the India House on 15 May from Bristol dated 'Vestal, at sea'. [1] A grinning man stands full face, with raised shoulders, inscribed,

*I cannot express how delighted I am,  
To hear we have taken Seringapatam*

[2] Thurlow, tall and thin, nearsightedly reads a paper with a grin:

*The Chancellor look'd like a frolicksome Ram  
To hear we had taken Seringapatam.*

[3] Dundas, holding a cane, runs in profile to the r.; behind him is a small table on which is a bottle, &c.:

*Dundass fled from bottle, from chicken, and ham  
To Windsor to tell of Seringapatam.*

[4] Pitt stands, chapeau-bras, in profile to the l., a cake in one hand, a jam-pot in the other:

*Will Pitt eat a cake with some raspberry jam  
When told we had taken Seringapatam.*

[5] A grinning man writes at a small table, a man stands beside him, as if dictating:

*The Wise India House wrote a letter to cram  
The news down our throats of Seringapatam.*

[6] The Prince of Wales (l.) stands beside a gigantic man in Highland dress, both smile:

*The Prince gave a nod to his Porter big Sam  
You hear we have taken Seringapatam.*

(For Big Sam see No. 7905.)



[7] A stout man stands, hands on hips, with a gaping mouth:

*We are happy to find in this Victory sham,  
Not an Englishman fall at Seringapatam.*

[8] (Second row.) A stout military officer stands in profile to the l., with an indignant expression, r. hand extended:

*The Vestal it seems had arrived in the Cam,  
With the news of the taking Seringapatam.*

[9] An oriental prince, wearing a jewelled turban, staggers backwards, dropping his sabre:

*The mighty Tipoo from a battering ram  
Got shot in the thigh at Seringapatam.*

[10] A grinning soldier with a large knapsack, holds a bundle under his r. arm; in his r. hand is a basket full of bags; he points towards a cannon which is behind him:

*Pagodas, and cannon, beef, mutton, and lamb,  
Were found in the streets of Seringapatam.*

[11] An officer (l.) wearing a gorget and holding a bottle, and a private with musket and knapsack drinking from a glass, face each other in profile:

*Lord Cornwallis bestow'd on each Soldier a Dram,  
For his gallant attack on Seringapatam.*

[12] George III stands in profile to the r., chapeau-bras, gaping upwards foolishly:

*Great George look'd as sapient as old Abraham  
When he heard we had taken Seringapatam.*

[13] A man stands holding a newspaper, pointing to a paragraph, and looking round with an expression of horror; the queue of his hair rises:

*The Stocks were forc'd up five per cent by the flam,  
Of our having taken Seringapatam.*

[14] A man without a wig stamps and clenches his fist, turning his eyes upwards:

*Now the People of England most heartily damn  
The Wonderful News from Seringapatam!*

A letter purporting to come from a Lieutenant Abercrombie with news of the fall of Seringapatam after a decisive action by Lord Cornwallis at Mandoo, with very little loss, early in January, was accepted as authentic. India Stock rose five and Consols two per cent. Dundas announced the news to the King, but it was discredited when it was found that the *Vestal* frigate had neither arrived nor been spoken with. *Lond. Chron.*, 17 May. The report was accepted as authentic by Grenville (15 May). Buckingham, *Courts and Cabinets of George III*, ii. 207. On 18 May an *Extraordinary Gazette* was issued with news from Cornwallis of the reduction of hill-forts (believed to be impregnable). The siege of Seringapatam began in Feb. 1792; on 25 Feb. Tipu surrendered two of his sons as hostages, and the war was concluded by negotiation without the capture of Seringapatam, as leading to a more satisfactory settlement, half Tipu's territory being surrendered. *Camb. Hist. of India*, v. 337. See also Nos. 8093, 8094; cf. No. 7928, &c., and the 'false news' of No. 8059, &c.

13 $\frac{3}{8}$  × 20 $\frac{3}{4}$  in.

**8091 THE FALSE ALARM.**

[Newton.]

*London Pub<sup>d</sup> May 20, 1792 by W. Holland, N<sup>o</sup> 50 Oxford S<sup>t</sup>  
Of whom may be had the Combustible Breeches & the Blow-up at  
Breakfast*

Engraving (coloured impression). A companion print to No. 8092. George III and Queen Charlotte, much caricatured, in a homely bedroom: the King stands in his nightshirt, wearing slippers, he is bald-headed and holds his nightcap. He turns his head in profile to the r. towards the Queen, who sits in profile to the l., inspecting a pair of breeches. He says, *Dreamt, dreamt, last night the dogs put fire and brimstone in my Breeches Something dreadful in them I'll lay my life! Do you see any thing in them, Charley?* She answers, *Indeed my dear, there is nothing inflammable in them.* On the wall behind her (r.) is a picture of *Lot's Wife*, a roughly drawn pillar with a head. In the background is a plain curtained bed, and on the l. a lighted candle-end in a candlestick, where it is poised on a prong, indicative of royal parsimony, cf. No. 8107.

For the episode of the burning breeches see No. 8087, &c.

de Vinck, No. 4393.

10½ × 15 in.

**8092 A BLOW-UP AT BREAKFAST!**

[Newton.]

*London Pub<sup>d</sup> May 20, 1792 by W. Holland, N<sup>o</sup> 50 Oxford S<sup>t</sup>*

Engraving. A companion print to No. 8091. The Queen (l.) watches with dismay the King shoot into the air from the armchair at her side, the seat of his breeches bursting into flames and smoke. He holds up his arms, dropping a cup and saucer, and saying, *Lord have mercy upon me! G—d d—n the dogs I knew they'd blow me up at last!* On the extreme r. is part of a small circular table on which are a dish of muffins and an urn.

For alarms of incendiarism connected with burning breeches see No. 8087, &c.

16¼ × 10½ in. (pl.).

**8093 FLYING NEWS; OR, SERINGAPATAM TAKEN BY STRATAGEM!**

[Dent.]

*Pub by W Dent May 21, 1792.*

Engraving. Dundas runs full speed (l. to r.) along a garden path, carrying on his head a large castellated fortress, *Seringapatam*, bristling with guns, along the top of which the dead body of *Tippo* lies prone, with two swords and a bayonet piercing his breast. The fortress is enclosed within a bubble, formed by a blast inscribed *Stock Exchange* which issues from a mouth on the extreme l. Dundas has entered from an open gate in a wall (l.), on the further side of which is a building inscribed *Kew*. In his haste he has overthrown a beef-eater who lies on the path, saying, *Why you drive all before you, from one extreme to another—the last express you brought in a Broad*



*Wheeled Waggon.* A bearded Jew looks over the wall, saying, *By Cot a mightys as well as make monies dis Humbug was a very coot joke to see a wise man run away with a Shadow.* Dundas runs towards a mound (r.) on which stand the King and Queen, small figures inspecting 'Seringapatam' through telescopes. The King says, *What! What is this coming in such a great Hurry*; the Queen answers, *A strong Easterly Wind I think.* Dundas says, *Great News! Muckle News! ay my bonny Ones an ye ken I 'ave got Tippto and his Capital, by my troth, it's as true as the Vestal!* Round the King and Queen are large thistles, indicative of Scottish influence; these grow also in the foreground (l.) beside a wilting rose. After the title is etched: *This Stockjobbing Humbug succeeded so wonderfully in obtaining a general Credit, as to induce a certain Secretary to run with the greatest expedition to Kew, and to deliver, with the utmost Confidence, the Ideal intelligence he had grasped so greedily, but! alas! to his confusion, the extended Bubble soon burst into nothing, and he found precipitancy had placed him in a situation truly laughable and ridiculous!*

It was reported in the newspapers that Dundas delivered the false news of the taking of Seringapatam to the King and Queen in the garden at Kew. See No. 8090, &c.

9 × 13½ in.

#### 8094 SCOTCH-HARRY'S NEWS;—OR—NINCUMPOOP IN HIGH GLEE. *Vide. News from India—*

[Gillray.]

*Pub<sup>d</sup> May 23<sup>d</sup> 1792 by J. Aitken Castle Street Leicester Fields—*

Engraving (coloured impression). The heads and shoulders of the King and Queen (l.) and of Dundas (r.) face each other; Dundas holds a letter with a broken seal postmarked *Bristol*; he leans forward with a satisfied and cunning smile, saying, *Seringapatam is taken! Tippto is wounded! 3 Millions of Pagodas secured.* He wears a plaid across his shoulders and a legal wig. The King and Queen, much caricatured, have expressions of surprised delight; George III, who wears a hunting-cap, raises his hands, saying, *Tally ho! ho! ho! ho!* Queen Charlotte, beside and behind him, says, *O the dear, sweet Pagodas* [cf. No. 7836].

For the false news of the fall of Seringapatam see No. 8090, &c.

Grego, *Gillray*, p. 145 (small copy). Wright and Evans, No. 79. Reprinted, *G.W.G.*, 1830.

9¾ × 13¾ in. (pl.).

#### 8095 VICES OVERLOOK'D IN THE NEW PROCLAMATION.

[Gillray.]

*Pub<sup>d</sup> May 24<sup>th</sup> 1792. by H. Humphrey N 18. Old Bond Street.*

Engraving (coloured impression). A design in four compartments divided by lines intersecting at r. angles. [1] *Avarice.* The King and Queen, T.Q.L., sit facing each other across a round table, hugging large moneybags. Those of the King are inscribed *5 Millions*, those of the Queen *3 Millions*; facing her is an open account book: *Account of Money at interest in Germany* [cf. No. 7906]. See No. 7836, &c.

[2] Next (r.) is *Drunkenness.* The Prince of Wales, drunk and incapable,

is being taken home by two watchmen. Behind (l.) is an open door in which stands a fat bawd watching her visitor depart. Above it are the Prince's feathers and motto, and *Neat Wines*. The figures are T.Q.L.

[3] Below (l.) is *Gambling*. A crowd of figures surround a circular gaming-table, half of which fills the foreground. The Duke of York raises a dice-box, next him is a military officer wearing a gorget. On the other side (l.) sits a ruffianly-looking fellow wearing a slouch hat and coachman's coat. Behind is a man with a croupier's rake. (See No. 7301 (5), &c.)

[4] Next (r.) is *Debauchery*. The Duke of Clarence and Mrs. Jordan sit together on a settee, embracing each other. He wears a naval officer's coat, with a star, and sailor's trousers. On the wall is the print of a chamber-pot inscribed *A Jordan* (see No. 8057, &c.).

Below the title is etched: *To the Commons of Great Britain, this representation of Vices, which remain unforbidden by Proclamation, is dedicated, as proper for imitation, and in place of the more dangerous ones of Thinking, Speaking & Writing, now forbidden by Authority.*<sup>1</sup>

A satire on the Royal Proclamation of 21 May 'for the preventing of tumultuous meetings and seditious writings' (text in *Ann. Reg.*, 1792, ii. 192 ff.). It was directed chiefly against Paine's writings and was attacked by Grey and others on 25 May as aimed at 'the Association', i.e. the Friends of the People, see No. 8087, &c., and in the Lords by Lauderdale and Lansdowne but approved by the Prince of Wales in his maiden speech. *Parl. Hist.* xxix. 1476 ff., 1514 ff. In general 'the prevailing opinion . . . is, that it seems to admit more disposition in the country to tumult than exists in fact'. Archbishop of Canterbury to Auckland, *Auckland Corr.* ii. 408. Cf. No. 8141.

Grego, Gillray, p. 147. Wright and Evans, No. 80.

8 $\frac{3}{4}$  × 13 $\frac{1}{2}$  in.

## 8096 THE FALL OF THE WOLSEY OF THE WOOLSACK.

[Gillray.]

Pub<sup>d</sup> May 24<sup>th</sup> 1792 by H. Humphrey N<sup>o</sup> 18 Old Bond Street

Engraving (coloured impression). Thurlow, seated on the Woolsack, and George III who stands on the extreme l., tug at the bag of the Great Seal, while Pitt and Grenville (r.) attempt to dislodge the Chancellor. The King, in profile to the r., tugs with both hands, saying, *What! What! What!—pull against me Neddy? pull against me?—no! no! no!—'twont do! Neddy! 'twont do! leave go! leave go! Neddy—dont put me in a passion Neddy—but leave go Neddy—* Thurlow, holding one tassel, says:

*Take it ingrate!—and then farewell,—O damnation  
I've touched the highest point of all my greatness—damnation  
And from that full meridian of my glory—damnation  
I haste now to my setting—I shall fall—damnation  
Like a bright exhalation in the evening—damnation  
And no man see me more—Damnation! O damnation*

Pitt, kneeling on one knee, tugs with both hands at the back of the woolsack, saying, *Yeol! Yeol!—this one pull more Billy-Ranger, and we shall secure every thing into our own Family, and then leave me alone to take a pull*

<sup>1</sup> A final word (or words) has been erased.



at *Old Nobbs* [the King], & *John Bull*. Grenville, also on one knee, pulls with both hands at the Chancellor's wig; he says, *Bravo! Cousin Billy!—pull away!—now again!—I have a mighty fancy for this Wig! I think it would add dignity to my Ranger, & Secretaryship!*

For the dismissal of Thurlow see No. 8097, &c. For Grenville's ranger-ship and zest for lucrative office cf. No. 8061. The habitual phraseology of the King (see No. 7515) and of the Chancellor (see No. 7320) is satirized.

Grego, *Gillray*, pp. 145–6. Wright and Evans, No. 82. Reprinted, *G.W.G.*, 1830.

$9\frac{3}{4} \times 13\frac{7}{8}$  in. (pl.).

## 8097 POLITICAL BOXING; OR, AN ATTACK AT THE WOOL-SACK.

[Newton.]

London Pub<sup>d</sup> May 1792 by W. Holland 50 Oxford St<sup>e</sup>

Engraving (coloured impression). A pugilistic encounter between Pitt and Thurlow, who is seated on the Woolsack. Pitt, stripped to the waist, stands defiantly in profile to the r., saying, *I'll soon kick you from your stool you old hard hearted, brow beating monster*. Thurlow, contemptuous of his opponent, sits confidently in shirt and breeches, arms outstretched, saying, *Afraid of him, b——t me, a dried eel skin! an ill shap'd figure of one, b——t me! no, no, I've got some bottom but he's got none* [cf. No. 8070]. Pitt's backer is the King, who stoops forward, hands on knees, saying, *Ward off that blow, Billy, never mind his looks, at him again*. Behind the Chancellor is the Queen, holding the mace and the bag of the Great Seal; she says, *He never gave a good stroke in his life, dont be afraid of him*. Behind her, and on the extreme r., appears the head and shoulders of the Devil, saying, *My Pupil will beat for a Million*. Behind the King and on the extreme l. is Dundas, holding his nose, and saying, *I have not smelt such a stink since I left Edinburgh! Somebody has dropp'd a daisy I'm sure*.

Thurlow had shown his spleen against Pitt by opposing his measures in the Lords. In April 1792 he opposed the abolition of the Slave Trade, on 15 May he spoke with contempt of Pitt's proposal that to every new public loan a sinking fund should be attached. On 16 May Pitt wrote to the King asking him to choose between himself and the Chancellor, writing to Thurlow to inform him of his letter. The King, on whose favour Thurlow had relied, wrote to Dundas directing him to inform Thurlow that he must surrender the Great Seal, his resignation being deferred to the end of the session (15 June), when the Great Seal was put in Commission. Stanhope, *Life of Pitt*, i. 435–7, 493. Rose, *Pitt and the Great War*, pp. 33–5. Common opinion would have reversed the positions in the print of the King and Queen, cf. No. 8104.

See Grenville's letter of 15 May: he thinks the consequences (of Thurlow's opposition to the National Debt Bill) 'must be decisive, but it requires some reflection, and some management in the quarter that you know' [the King]. Buckingham, *Courts and Cabinets of George III*, ii. 207; see also pp. 208–9. See also Nos. 8096, 8098, 8104, 8105, 8111, and cf. Nos. 7937, 8010.

$10\frac{3}{8} \times 15\frac{1}{2}$  in.

## 8098 RESIGNATION THE GREATEST OF ALL VIRTUES.

[? I Cruikshank.]

*Pub May 26 1792 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). Thurlow, stripped to the waist, kicks the bag of the Great Seal, and tramples on his Chancellor's gown; the mace and his hat lie on the floor beside him. He clenches his fists and scowls, looking to the l., and saying, *Had I serv<sup>d</sup> my God with half a Quarter the Zeal.* &c &c. *Dam—n.* His Chancellor's wig is blazing in the fireplace (l.). Behind him (r.) is a table with writing materials, and a large document: *A Catalogue of Oaths Sworn on the Occasion.* Above it is a framed bust portrait of *Wolsey*: a man wearing bands and a cape, looking over his r. shoulder.

For Thurlow's dismissal see No. 8097, &c. For his habitual strong language cf. No. 7320. And cf. Thurlow's profession of attachment to the King in No. 7520, where, as in this print and No. 8096, he is compared with *Wolsey*.

 $8\frac{15}{16} \times 13\frac{3}{16}$  in.

## 8099 THE COALITION IN THE BILBOES OR THE SUFFERINGS OF THE BLUE &amp; BUFF, FOR GOING OUT OF THEIR PROPER TRACK.

[May 1792]

*New Plain Dealer, Numb 2, P 99.*

Engraving (coloured impression). Pl. from the *New Plain Dealer*. North, Fox, and Burke (not caricatured) stand shackled together, their necks and wrists fastened to two horizontal iron rods. Their ankles are also shackled. A hand points at them from the l., with the inscription *They must all rise, or fall together.* North (l.) says, *This d——d Yoke galls me more than the 13 Stripes.* (An allusion to the loss of the American colonies, cf. No. 6202.) Fox (c.) says, *These are Weighty Arguments I wish I had stood alone.* Burke (r.) says, *We are bound together by the strongest Ties*; he holds a document: *Revolution . . . France* (see No. 7675, &c.). Beneath them is engraved: "*'Tis very hard to be sure—but Justice demands it*".

On the l., within an oval inscribed *Fig 2. p. 201* and *The Dane-Geld*, the Devil stands upon coins and money-bags, holding up towards the three men a bag inscribed *1000 . . .*; in his r. hand is a paper inscribed *Million*. He is naked with webbed wings, horns, and tail.

The *New Plain Dealer* (B.M.L., P.P. 3557 rh.) was a pamphlet appearing 'in Numbers, occasionally, from 3d to 2s 6d each'. The text explains that an English naval officer [McDonald, see No. 7672] had been laid in the bilboes for the offence of 'leaving his proper track and sailing in the wake of a Spanish commodore'; similarly, the three men depicted, by forming the Coalition, quitted their proper track and became useless to the country. A violent attack on Pitt follows. The Devil with the money-bags represents money 'fleece'd from the people in the way of Taxes'. North (now Lord Guilford) had given up politics, he spoke for the last time in the Lords on 1 Apr. 1791 against Pitt's Russian policy. For Burke's estrangement from his party see No. 7865, &c. Significant of the effect of the Coalition, see No. 6176, &c., on public opinion.

 $5\frac{3}{4} \times 8\frac{3}{4}$  in.



**8100** BAD NEWS OR AN ACOUNT OF THE BATTLE OF  
TOURNAY AND MONS JUST ARRIV'D AMONG THE DEMO-  
CRATS AT PARIS

F.S

*Pub<sup>d</sup> June 1 1792 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). Two Frenchmen stand in consultation, with gloomy expressions; one (l.) stands full face, his hands thrust in his breeches' pockets. He wears a sword. The other (r.) bends towards him in profile to the l., saying, *Quel diable d'histoire*. He has a long pigtail queue. They are scarcely caricatured, and their dress is neither foppish nor democratically slovenly.

For the panic at Tournay see Nos. 8085, 8086.

10 $\frac{5}{8}$  × 8 $\frac{1}{8}$  in. (pl.).

**8101** A DIALOGUE IN THE SHADES, BETWEEN LEOPOLD II  
LATE EMPEROR OF GERMANY, AND GUSTAVUS III LATE  
KING OF SWEDEN.

*Engraved for the Carlton House Magazine.*

*Published by W & J. Stratford, N<sup>o</sup> 112 Holborn Hill, June 1; 1792.*

Engraving. *Carlton House Magazine*, i. 547,<sup>1</sup> illustration to a dialogue, pp. 267-9. Leopold (d. 1 March 1792) stands (r.) in profile to the l. addressing Gustavus III (d. 29 March 1792), who wears military dress, holding a commander's staff. There is a pleasant landscape background with trees and water.

Leopold reproaches Gustavus for his *coup d'état* of Aug. 1772, a breach of his coronation oath to maintain the constitution. Gustavus excuses himself lamely: 'Consider the temptation—absolute sovereignty.' For the deaths of Leopold and Gustavus see Nos. 8068, 8080. For the *coup d'état* which converted a weak and despotic republic, at the mercy of Russia, into a strong and (for some years) limited monarchy, see *Camb. Mod. Hist.*, vi. 768 ff., and cf. No. 6485.

5 $\frac{1}{8}$  × 3 $\frac{3}{8}$  in.

B.M.L., P.P. 5448.

**8101** A A copy, reversed, with the same title but without imprint, is the frontispiece to the *Hibernian Magazine* for June 1792, where the dialogue is reprinted (pp. 481-3).

5 $\frac{1}{16}$  × 3 $\frac{3}{8}$  in.

B.M.L., P.P. 6154 ka.

**8102** A BUGABOO!!!

[Newton.]

*London Pub<sup>d</sup> June 2 1792 by W. Holland, N<sup>o</sup> 50 Oxford St*

Engraving. George III, grotesquely caricatured, strides forward in profile to the r., holding Pitt on his shoulders, grasping his thin leg in a huge hand. He has an enormous head with a goggling eye and huge mouth wide open, from which issues fire and smoke inscribed: *Guards! Encampments! Proclamation! Spies! Spa Fields Bastile! Bristol Bastile! Birmingham Bastile!*

<sup>1</sup> Apparently misplaced by the binder.

*Manchester Bastile! Informers! Confinement Dungeons! Racks! Tortures! No Lenity! No Mercy! No Bribery! Not even Petticoat influence shall prevail!!!* Pitt is on a much smaller scale, but bestrides the King with drawn sabre and arrogantly tilted profile; his is evidently the dominant influence.

For the Proclamation of 21 May against tumultuous meetings and seditious writings see No. 8095; it was followed by loyal addresses. A network of societies and affiliated clubs rapidly spread in London and the manufacturing towns; they circulated cheap editions of Paine's *Rights of Man*, &c. See *Ann. Reg.*, 1792, ii. 152\*-3\*. Riots broke out in several places owing to the dearth of provisions, and in Manchester and Sheffield disaffection gained ground among the troops sent to keep order. Rose, *Pitt and the Great War*, p. 62. Cf. No. 8115, &c.

13 $\frac{5}{8}$  × 17 $\frac{5}{8}$  in.

### 8103 WHA WANTS ME?

[Gillray.]

*Pub<sup>d</sup> June 2<sup>d</sup> 1792 by H. Humphrey N 18 Old Bond Street*

Engraving (coloured impression). Dundas in Highland dress, wearing a Scots cap over a legal wig, crouches with his head turned in profile to the r. With his voluminous tartan plaid he covers Pitt, who sits close against him in profile to the l. on the pan of a close-stool inscribed *Extracts from the Treasury*, his profile, feet, and ankles alone being visible.

An illustration of an ironical speech by Courtenay on 25 May in the debate on the Proclamation against Seditious Writings. He ridiculed Dundas for his 'accommodating disposition' towards Pitt, comparing him with 'an officer who paraded the streets of Edinburgh at night with a large cloak, vociferating at the corner of every alley, "Wha wants me".' *Parl. Hist.* xxix. 1493. A ballad, 'Wha wants me', founded on this speech, was sung for months in the streets of Edinburgh, beginning:

John Bull he is a canker'd carle; he'll nae twin wi' his gear;  
And Sawney now is ten times waur, gin a' be true I hear;  
But let them say, or let them do, it's a' ane to me;  
I'll never lay aside my cloak—*my wha wants me?*

O wha wants me, sirs? Wha wants me?

I'll take my stand near Downing Street, with aye—Wha wants me?

Kay, i. 376. The design was imitated by Kay, see No. 8118. Cf. also No. 8146.

Reprinted, *G.W.G.*, 1830.

9 $\frac{1}{8}$  × 7 $\frac{5}{8}$  in.

### 8104 THE PROGRESS OF PASSION

*JN [Nixon] 1792 Etched by Cruikshanks*

*London Pub: June 4 1792 by W Fores N 3 Piccadilly*

Engraving. A sequence of scenes arranged in two rows, depicting the consequences of Thurlow's rage at his dismissal. The words spoken are etched under the appropriate figure. [1] George III (l.) seated at a table,



points angrily at Thurlow (r.), who hurries off, scowling, his hand held before his mouth, his back to the King. On the table by the King is a paper inscribed *A further suply to George and Frederick*, evidently put before him by the Chancellor. He says:

*Do you dare to Hint your K—g can do amiss  
Out of my Sight. what. what. what.—whats all this*

A dog under the table barks at the retreating Chancellor. For the Princes' debts see No. 7850.

[2] Thurlow rises from a round dinner-table stamping with rage, holding up his wig as if to fling it to the ground. The table-cloth is tucked under his chin so that as he rises plate, wine, crockery, &c., crash to the floor. A foppish French manservant carries off a leg of mutton with an amused smile. A lady (l.), probably Thurlow's daughter, walks from the table in alarm. Thurlow says:

*May the Curs'd Cook be Trebly D—m'd  
Zounds she dont think I will be cram'd  
With Mutton stinking & Quite raw,  
Wou'd the hot Coals were in her Maw.*

[3] Thurlow's daughter (l.) speaks over her shoulder to a young maid-servant who stands full face, her eyes cast down:

*so Madam here is Dainty Work,  
Your Master's swearing like a Turk,  
if his Meals Spoild another day  
you & the Cook shall both away*

[4] The maidservant (l.), her hands on her hips, bends angrily towards a fat and elderly cook who stamps and snaps her fingers defiantly; she says:

*By Goles my Mistress now shall know,  
what scenes are going on Below  
look not at me with so much scorn  
your Drunk ye Beast from Night to morn  
My Master too's in such a Fury  
he swears he'll hang you without jury.*

The cook answers:

*A Fig for all your Trumping<sup>1</sup> Airs  
Save your Sweet Breath to say your Prayers  
Old Grumbles Blustering & Noise  
May Frighten little Girls and Boys  
but tell him what he takes amiss  
I do not Value—no not this.*

[5] The cook (l.), a frenzied virago, attacks the terrified French manservant, shaking him. She screams:

*Curse on your Frenchified Grimaces  
By you Poor Sarvants loose their Places  
Ye sneaking Hound—for telling Tales  
I'll tear your Eyes out with my Nails*

<sup>1</sup> Altered in MS. to 'Trumpery by Nixon (who has inscribed the impression 'to — Bedford Esqr').

## CATALOGUE OF POLITICAL AND PERSONAL SATIRES

[6] The manservant standing in profile to the r., his fists clenched, kicks a sturdy butcher who carries his tray under his arm. He says:

*eh mon Ami, you bring de Meat,  
dat smell so vile, de Doge wont Eat  
Allez vous en—Vous d——d Jack Bull  
By gar me Crack your von Tick Skull*

The butcher's dog (r.) runs off with its tail between its legs, but turns its head to snarl at the Frenchman.

[7] The butcher holds up his dog by the scruff of its neck, his r. fist raised to strike, saying:

*That Devilish thing they call the Law  
Keeps us Poor Butchers all in awe  
Or Else Monsieur should Quickly know  
I'd pay him tenfold for his Blow.  
But as I can't Retaliate  
I'll vent on thee curs'd Hound my Hate*

[8] The dog bites a snarling cat; beneath is the inscription:

*Chouder now from the Butcher free  
Attacks Grimalkin furiously  
Glutts all his anger on the Cat  
Who in return falls on a Rat*

[9] On the extreme r. the cat sits looking at a dead rat, inscribed:

*and by Depriving it of life  
Ends this long Chain of noise & Strife.*

For Thurlow's fall see No. 8097, &c. He was actually treated with consideration by the King, who had been forced to choose between Pitt and the Chancellor. But, according to Nicholl, Thurlow was severely mortified at an unexpected blow, saying, 'No man has a right to treat another in the way in which the King has treated me: we cannot meet again in the same room'. *Recollections and Reflections*, 1820, i. 348.

12 $\frac{11}{16}$  × 30 $\frac{1}{2}$  in.

### 8105 SIN, DEATH, AND THE DEVIL. *vide Milton*

[Gillray.]

*Pub<sup>d</sup> June 9<sup>th</sup> 1792. by H: Humphrey N<sup>o</sup> 18. Old Bond Street*

Engraving (coloured impression). A satire on the struggle between Pitt and Thurlow travestied as a scene from *Paradise Lost*. Pitt (l.) is Death, wearing the king's crown and using a long sceptre as a weapon. Thurlow (r.) is Satan; he raises the (breaking) mace to smite, and holds out an oval shield decorated with the bag of the Great Seal and a tiny woollack. The Queen, as Sin, naked, with snaky locks, and two writhing serpents for legs, interposes with outstretched arms, looking with terrified face at Thurlow in her desire to protect Pitt. She is a hideous hag with pendent breasts; from her snaky hair hangs a large key inscribed *The Instrument of all our Woe*, and evidently symbolizing Secret Influence, cf. No. 6564, &c. Pitt's naked body is emaciated and corpse-like; from his shoulders hangs a long ermine-trimmed cloak; his sceptre radiates darts of lightning. His face



expresses alarm and determination. Behind him, and guarding the gate of Hell which is indicated by a stone arch, is Cerberus, with the profile heads of Dundas, Grenville, and Richmond, looking up at Thurlow; their body terminates in a large serpent with a barbed tail. Thurlow has wings, and is naked except for a quasi-Roman kilt. He wears his Chancellor's wig, his profile and eyebrow are of a terrifying fierceness; serpents twine round his shield, and spit fire at Pitt and the Queen; a serpent entwined in Pitt's crown, and others in the Queen's snaky locks, retaliate. On the r. are the flames of Hell in which demons are flying; smoke fills the background. Beneath the design is etched: NB: *The above performance containing Portraits of the Devil & his Relatives, drawn from the Life, is recommended to Mess<sup>rs</sup> Boydell, Fuzelli & the rest of the Proprietors of the Three Hundred & Sixty Five Editions of Milton now publishing, as necessary to be adopted, in their classick Embellishments.* Above and below the design are etched lines from *Paradise Lost* beginning:

————— black it stood as night,  
Fierce as ten Furies, terrible as hell,  
And shook a dreadful dart: what seemd his head  
The likeness of a Kingly crown had on;

and ending:

"Had not the Snaky-Sorceress that sat,  
"Fast by hell-gate, and kept the fatal Key,  
"Ris'n, and with hideous outcry rushd between.

For the dismissal of Thurlow see No. 8097, &c. The old allegations against Pitt of usurping the royal authority and using the influence of the Queen, which had been current during the Regency crisis (cf. No. 7383, &c.), are revived. For the (Carlton House) tenet of a separate political interest between the King and Queen see *Malmesbury Corr.* ii. 459, 460 (June 1792); *Political Memoranda of the Duke of Leeds*, ed. O. Browning, p. 177 (July 1792). For Thurlow's position cf. also Chauvelin's (i.e. Talleyrand's) dispatch of 23 May. Pallain, *Mission de Talleyrand à Londres*, 1888, pp. 293 ff. For Gillray's attitude to the 'high art' of Fuseli and other artists represented in Boydell's Shakespeare Gallery see No. 7584, &c. It seems probable that the incentive to this print was primarily exasperation at Johnson's scheme (1790) for an edition of Milton similar to Boydell's *Shakespeare*, for which Fuseli was to paint a series of pictures; one of these was 'Satan, Sin and Death'. The print, with its outrageous representation of the Queen, is said to have given great offence at Court. For the quotation cf. No. 7863.

Grego, *Gillray*, pp. 146-7 (reproduction). Wright and Evans, No. 86\*. Reprinted, *G.W.G.*, 1830.

11 $\frac{3}{4}$  × 15 $\frac{3}{8}$  in.

## 8106 THE WINDSOR MILKMAN; OR, ANY THING TO TURN A PENNY.

[Newton.]

London Pub<sup>d</sup> by W Holland N<sup>o</sup> 50 Oxford St June 12<sup>th</sup> 1792

Engraving (coloured impression). George III, much caricatured, trots along, his head in profile to the r., shouting with wide-open mouth, *Milk, ho! Milk, ho! Milk, ho! Come, my Pretty Maids, tumble out, tumble out,*

*tumble out, above and below, above and below.* A yoke across his shoulders supports two milk-pails which he steadies with his hands.

For the (supposedly parsimonious) farming activities of the King, see No. 6918, &c.

de Vinck, No. 4395.

13½ × 9¾ in.

### 8107 A CONNOISSEUR EXAMINING A COOPER.

Js G<sup>v</sup> *del et fecit, ad vivam.*

Pub<sup>d</sup> June 18<sup>th</sup> 1792. by H. Humphrey N<sup>o</sup> 18, Old Bond Street

Stipple (coloured impression). George III (T.Q.L.) stands in profile to the l., nearsightedly examining an oval miniature of Oliver Cromwell by the light of a candle held in his l. hand. The H.L., looking to the r., in armour, probably derives from the pl. after Cooper in Mechell's ed. of Rapin's *History*, 1733. The candlestick is of massive plate holding a candle-end supported on a save-all (cf. No. 8091). The King is only slightly caricatured, but his receding forehead and chin and open mouth are exaggerated.

The print is said (by Angelo) to have been Gillray's retaliation for the contempt with which the King treated the sketches brought back from his foreign tour with Louthembourg. This tour, however, was in 1793, and it should be remembered that Cromwell, not yet rehabilitated, was still a villain, cf. No. 6006, &c. For the combined magnificence and parsimony cf. No. 8117.

Grego, *Gillray*, p. 148. Wright and Evans, No. 84. Reprinted, *G.W.G.*, 1830. Reproduced, Angelo, *Reminiscences*, 1904, i. 297 (coloured); Fuchs, p. 254.

11½ × 8½ in.

### 8108 MONSIEUR FRANCOIS INTRODUCES MASTER PR\*\*\*\*TLY TO THE NATIONAL ASSEMBLY

JS f [Sayers.]

Pub<sup>d</sup> by Tho<sup>s</sup> Cornell 18<sup>th</sup> June 1792

Engraving. The interior of a hall intended for the French National Assembly. On the extreme l. a large tub raised from the ground serves as tribune, its r. half only being visible; from this leans a grotesquely caricatured and foppish Frenchman, blowing a trumpet with a force which distends his cheeks. In his r. hand are leading-strings supporting a lean youth who stands on the floor leaning forward, a firebrand in his l. hand, an electrical rod in his r. From the trumpet of François (de Neufchâteau) issue the words *Voici un beau Garçon le fils de D<sup>r</sup> Pr\*\*\*\*tly grand Democrat &c.* Young Priestley addresses the members who are seated on the extreme r. under a gallery, travestied as men with the heads of animals (an ass, two frogs, an owl, a boar); he says, *Papa sends me to you for Improvement I will bear true Allegiance &c.* They put their fingers to his electrical rod, which emits sparks. This rod is connected by a chain with a large jar inscribed *Phlogiston from Hackney College*. Above the members the corner of a gallery appears from which three grinning fishwives look down. In the back wall is a large Gothic window.



William Priestley, Dr. Priestley's third son, was introduced at the bar of the National Assembly on 8 June, where he applied for French nationality, proposing to reside in France; he made an address in which he quoted his father: "go and live among this brave and hospitable people; learn from them to detest tyranny, and to love liberty". . . he desires to enjoy the rights of a French citizen, a title which he prefers an hundred times to that of the King of an arbitrary State . . .'. *London Chronicle*, 14 June. Dr. Priestley, after the Birmingham riots, see No. 7894, &c., moved to Hackney, giving lectures at Hackney College. For his Phlogiston see No. 7887. William Priestley emigrated with two elder brothers to America in August 1793.

10 $\frac{3}{8}$  × 7 $\frac{3}{4}$  in.

**8109** A REPRESENTATION OF THE HORRID BARBARITIES  
PRACTISED UPON THE NUNS BY THE FISH-WOMEN, ON  
BREAKING INTO THE NUNNERIES IN FRANCE—

[Gillray.]

Pub<sup>d</sup> June 21<sup>st</sup> 1792 by J. Aitken Castle Street Leicester Square

Engraving (coloured impression). The interior of a convent church. Fish-wives with birch-rods are scourging nuns, some of whom are supported on the backs of other fish-wives in the manner of schoolboys. Their bare posteriors, slim legs with clocked stockings, and elegant slippers, give the nuns a meretricious appearance. The fish-wives are fierce, ragged creatures; some wear crosses suspended from their necks. Behind (r.) are the high iron gates which shut off the part of the church reserved to the nuns from the rest of the building. On the wall (l.) is a picture of the scourging of Christ. Beneath the title is etched: *N: B: This Print is dedicated to the Fair-Sex of Great-Britain, & intended to point out the very dangerous effects which may arise to Themselves, if they do not exert that influence to hinder the "Majesty of the People" from getting possession of the Executive Power.*

Nuns and *dévotés* were whipped in Paris during Passion week 1791 by market women, see a print: *La discipline patriotique ou le fanatisme corrigé in Révolutions de France et de Brabant*, reproduced Grand-Carteret, *L'Histoire, la Vie, les Mœurs* . . ., iv, 1928, p. 293. Burke said (during the quarrel with Fox on 6 May 1791, see No. 7854, &c.): 'The treatment of the Nuns was too shocking almost to be mentioned. These wretched girls . . . had been dragged into the streets; these had been scourged by the sovereigns of the French nation, because the priest, from whom they had received the sacrament, had not submitted to the test.' *Parl. Hist.* xxix. 397.

The design has been altered in pen and water-colour; details have been cut out and small patches of paper have been added.

10 $\frac{1}{2}$  × 16 $\frac{1}{4}$  in.

**8110** THE GRAND REVIEW ON SYDENHAM COMMON

[I. Cruikshank.]

Pub June 28 1792 by S W Fores N<sup>o</sup> 3 Piccadilly

Engraving (coloured and uncoloured impressions). The King, sword in hand and wearing regimentals, leads a party of officers in pursuit of three

fleeing officers (r.): Fox holding a musket is in the centre, with the Prince of Wales, holding a sabre on his r., and (?) Charles Grey (or perhaps, from the length of his nose, Lord Stanhope) on his l. Sheridan has fallen and lies on his back, his sabre beside him. Between the pursuers and the pursued is a rough bank with bushes. Immediately behind the King is Pitt firing at the fugitives. Two young officers behind him are smiling. On the extreme l. is Burke, rigid and austere, shouldering his musket. The Foxites wear the plumed helmets of yeomanry or light dragoons (their first appearance in these prints); the King and his party wear cocked hats of the Ramillies type. In the distance are platoons of firing men, cannon and (r.) a line of mounted men. Clouds of smoke extend across the sky. Beneath the title is etched: *The Prince and his party were drove to the summit of a hill where they made a stand for nearly an hour & a half but where at length Obligated to retreat to the bottom setting fire to the furze & hedges the Smoke of which favoured their flight & left the several battalions masters of the field his Majesty followed the enemy on foot at the head of a troop of dragoons to the foot of the hill when he remounted & returned back to the Lines.*

On 23 June the King reviewed the Coldstream regiment and the battalion of Grenadiers on Sydenham Common, the Duke of York (Col. of the Coldstream) giving the word of command. *Lond. Chronicle*, 23 June. It was customary for the Prince of Wales to attend reviews; at this time, by his speech in the Lords on the Proclamation of 21 May, see No. 8095, he had ranged himself on the opposite side to Fox.

11¼ × 17¾ in.

### 8111 THE STRUGGLE, OR COMPULSIVE RESIGNATION.

*Engraved for the Carlton House Magazine.*

*Published by W. & J. Stratford N° 112 Holborn Hill, July 1. 1792.*

Engraving. Pl. from the magazine, p. 312, illustrating a dialogue between Slender (Pitt) and Stout (Thurlow). Thurlow (l.), seated behind a table in his Chancellor's wig and gown, clutches the bag of the Great Seal, which Pitt (r.), standing in front of the table, tries to tear from him. On the wall is a picture of two dogs, one sturdy, the other lean, struggling over a basket of fish; in the background is the gate of the Treasury.

For the dismissal of Thurlow, see No. 8097, &c. He formally resigned the Great Seal on 15 June, making a speech to the King at a Privy Council. *Lond. Chronicle*, 16 June 1792.

5¾ × 3½ in.

### 8112 A VOLUPTUARY UNDER THE HORRORS OF DIGESTION.

*J<sup>s</sup> G<sup>y</sup> design et fecit.*

*Pub<sup>d</sup> July 2<sup>d</sup> 1792. by H. Humphrey N° 18 Old Bond Street.*

Engraving (coloured and uncoloured impressions). A companion print to No. 8117. The Prince of Wales, languid with repletion, leans back in an arm-chair, holding a fork to his mouth. His waistcoat is held together by a single button across his distended stomach. On his r. a circular table covered with the remains of a meal, with decanters of *Port* and *Brandy*, a castor of *Chian*. Under the table, partly covered by the cloth, are empty



wine-bottles. Behind the chair (r.) a brimming chamber-pot stands on a table or commode on which are long bills: *Poulterers Bill . . . unpaid, Butcher's Bill . . . unpaid, Baker's Bill . . . unpaid*, and (on the ground) *Doctors Bill*. In the foreground (r.) lie a dice-box and dice with three books: *Debts of Honor Unpaid, Newmarket List*, and *Faro Partnership Account Self Archer Hobart & Co.*

On a shelf behind the Prince (r.) is a triple stand of jelly-glasses, among which is a small pot: *For the Piles*, and a bottle: *Drops for a Stinking Breath*. Beside it are a box of *Leakes Pills*, and a bottle of *Velnos Vegetable Syrup* (see No. 7592). On the wall above is a candle-sconce with a burlesque coat of arms for the Prince: a plate with a crossed knife and fork, with his motto, coronet, and feathers; one candle is stuck in a wine-bottle, the other in a wine-glass. Above the Prince's head is a round picture in an elaborate frame inscribed *L. Cornaro, Ætat. 199 [sic]*: a H.L. portrait of a man with a long beard drinking from a glass inscribed *Aqua*. (Luigi Cornaro of Padua, 1467–1566, published *Discorri della vita sobria . . .*, a treatise on the means of living to extreme old age, describing the ascetic diet by which he had recovered health and vitality when in danger of death at the age of forty. Portrait by Tintoretto, Pitti Palace.) A carpet covers the floor. Through the window is seen the (unfinished) colonnade of Carlton House.

The faro-tables of Mrs. Hobart and Lady Archer were already notorious, see No. 8075; it is suggested that the Prince shared in their profits. For the Prince and Newmarket see No. 7918, &c. For his debts see No. 7873, &c.

Grego, *Gillray*, pp. 148–9 (small copy); Wright and Evans, No. 85. Reprinted, *G.W.G.*, 1830. Reproduced, Paston, pl. clxxiii; Ashton, *Florel's Folly*, 1899, p. 167; Fuchs, after p. 248.

$13\frac{5}{16} \times 10\frac{3}{4}$  in.

## 8113 THE VISIT TO PICCADILLY;—OR—A PRUSSIAN RECEPTION.

[Gillray.]

Pub<sup>d</sup> July 12<sup>th</sup> 1792. by H. Humphrey N. 18 Old Bond Street

Engraving (coloured and uncoloured impressions). The Prince of Wales (l.) leads a goat with the head of Mrs. Fitzherbert (r.) to the door of the forecourt of a large town-house, held partly open by the Duchess of York. She says, *O Dunder & Wonder!—what Cratur is dat which you are bringing here?—relation of mine, indeed?—no, no!—me know no Nanny-goat-Princess!—so set off, with your bargain, you poor—Toasted—Cheese! you!—for she sha'n't come in here, to poison the house!—off!—off!—off*. The Prince, who wears in his hat a leek, with his motto, *ich dien*, answers, *Not open the Toor?—Cot-splutter-a-nails—when Nanny is come to see you, herself?—why isn't Nanny a Princess too?—& a Velch Princess?—and hur is come to visit hur Brothers & hur Sisters!—& not to let hur in? why the Voman is mad, sure!* In place of a star he wears a medallion enclosing a pair of goat's horns. He holds his goat by a ribbon wreathed with roses. Mrs. Fitzherbert has goat's horns and wears a coronet with the Prince's feathers; she looks up at him with an expression of dignified surprise. Beneath the title is etched: *Representing Shon-ap-Morgan, Shentleman of Wales, introducing his Old Nanny-Goat into high Company*.

The door of the Duke's house is surmounted by a pediment decorated

with the Prussian eagle and pairs of doves (an emblem on the Duchess's state-bed, *Lond. Chronicle*, 21 Dec. 1792).

For the refusal of the Duchess of York to receive Mrs. Fitzherbert cf. No. 8077, &c. The Duke of York had taken Melbourne House (renamed York House) in Piccadilly on his marriage. *Carlton House Magazine*, i. 149 (pl.). The leek, the goat, and toasted cheese are emblems of Wales, indicative of its poverty, cf. No. 5943.

See No. 8058, on the back of which is an impression of this print.

Grego, *Gillray*, pp. 137-8. Wright and Evans, No. 40. Reprinted, *G.W.G.*, 1830.

$12\frac{15}{16} \times 9\frac{3}{8}$  in.

## 8114 THE UNITARIAN ARMS

*London Pub: July 14<sup>th</sup> 1792 by S. W. Fores N 3 Piccadilly.*

Engraving (coloured impression). Design in an oval. A burlesque coat of arms symbolizing the supposed character of the Unitarians represented by Priestley. After the title is engraved: *Address'd to those Peaceable Subjects of this Kingdom who prefer the Present happy Constitution to that Anarchy & Bloodshed so Zealously sought for by these restless advocates for Priestly & Paine's Sophistical Tenets.* A printed explanation is attached to the print. The shield rests on a vulture which grasps in its beak and claws the motto: *Under these Garbs dowe act.* On a shaded (sable) ground a harpy suckles young harpies and holds up the cap of Liberty with a pendent banner on which is a crown surrounded by drops of blood. On a border round the shield are ten groups of ten intertwined serpents. The crest is the Devil and a number of fiends attacking a glory of rays surrounding a triangle, symbolizing the Trinity. The supporters are (dexter) Religion, a veiled woman holding a book and cross, her foot on a skull, and (sinister) Hypocrisy, a woman with the feet of a bird of prey, reading a book, and holding (concealed) a dagger with a notched blade; a trumpet is slung to her waist; a small wallet containing 'a bandelure' (see No. 7829) hangs from her neck in place of a cross. She tramples on a crown. She wears a ragged drapery, intended to suggest humility, over a rich garment.

The 'nests' of serpents allude to 'a late Regulation of the dissenters, under the Direction of Thomas Paine, appointing equal and regular Meetings of *ten* each. . . . N.B. *At present 3,000 have entered into this Confederacy*'. Religion is represented because 'It is under the Cloak of Religion the greatest Enormities are committed'. The print illustrates the prejudice against the dissenters, cf. No. 7628, &c., and the alarm caused by the writings of Paine and the correspondence of the Reform Societies with France. See No. 7867, &c. and *Ann. Reg.*, 1792, ii. 128. ff.

$9\frac{1}{4} \times 7\frac{3}{8}$  in.

Collection de Vinck, No. 4880,

A LIMITED MONARCHY.  
AN UNLIMITED DEMOCRACY,

[Dent.]

*Pub<sup>d</sup> by S. Aitken. N<sup>o</sup> 14—Castle Street, Leicester Fields. July 23<sup>d</sup> 1792.*

Engraving (coloured impression). A design in two compartments.

[1] Louis XVI, wearing a bonnet rouge and leaning against the wall, is



assailed by frantic men and women (H.L.) with spears, a pitchfork, &c. They shout: *Sanction the Decrees! No Veto!!!* Beneath the title is engraved: *or, the Negative power of France surrounded by the patriotic Furies of the 20<sup>th</sup> ult<sup>o</sup>.*

[2] The Devil puts his arms round fourteen Frenchmen; the two who are nearest to him kiss his mouth. He says *First embrace me*, &c. . . . (puis baisez-vous les uns les autres et vous serez désormais ici comme en enfer).<sup>1</sup> Beneath the title is engraved: *or, the Active power of France Reconciling contending Parties by a General Hug on the 7<sup>th</sup> Inst.*

A satire on the invasion of the Tuileries on 20 June and on 'le baiser Lamourette', see No. 8119.

A copy (reversed) in Jaime, Pl. 82 G, with French titles, but without inscriptions on the plate, shows that the artist is Dent. Small copy in Champfleury, *Hist. de la Caricature sous la République*, p. 191.

$8\frac{5}{16} \times 13\frac{11}{16}$  in.

## 8115 THE TERRIFYING COMET, OR, MODERN PLANETARY SYSTEM.

[W. Dent.] *Executed by Uncle Toby. . . . July 224[?] 1792*

Aquatint (coloured impression). A comet, whose head is a large star in which are the heads of George III and the Duke of Richmond, and whose tail issues from the latter's mouth, streams diagonally across the design from the upper l. to the lower r. corner. A (?) rising sun in the lower l. corner contains the feathers of the Prince of Wales and is surrounded by satellites. A large star, *Venus*, close to the comet, contains the smiling profile of the Queen, gazing up at the King. Two smaller stars are above the comet's tail: *Jupiter*, containing the head of Pitt, and *Georgium Sidus*, containing the head of Burke; both look towards the King. The King looks downwards in profile to the l., from his mouth issues his *Proclama* [-tion]; his wig is perched back to front on his bald head, giving an appearance of insanity; his neck is joined to that of Richmond. The long tail of the comet is covered by tiny figures of soldiers, artillery, and camps. Below it in the lower r. corner of the design is a rectangular block inscribed *Bagshot*. Six small stars surround the Prince of Wales, containing the heads of Fox, Sheridan, and Grey on the l., and on the r., M. A. Taylor and two others.

A satire on the encampment on Bagshot Heath during part of July and August 1792, two 'grand reviews' being held to introduce a new system of manœuvres 'to reconcile quick movements with order'. *London Chronicle*, 7, 10 July, 19 Aug., &c. Its association with the Proclamation of 21 May, see No. 8095, &c., probably derives from the debate on 31 May in which Lauderdale violently attacked the proclamation. The Prince of Wales made his maiden speech in its defence, and Lauderdale attacked Richmond as the fittest person, General Arnold (see No. 6173) excepted, to command a camp intended 'to overawe the people of the metropolis, and to destroy their endeavours to obtain a reform'. *Parl. Hist.* xxix. 1516 ff. For Richmond as Uncle Toby see No. 6921, &c. For Burke's position cf. No. 7866, &c. The planet Uranus was first named *Georgium Sidus* by Herschel in honour of George III. The Bagshot manœuvres and 'the

<sup>1</sup> So given in de Vinck.

<sup>2</sup> Obscured by aquatinting.

bustle and prowess of the invincible Duke' are satirized in Wolcot's *Pair of Lyric Epistles to Lord Macartney* . . . 1792. See also *Auckland Corr.* ii. 430, and Nos. 8102, 8116, 8120, 8233. The design is probably imitated from No. 7508.

9 $\frac{3}{4}$  × 13 $\frac{3}{4}$  in.

**8116** AMUSEMENT FOR JOHN BULL OR THE FLYING CAMP,  
I.C [Cruikshank.]

July 24, 1792. Pub<sup>d</sup> by J. Aickin. N<sup>o</sup> 13, Castle Street, Leicester Fields.

Engraving. Spectators watch military manœuvres in the air. The sky is covered with camps, marching men, and galloping cavalry, some are in military formation, others are single figures. There are tents and marquees with wings; a man beats a drum, three orientals wearing turbans race through the air beating cymbals (cf. No. 7914). In the foreground (l.) spectators on horseback look up in amazement, one horse throws its rider; geese, goslings, and pigs are under the horses' feet. On the r. the King and Queen sit together on a bank; the King gazing through a small telescope, the Queen looking at him with delighted astonishment. In front of them is a gate over which two officers mounted on winged cannon are gracefully leaping, a third soars into the air.

The camp at Bagshot, see No. 8115, &c., was formed to introduce new manœuvres for rapid movement, and the troops were to strike their tents and move their camps several times, to Hertford Bridge, Guildford, &c. Peter Pindar ridiculed the camp, the Duke of Richmond, 'the galloping, the flying Duke', and the visitors:

Say, how went forth to see him half the nation  
Their mouths well cramm'd with dust and admiration—

All the Duke's friends, great quality and small;  
Our great King George, and lovely Queen,  
Were entertain'd scot-free, I ween—  
Our generous nation doom'd to pay it all.

*A Pair of Lyric Epistles*, 1792, pp. 8-9.

In Dibdin's entertainment, *Castles in the Air* (1792), there was a ballad on Bagshot Camp, ridiculing the cockney crowds. *Life of Dibdin*, 1803, iii. 228-30; see also No. 8233.

**8117** TEMPERANCE ENJOYING A FRUGAL MEAL.

J<sup>s</sup> G<sup>y</sup> design et fecit.

Pub<sup>d</sup> July 28<sup>th</sup> 1792. by H. Humphrey, Old Bond Street

Engraving (coloured and uncoloured impressions). A companion print to No. 8112. The King sits in an armchair in profile to the l., bending forward to eat a boiled egg, holding the egg-cup in his l. hand. Opposite him, and partly concealed by the l. margin, sits the Queen, avidly stuffing salad into her mouth. On the small round table are a bowl of salad and two jugs of oil and vinegar. Everything in the room denotes miserliness: the King has tucked the end of the table-cloth into his collar to protect his dress; his breeches are patched; his chair is swathed in protective coverings, his feet



rest on a mat which protects the carpet. A richly chased flagon, decorated with the royal arms, which stands on the ground beside him, is inscribed *Aqua Regis*. The handle of the bell-pull is covered by a bag.

Behind the King's back, and on the extreme r., is a fire-place; in the grate is a vase containing snowdrops, holly, and mistletoe, to show that although it is winter there is no fire (cf. No. 7322). A grotesque figure in relief squats above the oval grate, his hands in a muff. On the chimney-piece stand a small pair of scales such as were then used for weighing guineas; see No. 5128, &c., resembling those held by the Queen in No. 8081; a candelabra formed of a woman's figure, *Munificence*, holding two empty cornucopias; one candle is intact, the other has burned low and is covered by an extinguisher surmounted by a crown. Above the chimney-piece is a picture: *The fall of Manna*, in which the Bible story is realistically depicted: round cakes (? or coins) descend from Heaven and are caught in sacks by Jews wearing contemporary dress; behind are tents and a mountain. Above the King's head hangs an empty picture frame inscribed *The Triumph of Benevolence*. Below it hangs an oval miniature of the King in profile to the r., inscribed *The Man of Ross* (John Kyrle (1637-1724), noted for frugality and charity, see *D.N.B.*), and above it is the lower arc of another empty frame inscribed *Epicurus*. In the foreground (r.) behind the King is an iron-bound and padlocked chest on and beside which are three books: *Life of Old Elwes* (the miser, a popular work by Topham), *Dr Cheyne on the benefits of a Spare Diet*, and *Essay on the dearness of Provisions* (cf. No. 6993). Behind the Queen is the heavily bolted door of a strong-room; on it hangs a placard: *Table of Interest, 5 p<sup>r</sup> Cent. 5 Million . . . 250,000* (&c., the total interest forming a colossal but scarcely legible amount). Above the door is the lower part of an empty frame: *Parting of the Loaves & Fishes*.

The supposed miserliness of the King and Queen was a favourite subject of caricature, see No. 7836, &c. The frugality of the King's meals was well known.

Grego, *Gillray*, p. 149-50 (small copy); Wright and Evans, No. 86. Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, after p. 248.

$13\frac{9}{16} \times 11\frac{1}{8}$  in.

## 8118 PATENT FOR KNIGHTHOOD.

### *I. Kay fecit 1792*

Engraving. An adaptation of No. 8103, the place of Pitt being taken by Sir James Stirling, Lord Provost of Edinburgh (1790, 1794, and 1798). Dundas is not in Highland dress, but wears a voluminous cloak and round hat. Sinclair sits on a rectangular receptacle inscribed *Extracts from the Council*.

Dundas became very unpopular in Scotland for his opposition to Sheridan's motion for the reform of the Royal Burghs on 18 Apr. 1792, see *Parl. Hist.* xxix. 1192 ff. He was burnt in effigy in many places and on 4 June the mob attacked his house in George Square. Next day a renewed riot was stopped by dragoons. Meikle, *Scotland and the French Rev.*, 1912, p. 81; *Scot. Hist. Rev.*, Oct. 1909. For his firmness during the riots Sinclair was made a baronet on 17 July 1792.

'Collection', No. 158. Kay, No. cl.

$8\frac{3}{8} \times 6\frac{5}{16}$  in.

**8119 COALITION A LA FRANCOISE, OR THE FRENCH HUGGERS.** [1 Aug. 1792]

Engraving. *Bon Ton Magazine*, ii. 191. An imitation of No. 7661. A burlesque scene in the Legislative Assembly, members of the opposing parties embrace. A man wearing a sword (Pétion) embraces a reluctant woman who has fallen to her knees. A man flings himself head first from the rostrum to embrace a man standing below; behind the rostrum the Devil looks out. Other couples embrace lasciviously. A man embraces a pillar.

Illustration to a satirical description of the sitting of 7 July 1792, when, on the motion of Abbé Lamourette, republicans and monarchists exchanged embraces (called 'le baiser Lamourette'), swearing an 'immortal union' in the face of the enemy. *London Chronicle*, 13 July 1792. The text describes the sitting as interrupted by German troops, who dismiss the members, and substitute the crown for the cap of Liberty. See p. 922.

$3\frac{13}{16} \times 5\frac{1}{4}$  in.

B.M.L., P.C.

**8120 A GENERAL OFFICER TAKEN PRISONER AT BAGSHOT HEATH CAMP.**

*Engraved for the Carlton House Magazine.*

*Published by W. & J. Stratford, N° 112 Holborn Hill, Sep. 1 1792.*

Engraving. Pl. from the *Magazine*, where it is bound opposite p. 569 (Dec.). A sentry (l.) holds his bayonet horizontally against the coat of a general (r.) wearing a star, who holds up his hands to surrender. In the background are fields with trees and hedges and a row of tents.

'The Duke of Richmond [unrecognizable in the plate], in turning out the troops, was stopped by one of the sentinels of his own guard, for not knowing the counter-sign, and obliged to go prisoner to the officer of the guard to get the password. The Duke commended the soldier.' *Carlton House Magazine*, p. 431. For the camp at Bagshot see No. 8115, &c.

$5\frac{7}{16} \times 3\frac{1}{2}$  in.

**8121 THE RECEPTION OF THE DIPLOMATIQUE & HIS SUITE, AT THE COURT OF PEKIN.**

*J<sup>e</sup> G<sup>v</sup> design et fecit*

*Pub<sup>d</sup> Sept<sup>r</sup> 14<sup>th</sup> 1792. by H. Humphrey. N° 18 Old Bond Street.*

Engraving (coloured and uncoloured impressions). The Emperor of China (l.) reclines on a mattress on a low dais, smoking a long pipe and contemptuously watching, out of his slit-like eyes, Lord Macartney, who kneels on one knee, holding out the King's letter, which is signed GR | WP [Pitt] *Sec*. The Emperor emits a puff of smoke from a twisted mouth in a subtly insulting manner. Behind him stand two impassive mandarins, their folded hands concealed in their voluminous sleeves. Beside the dais (r.) stands a soldier in armour, holding a sword in his clasped hands. The Chinese have pointed beards and moustaches, and long claw-like fingernails. Over the dais is an ornate canopy in the manner of a Chinese pagoda, ornamented with a dragon. Macartney, wearing the insignia of the Bath, kneels in profile to the l., indicating with his l. hand a number of presents which have been placed at the Emperor's feet. Five members of his suite prostrate themselves behind Macartney, their heads touching the floor so



that their faces are hidden and the backs of their breeches are ludicrously conspicuous. Behind are others bringing presents, the two most prominent are identified as Sir George Staunton, secretary to the Embassy, and Huttner, who published a German account of the expedition. Staunton, who is not caricatured but does not conspicuously resemble his portrait (by Engleheart, 1792, engraved C. Picart), stands full face behind Macartney, holding the string of a toy balloon decorated with the royal arms, to which is attached, in place of a basket, a cock standing on a pair of breeches (cf. No. 6564). Huttner holds a magpie in a wicker cage. Men crowd behind them carrying, one, a toy coach complete with six horses, driver, postilion, &c., the whole on a small wheeled platform; another, a rocking-horse; a third holds a weathercock in one hand, a British flag in the other. The objects on the ground are: a volume of *Boydell's Shakespeare* (see No. 7584, &c.) on which is a rat-trap; a bat, trap, and ball, dice-box and dice, a battledore and shuttlecock (on which is a crown); an oval miniature of George III, to which is attached a child's coral and bells; a toy windmill; a magic-lantern with a 'slider' (cf. No. 6287) which projects at each side showing devils, in the lantern is a figure of Punch; the model of a man-of-war flying a British flag, and an E.O. table (see No. 5928, &c.).

Macartney's mission to China, which sailed in September, with the object of securing better trading conditions, was the subject of many newspaper paragraphs and of two poems by Peter Pindar in 1792: 'A Pair of Lyric Epistles to Lord Macartney and his Ship' and 'Odes to Kien Long . . .', both of which ridiculed George III. The presents taken were intended to display British craftsmanship and manufactures in the interests of British trade, and included two magnificent carriages (for summer and winter), a large orrery, a pair of globes, fire-arms, eight field pieces (with an officer and eight artillerymen), besides mechanical toys. *Lond. Chron.* 6 and 17 July, 2 and 16 Aug. 1792, &c. The actual reception which took place in a 'tent of audience' is described in Staunton's *Account of the Embassy*, 1797, ii. 229 ff.

Probably one of three caricatures sent (15 Feb. 1793) by Lord Henry Spencer to Lord Auckland at the Hague: 'I think that on Lord Macartney excellent, and I abandon defence of the rest'. *Auckland Corr.* ii. 472, 499-500.

Grego, *Gillray*, pp. 160-3 (copy). Wright and Evans, No. 88. Reprinted, *G.W.G.*, 1830.

11 $\frac{7}{8}$  × 15 $\frac{3}{8}$  in.

# 8122 PETIT SOUPER, A LA PARISIENNE;—OR—A FAMILY OF SANS-CULOTTS REFRESHING, AFTER THE FATIGUES OF THE DAY.

[Gillray.]

*Pub<sup>d</sup> Sep<sup>r</sup> 20<sup>th</sup> 1792, by H. Humphrey N. 18 Old Bond Street*

Engraving (coloured impression). A satire on the massacres of 2-6 Sept. A cannibal feast with many revolting details takes place in a ramshackle room. Five persons sit at a round table on which is a head in a dish. The head of the family (l.) is seated on a sack inscribed *Propriété de la Nation*, which disgorges a crown, sceptre, and mitre, with jewels, &c. His vis-à-vis (who wears a bag-wig) is seated on the body of a woman whose throat is cut; a blood-stained axe is thrust through his belt. All eagerly devour

human fragments. An old hag is seated opposite a large fire in which plunder is burning; she bastes the body of an infant, transfixed on a spit. In the foreground (l.) three small children, one wearing a dagger, crouch round a tub, eating the entrails which it contains. Heads and corpses appear through a door and in a rack slung to the ceiling. On the wall is rudely drawn figure of *Pétion*, wearing a cocked hat, holding out an axe in one hand, a head in the other, with the inscription *Vive la Liberté Vive le Égalité*. Near it is the headless figure of Louis XVI as *Lewis le Grand*, in a pompous attitude. Plaster has peeled from the walls of the poverty-stricken room. Beneath the title is etched on a separate plate: *Epigram extempore on seeing the above Print*.

"Here as you see, and as 'tis known,  
 "Frenchmen mere Cannibals are grown;  
 "On *Maigre Days* each had his Dish  
 "Of *Soup*, or *Sallad*, Eggs, or Fish;  
 "But now 'tis human Flesh they gnaw,  
 "And *ev'ry Day* is *Mardi Gras*

News of the massacres appeared in the London papers on 8 Sept. and following days, the numbers of the killed being exaggerated (6,000 to 8,000 on 2 Sept.). Pétion, Mayor of Paris, failed to stop the massacres, but made some ineffective protests. See Braesch, *La Commune du Dix Août*, 1911, pp. 464-526; Lenôtre, *Les Massacres de Septembre*, 1907.

Grego, *Gillray*, p. 152. Wright and Evans, No. 87. Champfleury, *La Caricature sous la République* . . ., pp. 238-9 (small copy, p. 235). Reprinted, *G.W.G.*, 1830.

9¼ × 13½ in.

## 8123 A PARTY OF THE SANS CULOTTE ARMY MARCHING TO THE FRONTIERS.

*Rd Newton*

*London Pubd Octr 1 1792 by W Holland N° 50 Oxford St*

*In Holland's Exhibition Rooms may be seen all the leading Caricatures on the French Revolution.*

Engraving (coloured impression). A disorderly procession of French republicans, grotesquely caricatured, ferocious and unsoldierly, hurries (r. to l.), preceded by two men flourishing blood-stained axes. All are naked from the waist and wear a *bonnet rouge* shaped like a fool's cap; most have long pigtail queues and wear sabots or go barefoot; one wears jack-boots stuffed with knives, &c. The leading couple is accompanied by a tiny dog marching on its hind-legs, wearing a fool's cap; one of this pair holds a blunderbuss and musket, and wears a *Cartouch Box* at the waist, with a belt in which are pistols and a dagger; the other holds a banner on which two sansculotte soldiers are depicted, kicking a decapitated head like a football. The men are armed with knives and pitchforks; a few have blunderbusses, and one irate man fires at a bird which has carried off his cap. Other birds hover threateningly. Two men drag a small cannon. A man near the rear beats a drum, on which is a grotesque head of *Liberty*, with a pair of bones. Two men eat as they march, one devouring a frog. There are twenty-four figures in all.



Brunswick's advance was checked by the old royal army, not by revolutionary troops, see No. 8125, &c.

de Vinck, No. 4486.

7¼ × 26¾ in.

# 8124 BOBADIL DISGRACED OR KATE IN A RAGE—

[I. Cruikshank.]

London Pub Oct<sup>r</sup> 1792 by S W Fores N<sup>o</sup> 3 Piccadilly

Engraving (coloured impression). Catherine II stands between the King of Poland (l.), whom she seizes by his pigtail queue, and the Duke of Brunswick, whose back she kicks. She stands in profile to the r., turning her back on Stanislaus, and threatening Brunswick with outstretched sceptre. She says *B——t your Cowardly Spirit I'll Kick you to Hell, what I suppose you was frightened at their Naked A——sses. Get out of my sight, or I'll send you and your Army——after my Husband* [cf. No. 8072]. Brunswick (r.), who wears military uniform, flees from her terror-stricken, dropping his hat. He says:

*And here my rendezvous is quite cut off.  
Honor is cudgell'd, well, Bawd will I turn  
To Brunswick will I steal, & there I'll steal:  
And Patches will I get unto these cudgell'd scars,  
And swear I got them in the Gallic Wars.*

Stanislaus, who is in back view, is being dragged from l. to r. He says *Let my Pole go oh! Stanislaus what Disgrace.* On a table beside him are a crown labelled *to the King of Poland* and a paper: *rules & orders to be Implicitly obeyed Cat Catherine.* On the wall behind him is a *Map of France* showing the south of *England* and the *english channel*; *France*, the word in reversed letters, is bisected by a line, the northern portion inscribed *my share*. After the title is etched (as in No. 8125):

*For Brunswicks Duke with Ninety Thousand men  
March'd into France and then!!—& then Marched out again*

Catherine urged Prussia and Austria to intervene in France in order to absorb Poland unmolested; cf. No. 8143. *Rose, Pitt and the Great War*, pp. 9, 46, 51 ff. The Second Partition Treaty was signed 23 Jan. 1793. See *Camb. Mod. Hist.* viii. 531 ff. For Brunswick's retreat see No. 8125, &c.

8⅝ × 12⅞ in.

*Catherine Donnant Congé a françois Et a brunswick Le foireux*, de Vinck No. 4506, appears to be a reduced copy of No. 8124 with French inscriptions, in which Brunswick is altered to the Emperor Francis II and Stanislaus becomes Brunswick.<sup>1</sup> The Empress says to Francis, *Vas Coquin, vas en France avec Ton armée La gloire t'y appelle Cours ou Si non . . .* He answers *Je puis bien y Entrer mais pour en Sortir Gare La Foire.* Brunswick says *C'est bien aise à dire mais a faire c'est ce que nous verrons.* The imprint is *London f. picadilly*.  
om. 159 × 253.

<sup>1</sup> So described, but the inscriptions suggest that Brunswick remains Brunswick, and Stanislaus is altered to Francis II.

**8125 THE NEW PRUSSIAN EXERCISE OR THE ALLIED ARMIES DISTRESSED IN THEIR REARS<sup>s</sup> WITH A HINT AT THE CONVENIENCE OF SANS CULOTTES**

[I. Cruikshank.]

*Pub Oct 16<sup>1</sup> 1792 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impressions). A party of unarmed French sans-culottes (r.) drive Prussian troops before them, the last of the Prussians and the most important figure in the design being the Duke of Brunswick. The French ragamuffins, who wear cocked hats and military coats, have bare thighs and ungartered stockings; they jeer at the Duke, the foremost holding out to him a flask and a paper inscribed *Manifesto*, saying, *No wonder de Duke should run away when he has lost his Spirits*. The others wave papers indicating the Duke's manifesto, and inscribed *D.B.* or *DB Manifesto*; one says, *Now we'l play them the Duke of Brunswick's new March ca ira*; another says, *Quel Bougres des fire all over behind*. French sans-culotte troops in the background (r.) have pikes or pitchforks.

All the Prussian soldiers, like their general, hold drawn sabres and are excreting. The Duke, contorted with colic, says, *Duke Manifesto in a Quondary oh Dear I must let fly I can hold in no longer, these Liberty Dogs have Gallop'd my Guts out: I must for once in my Life cry Off Off*. His troops, who wear the caps of Death's Head Hussars, say, *By got dis new Exercise was no agree wit my Guts it was give us de Thorogonimbles*. Below the title is etched:

*For Brunswick's Duke with Ninety Thousand Men  
March<sup>d</sup> into France and then—March'd out again*

On 27 July 1792 the Duke of Brunswick issued his boastful and impolitic manifesto, disclaiming desire of conquest, but threatening Paris 'with military execution and total subversion' if the Tuileries were again violated. On 20 Sept. the invasion of France was checked at Valmy (by the old royal army); the Prussians began to retreat on 30 Sept., and on 22 Oct. evacuated Longwy (taken 23 Aug.) and crossed the frontier, with 10,000 effectives and 20,000 sick out of the 42,000 who had entered France. Brunswick's army was ravaged with dysentery. *Camb. Mod. Hist.* viii. 234, 410 ff. A. Chuquet, *La première Invasion Prussienne*, 1886. See Nos. 8123, 8124, 8126, 8134, 8143.

A copy of the group of Brunswick and the Prussian soldiers is a small vignette below *Le Trium-geusat*, de Vinck, No. 4497 (reproduction), Blum, No. 487.

8½ × 15⅔ in.

*Déroute Des prussiens Par Les Sans Culottes qui Les renvoyent avec Brunswick en Leur faisant cadeau De la foire*, de Vinck, No. 4505, appears to be a reduced copy of No. 8125 with French inscriptions. Imprint, London | Picadilly. o. m. 175 × 252.

**8126 PRUSSIAN BOBADILS, RETURNING TO BERLIN!!!!!!**

[Newton.]

*London Pub<sup>d</sup> Oct<sup>r</sup> 26 1792 by W Holland N<sup>o</sup> 50 Oxford S<sup>t</sup>*

Engraving. A party of very unmilitary sansculottes (l.) drive before them the Duke of Brunswick and the King of Prussia who are mounted on a

<sup>1</sup> The '6' is reversed.



sorry horse, back to back, tied together by their arms and their queues. They are without breeches, their coats have been cut off at the waist, and the saddle is spiked, drawing blood; both yell with pain. The Duke, who has long moustaches, wears a large cocked hat, and faces the animal's tail; the King wears his crown. To the horse's tail is tied a paper inscribed *Manifesto*. Two of the Frenchmen carry the stained breeches of their victims on pikes. A third man holds a musket awkwardly over his shoulder, its bayonet pierces the cheek of a man whose head appears on the extreme l. Another Frenchman, unarmed, derisively takes a pinch of snuff.

A satire on the boastful manifesto of the Duke of Brunswick and on his retreat from France after the battle of Valmy, see No. 8125, &c.

10 $\frac{3}{8}$  × 16 $\frac{7}{8}$  in.

# 8127 THE IMPORTATION OF FRENCH PRIESTS, OR THE BLESSINGS OF LIBERTY.

*Engraved for the Carlton House Magazine.*

*Published by W. & J. Stratford N° 112 Holborn Hill, Nov' 1. 1792.*

Engraving. Pl. from the *Magazine* (as above).<sup>1</sup> A scene on the sea-shore; men are landing by a gangway from a small vessel; four have reached the shore and stand in the foreground; they are starving, and three are half-naked; one holds a bare bone and points to his mouth, another kneels on the ground begging for a share. On the horizon (l.) is a cliff on which is a castle.

*Illustration to a Dialogue*, pp. 504-5: Candour attempts to dispel the unreasonable and ingenious fears of Croaker at the dearth which he fears will follow the importation of starving Frenchmen, who bring, moreover, the 'heretic doctrine' of Rome. After the overthrow of monarchy on 10 Aug., many fugitives, the majority being orthodox priests in disguise, reached the coasts of Kent, Sussex, Hants, and even Plymouth, where they were especially unwelcome. *Ann. Reg.* 1792, ii. 39\*-40\*; Rose, *Pitt and the Great War*, p. 63. Clerical refugees were treated with great generosity in England. Sicard, *Le Clergé de France pendant la Révolution*, iii. 10 ff. See No. 8130.

5 $\frac{3}{8}$  × 3 $\frac{1}{2}$  in.

# 8128 THE MINISTER TURN'D ADMIRAL, OR THE SURRENDER OF THE CASTLES.

*Engraved for the Carlton House Magazine.*

*Published by W. & J. Stratford, N° 112 Holborn Hill Nov' 1, 1793.*<sup>2</sup>

Engraving. Pitt (r.) in profile to the l., wearing naval uniform with a long pigtail queue, stands facing the gate of a castle where another naval officer, bowing low, holds out to him a large key. A grenadier sentry stands at attention. Pitt holds a document inscribed *Cinque Ports*. From the battlements over the gateway a gun fires a salute; two soldiers stand beside it. In the background (r.) is the sea.

Illustration to a dialogue in which Pitt's appointment as Constable of Dover Castle and Warden of the Cinque Ports is defended. The appoint-

<sup>1</sup> Missing in B.M.L. copy.

<sup>2</sup> An engraver's error for 1792.

ment was on 18 August, in succession to Lord North (d. 5 August), and was pressed upon Pitt by the King in a letter of 6 August. Stanhope, *Life of Pitt*, 1879, i. 445-6. See also *Life of Wilberforce*, 1838, i. 395-6. See No. 8135.  $5\frac{1}{2} \times 3\frac{5}{8}$  in. B.M.L., P.P. 5448, i, p. 520.

**8129 THE THIEVES DETECTED AT LAST. OR, A WONDERFUL DISCOVERY AT THE WINDSOR FARM!!**

[Newton.]

*London Pub<sup>d</sup> Nov<sup>r</sup> 8. 1792 by W Holland N<sup>o</sup> 50 Oxford St*

Engraving (coloured impression). George III and Queen Charlotte (caricatured), dressed as a farmer and farmer's wife, stand together (r.) watching with astonishment two geese sucking the udders of a cow whose hind-quarters appear on the extreme r. The King holds a milking-stool, his expression is one of goggling astonishment; the Queen holds a pail, she grins broadly. In the background (r.) is a barn.

One of many satires on the King's farms, see No. 6918, &c. Cf. Peter Pindar's *Odes to Kien Long* . . ., 1792:

Nor dost thou watch the girl who milks the cow,  
For fear the girl might sip, and prove a thief.

de Vinck, No. 4394.

$8\frac{3}{4} \times 12\frac{7}{8}$  in.

**8130 EMIGRANT CLERGY READING THE LATE DECREE, THAT ALL WHO RETURNS SHALL BE PUT TO DEATH.**

[? I. Cruikshank.]

*Pub: N<sup>o</sup> 15. 1792 by S W Fores No 3 Piccadilly*

Engraving (coloured impression). Three men stand round a fourth who holds a paper inscribed: *Decree . . . who . . . Return Death first year of Republic*. A fifth, tall and thin, stands on the r. of the group in profile to the l., his hands clasped, his eyes raised. Two others stand on the l. with gestures and expressions of anger. All are excessively perturbed. None wears clerical dress. A background of cast shadow only.

By decrees of 23-25 Oct. 1792 émigrés were condemned to perpetual banishment, with the death penalty for those who returned. Sorel, *L'Europe et la Rév. fr.*, iii. 185, n. 3. Cf. No. 8127.

de Vinck, No. 3710.

$8\frac{3}{8} \times 12\frac{7}{8}$  in.

A copy (with alterations) of No. 8130, signed *Massard del<sup>t</sup> & sc<sup>t</sup>*, is a pl. to Challamel, ii. 128; it depicts émigrés in Rome in 1798 reading a *Proclamation du Général Berthier*. Some of the heads are altered, and there is a background of St. Peter's and other buildings. Verses are engraved beneath (printed on pp. 128-9) beginning:

Par une proclamation  
On chasse la condition,  
Quoi! nous chasser de l'Italie!

Berthier entered Rome 1798, occupied the Castle of St. Angelo, and expelled the French émigrés from Italy.



## 8131 THE FRIENDS OF THE PEOPLE

[I. Cruikshank.]

*Pub Nov' 15 1792 by S W Fores N° 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). Dr. Priestley and Paine sit at a rectangular table facing each other in profile. Priestley (l.) sits in a chair holding a dark lantern which he directs at Paine, and a tray of *Phospherous*; beside him is a blunderbuss inscribed *Royal Electric fluid*. Paine (r.), seated on a barrel of *Gun Powder*, holds a dagger in each hand. The table is covered with pistols, daggers, swords, and a musket. On it, behind a pile of pistols, squats a grinning devil with folded arms and webbed wings which reach from Priestley to Paine. Behind Priestley, and on the extreme l., is a pyramid of large volumes, inscribed respectively: *Fire and Murder defended*, *Deep designs*, *Assassination*, *Brutus*, *Cataline*, *Electrical Batteries so contriv'd to Destroy any Assembly or Member at Pleasure*, *Select Meetings*, *Massacres*, *Counter Revolutions*, *Revolutions*, *Plots*, *Treasons*, *Conspiracys*. Under his feet and the table are objects inscribed *Brimstone* and *G. Powdr*, and papers inscribed *Treason*, *Murders*, *Fires*. Behind Paine are more barrels of *Gun Powder*; on these are piled papers or pamphlets inscribed: *Villany Triumphant*, *Rebellion*, *Downfall of Royalty*, *American Revolution*, *Massacre & Plunder*, *The Rights of Man*, *Common Sense*. On the floor at his feet are packets of *Gun Powder*, bundles of matches, a blunderbuss, a pair of shackles, swords, &c. In the centre foreground are a headsman's axe, a pickaxe, a pike, &c.

On the wall which forms a background are five pictures with figures on a tiny scale (l. to r.): [1] *A La Lantern*; a man is being hung from a lamp-post, one of the crowd holds up a head on a pike. [2] *Shooting the King of Sweden*; Ankerstrom shoots the King in the back while he is talking to a lady, see No. 8080. [3] *Charles the First*, a small figure with an axe appears behind the head of the Devil which hides the rest of the picture. [4] *Watt Tyler*, who is struck down by Walworth. [5] *Guillotin*, a victim kneels under the blade of the guillotine; soldiers surround the scaffold.

The title is from the association of the Friends of the People, see No. 8087, &c. Paine's *Rights of Man*, see No. 7867, 8137, &c., widely circulated, had become the manifesto of the Corresponding Society and other radical societies (not the Friends of the People). His *Common Sense* (1776) had had great effect in influencing the Colonists in favour of independence. Paine fled to France in September, and was elected deputy for Calais to the French Convention, see No. 8137. The daggers may represent those reported to have been ordered in large quantities from Birmingham, see No. 8147. Rose, *Pitt and the Great War*, pp. 62 ff., 167; P. A. Brown, *The French Revolution in English History*, p. 90. For Priestley and France cf. No. 8108.

$8\frac{7}{8} \times 13\frac{1}{8}$  in.

## 8131 A SEDITION, LEVELLING AND PLUNDERING; OR, THE PRETENDED FRIENDS OF THE PEOPLE IN COUNCIL.

This title is on a printed sheet<sup>1</sup> pasted over the title of No. 8131; it is the

<sup>1</sup> One of two copies has the imprint 'Printed and sold by S. W. Fores, No. 3, Piccadilly, who has again opened his *Exhibition Room*, to which he has added several Hundred old and new Subjects. Admittance 1s.'

heading of a version of *God save the King* in eight verses of which ii-vii attack the Unitarians and Paine and Priestley:

v  
Tom Paine and Priestley are  
More base and desp'rate far,  
Than vile Jack Cade,  
He for reform did cry;  
They for equality  
Wou'd stain true liberty,  
With British blood.

### 8132 TOM PAINE'S NIGHTLY PEST.

Ɔ<sup>r</sup> G<sup>y</sup> design et fec<sup>t</sup>—*Pro Bono Publico*—

Pub. 26<sup>th</sup> Nov<sup>r</sup> 1792, by H. Humphrey, N<sup>o</sup> 18 Old Bond Street.

Aquatint. Paine lies asleep on straw on a ramshackle wooden bedstead, covered by his coat. He wears a cap inscribed *Libertas*. He lies diagonally from l. to r., facing the spectator. On the head of his bed are drawn the profile heads, with wings, of his *Guardian Angels*: Priestley (l.) and Fox (r.). His head rests on a bundle of straw round which is a striped and torn (?) flag inscribed *Vive l'America*. His arm lies across an open book: *The Rights of Farthing Candles proving their Equality with the Sun & Moon. And the necessity of a Reformation in the Planetary System*. From his coat-pocket protrudes a pamphlet: *Common Sense or Reason destructive to Free Government*. On a table by his side (r.) are a rat with its head caught in a trap, writing materials, and a paper: *The Golden Age The Art of Equalizing the Property of Princes & Pikemen*.

His dream appears surrounded with clouds on the r. of the design. Three judges are represented by their empty wigs: before each hangs a long scroll headed [1] *Pleas for Tho<sup>s</sup> Paine. Ignorance Poverty Envy*. [2] *Charges against Tho<sup>s</sup> Paine Libels Scurrilities Lies Perjuries, Rebellions, Treasons*. [3] *Punishments for Tho<sup>s</sup> Paine Corporal Pain Contempt, Detestation*. Behind is the stone wall of a dungeon with a closely barred window, on each side of which hang heavy shackles. A gibbet and a pillory also emerge from the clouds.

The extreme poverty of the room is shown by the wall (where the plaster has broken away to show bricks), by a tattered curtain (dotted with fleurs-de-lis), and a raftered and sloping roof. Paine is not caricatured, and his expression though severe is composed and dignified.

See No. 8137, a more elaborate version of this design.

9½ × 13¾ in.

### 8133 THE POLITICIANS.

*Engraved for the Carlton House Magazine.*

*Publish'd by W. & J. Stratford N<sup>o</sup> 112 Holborn Hill, Dec<sup>r</sup> 1, 1792.*

Engraving. Pl. to the magazine, p. 556. Two men seated on either side of a small round table are in heated conversation. A lean man (l.) has the *Argus* newspaper; the other, a fat man wearing his wig back to front, holds the *Oracle*. A torn map of Europe hangs on the wall, and a W.L. picture of a man, whose head is obscured, inscribed *isxa* (other letters hidden). Illustration to a (non-committal) dialogue on the character of Tom Paine and the advisability of reading his book. See Nos. 7867, 8137, &c.

5¾ × 3½ in.

B.M.L., P.P. 5448.



**8134 CAPTAIN BOBADIL AND ANCIENT PISTOL.***Engraved for the Carlton-house Magazine.**Published by W. & J. Stratford, N° 112 Holborn Hill Dec 1. 1792*

Engraving. Pl. to the magazine, p. 560. The Duke of Brunswick (l.) as Bobadil gesticulates with raised fist; in his l. hand is a fleur-de-lis. He addresses Pistol, who stands (r.) with folded arms, looking up in profile to the r. Both wear quasi-Elizabethan dress. In the background across a plain is an army in retreat, with baggage wagons and dead horses. On two standards are the fleurs-de-lis, on another a Prussian eagle. Behind are mountains. Illustration to a dialogue in which a well-known passage in *Every Man in his Humour* is parodied.

A satire on the boastful proclamation of Brunswick, see No. 8125, &c.  
 $5\frac{3}{8} \times 3\frac{1}{2}$  in. B.M.L., P.P. 5448.

**8135 SINK PORTS**

[Dent.]

*Pub<sup>d</sup> by W Dent Dec 7 1792*

Engraving. Pitt, grotesquely thin, bends under the weight of a huge pile of sacks which he carries on his head, they are numbered 1, 2, 3, 4, 5 respectively, and each is inscribed 1000 l. He walks in profile to the r., across a street, whose buildings are roughly indicated, towards a turning inscribed *Downing Street*. He says *What an unlucky time to be thus Burthened but I'll hold fast even if they should Sink me*.

For Pitt's appointment as Warden of the Cinque Ports see No. 8128. The salary was £3,000 a year. Rose says, citing Bland Burges, 'not a single libel or gibe appeared in the Press on his acceptance of this almost honorary post' (a negative which it would be difficult to prove). *Pitt and the Great War*, p. 39. Pitt was attacked as a sinecurist (as Warden, &c.) in 1795, see *Catalogue*, vol. vii (*The State Caterpillar*, 1 Sept. 1795, &c.).

$10\frac{3}{4} \times 7\frac{3}{4}$  in.

**8136 FRENCH LIBERALITY, OR, AN ATTEMPT TO CONQUER ALL THE WORLD BY BEING TOO CIVIL BY HALF.**

[Dent.]

*Pub<sup>d</sup> by W Dent Dec 8<sup>th</sup> 1792 Sold by J. Aitken N° 14 Castle St Leicester Fields London.*

Engraving (partly coloured impression). A French general (Dumouriez) stands (l.) in profile to the r., holding out a document to three men, each (like himself) standing on a piece of land surrounded by water. In his l. hand is a huge sabre. The four figures are respectively inscribed (l. to r.): *French, German, Dutch, English*. Dumouriez, who is much burlesqued, wears a huge cocked hat and enormous shirt-frill and ruffles; on his thin legs are wide jack-boots, his queue reaches to the ground. His document is inscribed *Convention to Alexander Dumourier—Give Freedom to all the World*. He says *Having more Liberty den we vos know vat to do wid, we vos resolve to give some to all de World—and for de Sword or Freedom give us von little bit of a Contribution*. The German, who is not caricatured, wears

a cocked hat and military coat; he answers, *We wish to retain the Liberty of being governed by Religion and Law.* The stout Dutchman, who wears long baggy breeches and smokes a pipe, answers, leaning forward defiantly, *You give us Liberty? you be dam'ed—Let us enjoy commercial Freedom and the right of making Money where we can, and a fig for your Ideal Goddess.* The very corpulent Englishman, a plainly dressed John Bull, who stands solidly in profile to the l., clasping his stomach, answers, *Why we are fat and free! and live under a Glorious Constitution, its old and I venerate it—to be sure Time may have made a few flaws and Cracks in it—but Dam it, it can never be mended with Plaister of Paris—so you may keep your Freedom and your Fricasee to yourself!*

A satire on the famous decree of the Convention on 19 Nov. 1792, when they resolved to 'grant fraternity and assistance to all people who wish to recover their liberty', ordering their generals to give effect to this decree. *Camb. Mod. Hist.* viii. 300. The German and Dutch States were also threatened by the decree of 16 Nov., ordering the French generals to pursue the Austrians on to any territory where they might find refuge. England, as well as the Dutch Republic, was challenged by the decree (16 Nov.) opening the Scheldt to free navigation. Pitt believed that these decrees were a concerted plan to force England either to declare war or yield disgracefully, in either case to the encouragement of sedition in Britain and Ireland. Rose, *Pitt and the Great War*, pp. 71-3. See also, for French designs on Rome and Savoy, Sorel, *L'Europe et la Révolution française*, iii. 197 ff. For the foreign policy of the Girondins see also Nos. 8143, 8150.

$9\frac{13}{16} \times 13\frac{3}{4}$  in. (pl.).

### 8137 TOM PAINE'S NIGHTLY PEST.

Ɔ<sup>y</sup> *design et fecit—pro bono publico.*

*Pub<sup>d</sup> Dec<sup>r</sup> 10<sup>th</sup> 1792, by H. Humphrey, No. 18. Old Bond Street*

Engraving (coloured impression). Another version, reversed, of No. 8132. Paine (r.) lies as before, but his legs and feet, which were hidden by straw and by cloud, project from under his coat, and the crisping of his toes indicates agitation caused by his dream. The three headless judges (l.) with dependent scrolls are as before, with the addition of a cloud-shaped scroll ascending from the central wig, inscribed:

*Know Villain, when such paltry slaves presume  
To mix in Treason, if the Plot succeeds  
They're thrown neglected by—but if it fails  
They're sure to die like dogs! as you shall do.*

In place of the prison wall is a glory of rays issuing from a sun in the centre of which are the scales of Justice. This is surmounted by shackles and by a scroll inscribed "*The Scourge inexorable, and the tort'ring hour, awaits thee*". Beneath are, as before, a gibbet (with the addition of a ladder) and a pillory. Between them are a scourge and birch-rod tied together. The inscriptions on the three scrolls are as before except that in 'Charges' *Falshoods* takes the place of 'Lies', and to 'Punishments' is added *Extinction from Society*. The inscriptions on Paine's book, &c., are as before except that the alternative title of *Common Sense* is *or convincing Reasons for Britons turning Sans Culottes*. The fleurs-de-lis on the tattered



curtain are larger and more conspicuous. Above the bed, in place of the crumbling wall, is an open casement window out of which flies a terrified demon with his tail between his legs; he holds a fiddle, but drops his bow and a sheet of music inscribed *Ca-ira*. Through the window appear clouds and a full moon.

Evidently published in anticipation of Paine's trial, 18 Dec. 1792 (postponed from 8 June when he had appeared in court), for publishing (Feb. 1792) in *The Rights of Man Part II*, 'a scandalous libel on the Constitution, Laws and Government of England'. Cf. No. 7867, &c. Paine had fled to France, see No. 8131, whence he wrote a letter to the Attorney-General suggesting that he and 'Mr Guelph' might take warning from the example made of similar persons in France. Paine was outlawed and never returned to England. *State Trials*, xxii; *D.N.B.*; P. A. Brown, *The French Rev. in English Hist.*, pp. 87-8, &c. See also Nos. 8146, 8152.

Grego, *Gillray*, pp. 156-7 (reproduction). Wright and Evans, No. 91. Reprinted, *G.W.G.*, 1830.

11½ × 14½ in. (pl.).

### 8138 LOYALTY—AGAINST—LEVELLING.

JS [Sayers.]

Pub<sup>d</sup> 15<sup>th</sup> Dec<sup>r</sup> 1792 by Tho Cornel Bruton Street

Engraving (coloured and uncoloured impressions). The l. and wider portion of the design represents *England*, the r. portion *France*; two posts and the corners of two buildings meet along the dividing line. From each post a horizontal beam projects to support a signboard, in each case that of a crown. In England this is in place, and has the inscription *Good Entertainment for Man & Horse*; two Frenchmen standing on the opposite side are pulling at the English sign with ropes. They stand on the sign of the (French) crown which has already been cut down. They are assisted by Tom Paine who sits astride the horizontal bar to saw it through, but leaves his saw in the wood to stare in terror at a large bill, posted on the house from which the sign projects, and inscribed: *Association for preserving Liberty & Property against Republicans and Levellers Resolved. . . .* He exclaims, *Here's a Stop to my Levelling*. He is dressed in a slovenly manner and from his pocket protrude *D Priestley Sermon* (see No. 7887, &c.) and *Rights of Man* (see Nos. 7867, 8137, &c.). On the ground, and opposite the door of the Crown Inn, stand a sailor (l.) and a soldier (r.) who clasp hands; the sailor waves his hat, crying, *for our King and*; the soldier, who holds a musket, the butt end resting on the ground, adds *Country*. Against the door is pasted a bill headed *Proclamation* (see No. 8095), and ending *God save the King*. The rays of the sun dispel some dark clouds which surround Paine. In the background is a castle, flying a British flag, and the masts of ships. In front of them is a wall on which stands a small defiant British Lion.

In *France* the sky is covered with heavy clouds. On the building are three large placards: [1] *Liberté & Egalité Ca ira*, [2] *Mr Fox's Speech to the Vig Club Anglois*, [3] *Memorial of Cit Tho<sup>s</sup> Paine to the Nation[al] Convention*. Beside the two men who pull at the English crown is a third Frenchman, a ragged sansculotte, who holds a pike on which is a head; he stands astride a recently decapitated body, shouting, *Vive la Nation*.

Behind him are the branches of a bare tree, inscribed *L'arbre de la Liberté*, from which hangs the body of a monk. Beneath the title is etched:

— *nought can make us rue*  
*If England to itself do rest but true.*

An 'Association for preserving Liberty and Property against Levellers and Republicans' was formed in Nov. 1792 on the initiation of John Reeves. *Ann. Reg.*, 1792, ii. 155\* ff. For its correspondence, Nov. 1792–Feb. 1793, see B.M. Add. MSS. 6919–28. It circulated pamphlets, prints, &c. See Nos. 8141, 8142, 8144, 8149.

For Paine's flight to France see Nos. 8131, 8137. Except for No. 8084, the first print to hint at war with France, but cf. No. 8136, &c., on the foreign policy of the Girondins.

10 × 7½ in.

### 8139 NEGOTIATION FOR A COALITION BROKEN OFF.

[Dent.]

*Pub<sup>d</sup> by W Dent Dec<sup>r</sup> 17 1792*

Engraving (coloured impression). Pitt stands beside a stone doorway (l.), evidently that of the Treasury, stooping forward and holding out a dish on which is a bare bone towards a fox (r.). He beckons with his forefinger, saying, *Fox, Fox Fox-ee, Fox-ee Fox-ee, come, come, comee, comee, then, my poor Fellow, come, come, what wont you come? wont you? then curse your crafty Carcase.* The fox runs off, turning his head to look at Pitt; he says, *No, No, thank you. I have a little more cunning than to take share of a Bone that you have pickt bare.*

There were newspaper reports in July of a coalition, and there were negotiations (May–June) for a union between the Government and the Portland Whigs. Fox opposed the scheme except on terms of equality with Pitt; the King said 'Anything complimentary to them [the Whigs] but no power'. *Malmesbury Diaries*, ii. 454–64. *Political Memoranda of the Duke of Leeds*, ed. O. Browning, 1884, pp. 184 ff. Pallain, *Mission de Talleyrand à Londres*, 1889, pp. 403–8. Rose, *Pitt and the Great War*, 1911, pp. 35–9. Laprade, *England and the French Revolution*, 1910, pp. 64 ff. Cf. Nos. 8140, 8142.

8½ × 12¾ in.

### 8140 JACOBINE WIGS, OR, GOOD NIGHT TO THE PARTY.

[Dent.]

*Pub by W Dent Dec 18<sup>th</sup> 1792.*

Engraving. A meeting of the Whig Club, cf. No. 6671. Three Whigs sit on three sides of a rectangular table, apparently in deep sleep, with nightcaps pulled over their eyes. Fox, on a larger scale than the others, sits full face at the head of the table, his hands folded. Sheridan (r.) leans on the table, resting his head on his hand. Grey, very thin and on a smaller scale, leans his head on the back of his chair. On the table is an object resembling a fox's brush inscribed *Reform*, and a box or book inscribed *Associations Otherwise Republican Opium* (see No. 8087, &c.). A smouldering candle by



Fox has burnt down to the socket. The nearer part of the table is cut off by the lower margin of the design. On the wall are (l.) an oval picture of a setting sun and (r.) two wigs: a full-curled one inscribed 1688 and a bag-wig inscribed 1792.

A satire on the disruption of the Whig party caused by the attitude of the l. wing (Fox, Grey, Sheridan, and others) towards France. Cf. No. 8139 and see *Life and Letters of Sir G. Elliot*, ii. 80 ff. The Whigs of the Revolution (1688-9) are compared with the Whigs of 1792. Fox was not a member of the Friends of the People, cf. No. 8087, &c.

8½ × 12¼ in.

# 8141 JOHN BULL BOTHER'D;—OR—THE GEESE ALARMING THE CAPITOL.

*Price 3 shill'—The engraving not having been Paid for, by the Associations for vending two'penny Scurrilities* [see No. 8138].

J<sup>s</sup> G<sup>v</sup> des<sup>r</sup> et fec<sup>t</sup>—pro bono publico.

Pub<sup>d</sup> Dec<sup>r</sup> 19<sup>th</sup> 1792, by H. Humphrey N<sup>o</sup> 18 Old Bond Street.

Aquatint (coloured and uncoloured impressions). Pitt stands, in profile to the r., on a fortified tower, or platform, in the crenellations of which are cannon; he looks through a spy-glass, his knees bending with fear, and clutches by the arm a stout John Bull (l.), a yokel (as in No. 7889), who stands full face, almost equally terrified. He is watching a flight of geese advancing from the r., and says, *There, John!—there! there they are!—I see them—get your Arms ready, John!—they're Rising & coming upon us from all parts;—there!—theres Ten Thousand sans-Culottes now on their passage!—& there! look on the other side, the Scotch have caught the Itch too; and the Wild-Irish have begun to pull off their Breeches!—what will become of us John?—& see, there's Five Hundred Disputing-Clubs, with bloody Mouths;—& Twenty Thousand Bill-stickers with Ca ira pasted on the front of their Red-Caps!—where's the Lord Mayor John?—are the Lions safe?—down with the Book-stalls!—blow up the Gin-shops!—cut off the Printers Ears!—O Lord John!—O Lord!—we're all ruined!—they'l Murder us, and make us into Aristocrat Pyes! John Bull answers: Aristocrat Pyes?—Lord defend us!—Waunds, Measter, you frighten a poor honest simple Fellow out of his wits!—Gin-Shops & Printers-Ears!—& Bloody-Clubs & Lord Mayors!—and Wild-Irishmen without Breeches, & Sans-Culottes! Lord have mercy upon our Wives & Daughters!—And yet, I'll be shot, if I can see any thing myself, but a few Geese, gabbling together—But Lord help my silly head, how should such a Clod-pole as I, be able to see any thing Right?—I dont know what occasion for I to see at all, for that matter;—why Measter does all that for I,—my business is only to Fire when & where Measter orders, & to pay for the Gunpowder;—but Measter o' mine, (if I may speak a word,) where's the use of Firing now?—what can us two do against all them Hundreds of Thousands of Millions of Monsters?—Lord, Measter, had not we better try if they won't shake hands with us, & be Friends?—for if we should go to fighting with them, & They should Lather Us, what will become of you & I, then, Measter!!!*

John Bull, frightened and bemused, holds a musket with a broken bayonet, his l. hand is in his coat-pocket, and he wears very wrinkled gaiters. In his hat are two favours, one *Vive la Liberte*, the other *God save the King*. A pamphlet projects from each waistcoat-pocket: one, Paine's

*Rights of Man* (see No. 7867, &c.), the other *Pennyworth of Truth*. This is the pamphlet 'One Pennyworth of Truth, from Thomas Bull to his Brother John' denounced by Grey (17 Dec.) as a libel. *Parl. Hist.* xxx. 128 ff. It attacked Price and Priestley and was by the Rev. William Jones. *Hist. MSS. Comm., Kenyon MSS.*, p. 536. Pitt's hair rises on his head, and his face is blotched with drink. After the title is etched:

"Thus on the Rock, heroic Manlius stood,  
"Spy'd out the Geese, & prov'd Rome's guardian God.

Probably a satire on the calling out of part of the militia by proclamation on 1 Dec., partly in order to repress riots; the news from Scotland and from Ireland was alarming. Rose, *Pitt and the Great War*, pp. 77-8. Cf. the debate of 13 Dec. when Fox said (ironically): 'An insurrection! Where is it? . . . Good God! an insurrection in Great Britain! No wonder that the militia were called out. . . .' *Parl. Hist.* xxx. 14. Grose gives 'Bothered, or both-eared. Talked to at both ears by different persons at the same time, confounded, confused'. *Dict. Vulg. Tongue*, 1796. The *O.E.D.* gives the verb to bother (Anglo-Irish) = to bewilder with noise (1718). For the reform clubs and associations and their addresses to France see *Ann. Reg.*, 1792, ii. 128\* ff. See also P. A. Brown, *The French Rev. and English Hist.* 89 ff., 131 ff. Gillray anticipates the verdict of history in his attitude to Pitt's fears of sedition, cf. No. 8095. For subsidized prints, cf. No. 8149, &c.

Grego, *Gillray*, pp. 153-4. Wright and Evans, No. 93. Reprinted, *G.W.G.*, 1830.

11 $\frac{3}{4}$  × 14 $\frac{7}{8}$  in.

## 8142 A RIGHT HONORABLE ALIAS A SANS CULOTTE

IC [Cruikshank.]

*London Pub: Decr 20 1792 by S Fores N 3 Piccadilly who has again opened his Exhibition Room to which he has added several Hundred Old & new Subject[s]*

Engraving (coloured impression). Fox stands full face, bisected by a vertical line from the centre of his forehead: on the (spectator's) l. he is a ragged Frenchman, holding up in his r. hand a knotted bludgeon and singing *Ca Ira, Ca Ira, Ca Ira*. On the r. he is a neatly dressed Englishman, singing *God Save Great George our King* and holding out a document inscribed *Association against Levellers St Georges Hanover Square*. The French half wears under his ragged coat a torn striped tricolour vest, with a belt in which a pistol is thrust. His eye glares fiercely, his mouth is drawn down, his hair is tousled. The English half of his face smiles, and he wears neatly powdered hair. His feet are planted on opposite sides of a piece of water between two cliffs, representing the Straits of Dover. Beneath the title is etched:

*How happy could I be with Either  
Were I but the Chief of the Throne.  
But Da—n it as I can get Niether  
I'll take either part of the Song*

One of many prints of Fox as a friend of French revolutionaries, cf. Nos. 7861, 7889, 7892, 7894, 8082, 8147. The occasion is probably his



motion on 15 Dec. to send a Minister to treat with the French Government. *Parl. Hist.* xxx. 80 ff. For the conditions on which he would have accepted office see Malmesbury, *Diaries and Corr.* ii. 459, 462, 466 ff., and cf. Nos. 8139, 8144. He had, of course, no sympathy with the Association against Levellers (see No. 8138), though he was opposed to the radical clubs. Rose, *Pitt and the Great War*, p. 168. Cf. *Political Memoranda of the Duke of Leeds*, ed. O. Browning, p. 195.

Reproduced, E. Lascelles, *Life of Charles James Fox*, 1936, p. 246.

12 $\frac{3}{4}$  × 11 $\frac{3}{8}$  in.

**8143 THE GENIUS OF FRANCE EXTIRPATING DESPOTISM  
TYRANNY & OPPRESSION FROM THE FACE OF THE EARTH  
OR THE ROYAL WARRIORS DEFEATED**

[I. Cruikshank.]

*Pub Dec<sup>br</sup> 21 1792 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). The Genius of France is a comely young woman wearing a Phrygian cap who stands on the extreme r., stopping the advance of an ass on which princes of Europe are seated; she threatens them with a scourge of many lashes, saying, *I am Determin'd to Inflict Death on all Despots & Oppressors*. The lashes are inscribed: *Religious Bigots, Aristocrats who screen'd by their unjust Privileges rob Tradesmen of their Property, Monopolizer of Provisions to Distress the Poor, Perverters of Public Justice, Oppressors of the People, The Increase of Tyranny, The Stretch of Prerogative, The Abuse of Power, Despotism*.

The ass is being pushed down on its haunches; under its feet lies Louis XVI, into whose mouth it is excreting; he is inscribed *France*. On the animal's back are figures representing *Prussia, Germany, Russia, Sweeden, and Brunswick*. The foremost is Frederick William II with a raised club, behind him sits Francis II, with half his crown broken off. On his shoulders, and dominating the group, sits the termagant Catherine, raising her sceptre to smite France, and almost throttling the Emperor, who says, *Let go you Bitch I d'ont like the Looks of her let's be Off*. Behind the Empress is the King of Sweden (actually a boy of fourteen), who clutches her legs, saying, *This Business Stinks Cursedly*. Behind him the Duke of Brunswick falls backwards to the ground, saying, *I've lost my Place*. In the middle distance (l.) another ass plunges violently, heels in air: the Sultan of *Turkey*, waving a sabre, keeps his seat, but says, *I shall never get back to the Seraglio again*. The Emperor of *China* falls headlong; *Spain* clings to *Turkey*. Three unidentified sovereigns are falling from the ass, their crowns flying from their heads. In the foreground (l.) a woman, inscribed *Portugal*, sits on the ground, holding her crown, and tearing her dishevelled hair. (Maria I of Portugal was insane.)

A satire on the reverses of the allies. The French under Custine had occupied Spire, Worms, and Mayence (Sept.-Oct.). Savoy was invaded in Sept. and on 27 Nov. was declared incorporated with France. Nice was occupied on 28 Sept. For the defeat of Brunswick see No. 8125, &c. Jemappes, 6 Nov., was followed by the occupation of Brussels. The print has little relation to the actual situation, but is favourable to the French Republic. For the leading part given to Catherine II cf. No. 8124.

9 $\frac{7}{8}$  × 14 $\frac{1}{2}$  in.

**8144 THE BATTLE OF THE CLUBS OR THE GAME OF BEAT KNAVE OUT OF DOORS**

JS f [Sayers.]

Pub<sup>d</sup> by Tho<sup>s</sup> Cornell Bruton Street 21 Dec<sup>r</sup> 1792

Aquatint. Within a handsome room, whose roof is supported by Corinthian columns, is a medley of playing-cards: the whole suit of clubs headed by the king and queen. On the extreme r. is the knave (Fox), who is being kicked out of the door by the toe of the king which protrudes beyond the lower r. corner of the card. Fox looks alarmed, saying, *Now I must associate*. The queen holds a shield on which are the arms of the City of London. A banner emerging from the cards is inscribed: *Associations for preserving Liberty & Property against Republicans & Levellers*. Above the door (r.) is a picture: *Plan of a new Constitution*; a house of cards is being demolished by a blast inscribed *Loyalty* which issues from a head in the upper l. corner; the topmost (but dislodged) card is the knave of clubs.

On the extreme l. are two rats: one holds up a card, a ten of (mixed) clubs, diamonds, hearts, and spades; he says, *Association of the Dissenters* (the initial word *loyal* has been scored through). The other rat watches him, saying, *As the Cards are against us we had better join the Clubs*. Beneath the title is etched: *NB This Game should be play'd with all the Knaves of the Pack*.

At the end of 1792 there were many associations in support of the constitution and in opposition to the radical clubs, the leading one being the 'Association for protecting Liberty and Property . . .', known as the Crown and Anchor Association, see No. 8138, &c. Fox held aloof from the radical societies, including the Society of the Friends of the People, see No. 8087, &c., but was left by the greater part of the whigs, who supported Pitt. For the clubs see *Ann. Reg.*, 1792, ii. 128\* ff. For Fox's position see *Life and Letters of Sir G. Elliot*, ii. 50 ff., 80 ff. Russell, *Corr. of C. J. Fox*, iii. 20 ff., and cf. Nos. 8139, 8142. For Fox as the Knave of Clubs see No. 6488, &c.

According to a note on an impression in the Royal Collection at Windsor this print was not published.

7 $\frac{1}{8}$  × 9 $\frac{1}{4}$  in.

**8144 A** An impression before aquatinting in which the ace of clubs is decorated with a crown and anchor, afterwards erased, to indicate the Crown and Anchor Association. Fox's words are omitted.

**8145 FRENCH LIBERTY.**

BRITISH SLAVERY.

J<sup>s</sup> G<sup>v</sup> des<sup>n</sup> et fec<sup>t</sup> pro bono publico—

London. Pub<sup>d</sup> December 21<sup>st</sup> 1792, by H Humphrey N<sup>o</sup> 18 Old Bond Street

Engraving (coloured impression). A design in two compartments. On the l. a lean and ragged sansculotte, seated on a stool before a few sticks which burn on an open hearth (r.), is ravenously eating raw onions, while he warms his bare toes at the fire. His finger- and toe-nails are long talons. He wears a bonnet rouge with a tricolour cockade, a long queue of unkempt



hair is tied with a ribbon. From his pocket issue strips of paper inscribed *4 Sous, 3 Sous, and Assignats*. He says: *O Sacre Dieu!—vat blessing be de Liberte vive le Assemblè Nationale!—no more Tax! no more Slavery!—all Free Citizen! ha hah! by Gar, how ve live!—ve swim in de Milk & Honey!* Beside him on the ground (l.) a sword lies across a fiddle. Over the fireplace is a confused map inscribed *Map of the French Conquests*. Behind him (l.) on a rough table is a chamber-pot filled with snails. The room is poverty-stricken with a broken casement window and a wall whose dilapidated plaster shows bricks.

On the r. an immensely fat Englishman, whose gross appearance denotes the 'cit', is seated in an armchair at a circular table, carving a large joint of beef, which is flanked by a foaming tankard and a decanter of *Hock*. The table-cloth is tied round his thick neck. His bloated face is blotched with drink, and he wears shoes slashed to relieve his gouty feet. He is plainly dressed and his wig hangs on the arm of his chair. He says: *Ah! this cursed Ministry! they'll ruin us, with their damn'd Taxes! why, Zounds!—they're making Slaves of us all, & Starving us to Death!* On a bracket on the wall is a statuette of *Britannia*, holding a spear and (in place of her shield) a large sack of *Sterling*. The luxury of the room is indicated by the armchair and a carpet.

At this date, despite the ironical map of 'French conquests', the French had occupied Brussels (14 Nov.) and incorporated Savoy (27 Nov.), see No. 8143. For the progressive depreciation of assignats see *Camb. Mod. Hist.* viii. 709, and cf. No. 8150. The starving Frenchman contrasted with the well-fed Englishman was a familiar subject with Gillray, cf. No. 5612, &c.

The fat Englishman, interrupted in carving his beef, is copied in a French print, *Le Neuf Thermidor ou la surprise Angloise*, etched by J. B. Louvion, dated *Fructidor l'an 3<sup>e</sup>*. Blum, No. 606; Challamel, ii. 49 (small copy). See Vol. vii.

Grego, *Gillray*, p. 154. Wright and Evans, No. 94. Reprinted, *G.W.G.*, 1830. Reproduced, Fuchs, p. 249.

$9\frac{1}{8} \times 13\frac{1}{4}$  in.

## 8146 WHA WANTS ME

[I. Cruikshank.]

*London Pub: Decr 26 1792 by S Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). Paine stands full face, looking to the l. and smiling. He holds out his r. arm, holding a pen and a long scroll; in his l. hand is a dagger. On his back is a large bundle of weapons, shackles, and instruments of torture. He smiles slyly, his face is blotched with drink. He is neatly and plainly dressed; from his button-hole hangs an exciseman's ink-bottle, inscribed *Gall*. His head is irradiated, with words inscribed between the rays: *Cruelty, Equality Madness, Anarchy Murder, Treason, Rebellion, Perjury, Atheism, Misery, Famine, National & Private Ruin, Ingratitude Idleness, Treachery, Injustice*. His scroll is inscribed: *Rights of Man* [see No. 7867, &c.]—*Common Nonsense—Equality of Property &c. &c.* He tramples on scrolls inscribed: *Loyalty, Magna Charta, National Prosperity, Religion, Protection Property, Obedience to the Laws, Morality, happiness, Industry, Personal Security, Inheritance, Justice*. Beneath the title is etched: *I am Ready & Willing to offer my Services to*

*any Nation or People under heaven who are Desirous of Liberty & Equality Vide Paines Letter to the Convention.*

A letter of Paine to the Convention, dated 'Paris, Sept. 25. 1<sup>st</sup> Year of the Republic', was published in the English newspapers, in which he told his 'fellow-citizens', 'I come not to enjoy repose. Convinced that the cause of France is the cause of all mankind . . . I gladly share with you the dangers and honours necessary to success. . . . It has been my fate to have borne a share in the commencement and complete establishment of one revolution . . . [by *Common Sense*, &c.] . . . the despots of the earth . . . know not what it is to fight against a nation. . . . Every nation is becoming her colleague, and every Court is become her enemy'. *London Chronicle*, 13 Oct. 1792. On 17 and 18 Dec. Paine was burnt in effigy by the troops in Dorchester, Weymouth, Poole, Trowbridge, &c., and on 19 Dec. effigies of Paine and Priestley were burnt at Colchester. *The World*, 21 Dec. 1792. See also Conway, *Life of Paine*, ii. 370 f. For Paine's trial see No. 8137. The title derives from an Edinburgh character, and was first applied to Dundas, see No. 8103.

13 $\frac{1}{8}$  × 11 $\frac{5}{8}$  in.

**8146** <sup>A</sup> An altered version of No. 8146. Paine's head is turned in profile to the l., with a sly smile. The bundle of weapons, &c., on his back is inscribed *Levelling Instruments*. The imprint continues: *who has again opened his Caracature Exhibition Room to which he has recently added several Hundred new & old Subjects admit 1<sup>s</sup>.*

**8147 THE DAGGER SCENE;—OR—THE PLOT DISCOVER'D.**

*J<sup>s</sup> G<sup>y</sup> d<sup>n</sup> et f<sup>i</sup> pro bono publico—*

*Pub<sup>d</sup> Dec<sup>r</sup> 30<sup>th</sup> 1792. by H. Humphrey N. 18 Old Bond Street*

Engraving (coloured impression). A caricature of the famous scene in the House of Commons on 28 Dec. 1792. Burke (r.) stands in profile to the l., his hands extended, having just thrown down the dagger, which lies at his feet; he looks with a contemptuous frown at Pitt and Dundas, who are seated on the Treasury Bench (l.). On the extreme l. the Speaker is represented by his hat, wig, and gown; his headlessness perhaps indicates Gillray's opinion of Addington. On the opposite side of the table Fox clutches his hat, looking at Burke out of the corners of his eyes with an alarmed expression; Sheridan, equally alarmed, clutches Fox's shoulder; behind them sits M. A. Taylor, clasping his hands. Burke, whose corpulence and a bag-wig suggest that he is now drawing funds from the Treasury, says: *There! that is what you are to gain by an alliance with France!—such are the Instruments with which they have determin'd the destruction of the Human race!—Three Thousand such Daggers are now manufacturing for this Country!—for where French principles are introduced, you must prepare your hearts for French Daggers!—Nineteen Assassins are already here, who aided & abetted by wretches who do not believe in a God, are preparing to scour the filth from your Streets with the Blood of all who are Virtuous & Honorable!!*

Pitt, seated in profile to the r., very thin, with his hair rising on his head in terror, says, *The blood of the Virtuous & Honorable? then Lord have mercy upon Me!* Dundas, wearing a tartan plaid, adds, equally terrified, *And upon Me!* Fox says *Confusion!—one of Our daggers, by all thats bloody! how the*



devil did he come by that?—ha! what's that? *Nineteen Assassins?*—O damnation!—we're found out & all our schemes ruin'd for ever!!! Sheridan says: O Charley, Charley!—farewell to all our hopes of Levelling Monarchs!—farewell to all our hopes of paying off my debts by a general Bankruptcy!—farewell to all hopes of plunder!—in a moment of Victory we're trap'd & undone!!!

Burke's words are based on his speech on the Alien Bill, in answer to one by Fox opposing the Bill, when he 'mentioned the circumstance of three thousand daggers having been bespoke at Birmingham. . . . It is my object to keep the French infection from this country; their principles from our minds, and their daggers from our hearts'. *Parl. Hist.* xxx. 189. For the order of 20,000 daggers by a Dr. Maxwell, of dimensions which tally with those of the dagger thrown down melodramatically by Burke, see Rose, *Pitt and the Great War*, p. 64. *Bland-Burges Papers*, pp. 203-4; Twiss, *Life of Lord Eldon*, i. 217-18. Cf. No. 8131. See also No. 8148.

Grego, *Gillray*, p. 155 (reproduction, p. 154). Wright and Evans, No. 96. Reprinted, *G.W.G.*, 1830. Reproduced, *Social England*, ed. Traill, 1905, p. 669.

$13\frac{3}{4} \times 11\frac{7}{16}$  in.

### 8148 THE DAGGER DRAWING ORATOR. [c. 30 Dec. 1792]

Engraving. Probably from a magazine. Fox (l.) and Burke (r.) stand facing each other on the floor of the House of Commons. Burke threatens Fox with a dagger; in his l. hand he holds *An Act . . . Aliens*; he tramples on a paper inscribed *Rights of Man* (Paine's answer to his 'Reflections', see No. 7867, &c.). Fox staggers back in terror. Between and behind them is the Speaker in his chair, and one of the clerks seated behind the table. On each side members watch the scene; those behind Fox are terrified, those behind Burke seem complacent.

For the famous dagger scene see No. 8147. The Alien Bill was introduced into the House of Lords 21 Dec. 1792.

$5\frac{7}{16} \times 7\frac{1}{8}$  in.

### 8149 THE CONTRAST 1792 [Dec. 1792]

[Rowlandson after Lord George Murray.]

*Plain 3<sup>d</sup> Coloured 6*

Engraving. Two medallions placed side by side illustrate *British Liberty* and *French Liberty*, these titles being inscribed on the borders of the medallions. [1] Britannia seated in profile to the r. under an oak with her shield and the staff and cap of Liberty; in her r. hand is *Magna Charta*, in her l. she holds out the scales of Justice. The British lion crouches at her feet. Behind (r.) is the sea with a ship in full sail. [2] A ragged Fury runs forward in profile to the l., trampling on a decapitated body; in her r. hand is a trident on which is a bleeding head flanked by two hearts. In her l. hand is a long dagger. Writhing serpents form her hair and her girdle. Behind (r.) a body hangs from a lamp-bracket.

Beneath each medallion is an inscription in large letters: *Religion. Morality. Loyalty Obedience to the Laws Independance Personal Security*

*Justice Inheritance Protection Property. Industry. National Prosperity Happiness.*

*Atheism Perjury Rebellion. Treason. Anarchy Murder Equality. Madness. Cruelty. Injustice Treachery Ingratitude Idleness Famine National & Private Ruin. Misery*

WHICH IS BEST?

Endorsed by Miss Banks: 'Designed by Lord George Murray. Sent by Him to The Crown & Anchor from whence they have been distributed. & Likewise sold by M<sup>rs</sup> Humphrey in Bond Street.' The Crown and Anchor Tavern was the head-quarters of the Association for protecting Liberty and Property against republicans and levellers, commonly known as the Crown and Anchor Society, see No. 8138, &c. For the price cf. Nos. 8141, 8150.

Another impression (coloured): *Price Plain 6<sup>d</sup> Coloured 1<sup>sh</sup>.*

Another impression with the addition of commas and hyphens to the inscription.

A copy was issued, 1 Jan. 1793, see Vol. vii. Cf. Challamel, ii. 299; Blum, No. 607.

Grego, *Rowlandson*, i. 317-18.

13 $\frac{3}{4}$  × 14 $\frac{5}{8}$  in. (pl.). Diam. c. 6 $\frac{1}{4}$  in.

**8149 A** A small woodcut copy with the same title and inscriptions, but with the circles altered into ovals, was used as a heading to a loyal song, *The New Hearts of Oak*.

Ovals, 2 $\frac{1}{8}$  × 1 $\frac{7}{8}$  in. Broadside, 15 $\frac{1}{8}$  × 4 $\frac{1}{4}$  in.

B.M.L. 648. c. 26/28.

**8150** PHILOSOPHY RUN MAD OR A STUPENDOUS MONUMENT OF HUMAN WISDOM.

[c. Dec. 1792]

GLS. [Rowlandson f.]

*Plain 6<sup>d</sup> Coloured 1<sup>s</sup> Price 6<sup>d</sup>*

Engraving (coloured and uncoloured impressions). A central monument [1] representing the French Republic is flanked by figures on pedestals inscribed [2] *Liberty* and [3] *Equality*. [1] A stout and frantic man rises from a tottering armchair which is poised on a pile of fragments of columns inscribed *Humanity*, *Social Happiness*, *Tranquility* [sic], *Security*, *Domestic Peace*, *Laws*, *Urbanity*, *Order*, *Religion*. On the back of his chair are the words *Republic of Paris*, the word *France* having been scored through; beneath is a serpent. He shrieks *Ca ira*, and holds a print inscribed *Religious Indifference*, on which a bishop and a monk burn at the stake. From behind him leans a nude and ugly man, with small wings, holding out to the l. a cornucopia from which issue six papers inscribed *Assignat* (cf. No. 8145). Above his head is the word *Plenty*. Four famished and grotesque heads, in profile to the r., in the upper l. corner of the design, lean avidly towards the assignats.

[2] On the l. an arrogant embodiment of Liberty stands in profile to the l., one foot resting on two volumes inscribed *Law*. He is a ragged soldier with bare legs, l. hand on hip; in his r. hand he holds a dagger on which is spiked a bleeding head. He says, *Ah Ca! f—u Convention*. At his feet, and on the extreme l., five men kneel abjectly, raising their hands in supplication; the man in the foreground wears a legal wig.



[3] On the r. *Equality* is symbolized by a well-dressed man grovelling on his hands and knees, while a burly, ragged, and half-naked ruffian stands on his back threatening him with a club. Beside them (r.) is a pictorial banner inscribed *Humanity*: a grinning virago kneels on the body of a naked and mutilated man, a dagger in her r. hand; she holds up the bleeding heart of her victim. Above this group stands a soldier in profile to the r., blowing from a trumpet the words *Peace of Europe Establish'd*. He holds a match to the touch-hole of a mortar, inscribed *Abolition of Offensive War*, which is emitting cannon-balls; behind is a fortification inscribed *Geneva*. He is inscribed *Peace*, and is a pendant to *Plenty*.

A satire on the aggressive foreign policy of the Girondins: the Convention recalled Montesquieu for his truce of 23 Oct. with the Republic of Geneva, accusing him of intriguing with the enemies of his country. Sorel, *L'Europe et la Rév. française*, iii. 122-7, 197 ff. For French designs on Geneva see d'Ivernois, *Des Révolutions de France et de Genève*, Londres, 1795, pp. 5 ff.; Gibbon, *Corr.* 1896, ii. 325, 331 ff. On 15 Dec. the Convention made the famous decree that all countries where its armies should come were to be revolutionized, no institutions alien to the principles of Liberty, Equality, and Fraternity were to be recognized. See No. 8136, &c. The title echoes Fox's praise of the French constitution, cf. No. 7856.

The low price, like that of Nos. 8149, 8152, shows that the print was issued as propaganda.

9½ × 14 in.

**8150 A** A woodcut copy of group [3], ironically symbolizing Equality and Peace, decorates the title-page of *The Anti-Levelling Songster*, 1 Nov. 1793 (copy in Print Room). The same woodcut is a heading to two loyal ballads, *A Word or two of Truth*, and *A New Song*, Tune: 'O the golden Days of good Queen Bess.' B.M.L. 638, c. 26/62, 63.

A copy (reversed) of No. 8150 with French title and inscriptions, literally translated, is Pl. G, Jaime, ii. This was published (1838) to illustrate the unfairness of English comment on the Revolution.

### 8151 CONVENTION OF ASSES OR SPIRIT OF DEMOCRACY.

*I.K. Fecit 1792* [Kay]

Engraving. Asses stand facing each other (l. and r.), three deep as if on opposite sides of a hall. An ass standing between them, facing the spectator, acts as chairman, another in back view faces him from the opposite end. The chairman-ass says *Speak but three at a time*; his vis-à-vis says *Kick them from their Studs*. An ass (l.) brays *Liberty & more Corn*, the one opposite him (r.) brays *Constitutional opposition*. They are in a field. Behind (l.) is the corner of a small building with a signboard: *Entertainment for Men & Horses*. Opposite to it (r.) is a thatched cottage.

This illustrates satirical verses (or possibly the verses were inspired by the print): *The Rights of Asses*, 1793, a small twopenny chap-book ridiculing the Convention of Delegates from the Societies of the Friends of the People throughout Scotland which met in Edinburgh on 11 Dec. 1792. (Paton gives date of publication 1792 and attributes it to William Wilkie, an Edinburgh tailor.) An ass says (pp. 9-10):

The former Speaker speaks of Brunswick  
But who for him now cares a broom-stick,  
My friends, ye plainly see that he's  
An Ass that's dup'd by refugees,

They agree, nem. con., to maintain the Rights of Asses. (B.M.L. 11643, a. 51.) For the actual proceedings of the Convention, which caused considerable alarm to the Government, see Rose, *Pitt and the Great War*, pp. 173-4; Meikle, *Scotland and the French Revolution*, 1912, pp. 105 ff.

Collection, No. 155. Kay, No. cccxlix, and p. 480.

$4\frac{9}{16} \times 3\frac{1}{2}$  in.

# 8152 PAIN SIN AND THE DEVIL TRES JUNCTI IN UNO.

*Published by J. Aitkin, Castle Street, Leicester Fields. Price Two-Pence each or Twelve Shillings and Six-Pence per Hundred.*

Engraving. Heading to a broadside: 'Intercepted Correspondence from Satan to Citizen Paine.' A monster with the body of a dog squats full face; it has three heads, the centre one, quasi-human with horns, representing the Devil, the others, in profile to the r. and l., are portraits of Paine (l.), emitting a blast inscribed *Rights of Man* (see No. 7867, &c.), and (r.) of Erskine (who defended him), emitting a blast inscribed *Sedition*. Above the creature's horns are crossed daggers inscribed *Ca ira*. Imprint printed below the text.

A satire on Paine's trial, see No. 8137, &c.; a letter signed 'Satan' has the postscript: 'We have *lost* our Cause in the Courts of Justice, Thomas, but we have *gained an Advocate*.' For the daggers cf. No. 8147. The price shows that it was issued as propaganda, cf. Nos. 8149, 8150.

$6 \times 7\frac{1}{4}$  in. (pl.). Broadside,  $15\frac{3}{4} \times 7\frac{3}{4}$  in.

# 8153 A SHOT AT A COCK; OR, AN ALARM OF ASSASSINATION *R<sup>d</sup> N. del* [Newton.]

*London Pub<sup>d</sup> by W. Holland 50 Oxford St 1792*

Engraving. The King and Queen have been riding on the same horse, which is running away (r.); the King has fallen to the ground and lies on his back, the Queen is slipping from the saddle. The disaster has been caused by a man on the farther side of a low fence who is firing (past the Queen's head) at a weathercock on the gable-end of a barn (r.). The King says, *Kill'd! kill'd! kill'd! all over Charley! run home and take care of the money, or it will all go in the scramble*. She says, *Oh! my Husband; my dear children! my dear People that I always fed and cloath'd out of my own pocket! Oh, my Money! my Money!* [the last five words in large letters]. A rider partly visible on the extreme l., probably an equerry, says, *By all that's unlucky our great Cock is knock'd off the perch*. By the head of the King's horse and on the extreme r. is a milestone: *III Miles to Windsor*.

For the supposed avarice of the King and Queen see No. 7836, &c.

$10\frac{1}{4} \times 15\frac{1}{2}$  in.

# 8154 INSIDE VIEW OF AN ENGLISH PRIME MINISTERS WORK-SHOP. [1792]

*To face p. 27 Freemans Budget*

Engraving (coloured impression). Frontispiece from *The New Plain Dealer* or *Freeman's Budgets* No. 1. [n.d.]. Under a draped curtain are five shelves



on which are ranged coronets, &c. Below these are documents, the insignia of the Garter and of the Bath, a judge's wig, and a patent signed *G.R* with a pendent seal. On the highest shelf are two mitres and three ducal coronets. On the next shelf five marquises' coronets, and on the three lower shelves seven coronets of an earl, a viscount, and a baron respectively.

Illustration to a table (pp. 27-42) of the creations of English peers during the reign of George III up to 1790, total 101, to show (p. 27): 'The increased and present increasing influence of the Crown over Parliament, is occasioned by an abuse of the exercise of the King's Prerogative; packing the Upper House with men of the most considerable borough-interest, from the Lower House, and placing in their seats their sons, relations, or other dependants.' (B.M.L., P.P. 3557. rh.) For Pitt and peerages cf. No. 6631, &c. 'Prime Minister' here implies an autocrat unknown to the constitution.

6×3 $\frac{7}{8}$  in.

## PERSONAL AND SOCIAL SATIRES

## 8155 THE PACIFIC ENTRANCE OF EARL-WOLF, INTO BLACK-HAVEN.

[Gillray.]

*Pub<sup>d</sup> Jan<sup>y</sup> 20<sup>th</sup> 1792 by H. Humphrey N. 18. Old Bond Street.*

Engraving (coloured impression). Lord Lonsdale with the head of a wolf sits in his carriage, from which the horses have been taken, and is drawn (l. to r.) by men past a row of two-storied cottages which are falling to pieces. He wears an earl's coronet, and a military coat with a shirt frill; from his rapacious mouth issue the words *Dear Gentlemen this is too much, now you really distress me*. A large earl's coronet is on the carriage door. A hind wheel rolls over an open book, *Peter Pindar*. A stout fierce-looking man wearing a legal wig sits on the box, raising a whip whose lashes are three scrolls inscribed (in legal blackletter), *Littledale versus Lonsdale*, *Indemnifications*, and *Sham Trials*. He holds a bunch of reins attached to the necks of the men dragging the carriage, on whose faces are fixed, propitiatory grins. From his pockets issue a volume inscribed *Blackstone*, and a paper: *Bills unpaid*; he is Lonsdale's 'clerk and attorney', see No. 8156. Two of the men whom he drives say: *No Ropes equal to mine, at a dead pull* and *A glorious night for my Brewery*. Another man is in rags. In front of the procession and on the extreme r. walk two couples holding hands. These carry three banners, inscribed: *The good Samaritan*, *The Lion The Lamb*, and:

*The Blues are bound in Adamantine Chains  
But Freedom round each Yellow Mansion reigns*

One of the men says slyly to the woman he walks with:

*And makes the Farmers Wives & Daughters Game*

This is a quotation from Peter Pindar's 'Commiserating Epistle to Lord Lonsdale', see No. 8003. The context is:

Yet why should Hares, and Partridges, and Grouse,  
Alone be ravish'd from the Farmer's house?—  
Go, Lonsdale, get an Act to raise thy fame,  
And make . . .

Behind the carriage (l.) is a cheering crowd; they wave their hats frantically shouting, *Liberty, Huzza, Huzza*. The man in the foreground is a sailor with a bludgeon. Over the door of one of the ruined cottages is a placard: *To lett convenient lodgings*.

Houses in Whitehaven having collapsed owing to Lonsdale's coal-mines, one Littledale brought an action against him and obtained damages. Lonsdale immediately closed (or threatened to close) the mines, to the ruin of the town. Whereupon 135 'Merchants and Inhabitants' signed a 'humble Representation' offering to pay the damages of the action, the costs of an appeal, and all damages and costs by any future action, if he would continue working the mines, since 'any suspension . . . must cause the entire ruin and destruction of the whole town'. Lonsdale's answer



(16 Sept. 1791) was a threat to those who had not signed the Representation; it called forth a further abject appeal. These documents were printed in Peter Pindar's *Commiserating Epistle*. See Nos. 8003, 8156. The implication that Littledale's action was collusive is made explicit in No. 8156. According to the *Rolliad*, Lonsdale had declared 'that he was in possession of the Land, the Fire, and the Water of the town of Whitehaven'.

Grego (following Wright and Evans) incorrectly explains the print as an incident in boroughmongering (cf. No. 6960): Whitehaven was not a borough.

Grego, *Gillray*, p. 138. Wright and Evans, No. 69.

Reprinted, G.W.G., 1830. Reproduced, Grego, *Hist. of Parliamentary Elections*, 1892, p. 296 (folding pl.).

14 $\frac{7}{8}$  × 20 $\frac{3}{4}$  in.

# 8156 SATAN IN ALL HIS GLORY;—OR—PETER PINDAR CROUCHING TO THE DEVIL.

[Gillray.]

Pub<sup>d</sup> May 8<sup>th</sup> 1792 (for the Proprietor) by H. Humphrey, N<sup>o</sup> 18, Old  
Bond Street

Engraving. Lord Lonsdale as Satan is seated in triumph, his r. foot resting on a sack of *Coals from the Infernal Pitt*. (Pitt gave Lowther his peerage, see No. 6579.) Peter Pindar (Wolcot) (l.) kneels on one knee at his feet, with clasped hands, beseeching mercy. A lawyer (r.) whose legs are twisted serpents crouches at his l. hand writing *Peter Pindar* in a book inscribed *Black List*; he is the coachman of No. 8155. Lonsdale is a magnificently arrogant figure with horns, wings, and muscular legs which are bare from the knee, his toes being talons; he resembles the Satan of No. 6027. He wears an earl's coronet inscribed *Evil be thou my Good*, and a military coat with epaulettes. From his mouth issues two streams of flame inscribed:

No, Peter, no, in vain you sue,  
Tis my turn now! th' Devil must have his due |  
Fines! Imprisonment! Pillory! O it's hellish charming.

In his l. hand, which rests on his knee, is a flaming torch inscribed *Epistle to Lord Lonsd[ale]* by Peter Pindar. Behind his head is a large halo from which radiate tongues of flame that reach to the margins of the design, each with an inscription (l. to r.): *Frightening a poor Poet out of his Wits*; *Ruining Creditors by Lawsuits*; *Undermining Whitehaven* [see No. 8155]; *Bribing Witnesses to Perjure themselves*; *The Art of making Soldiers serve without Pay*; and *the advantage of their going without Breeches* [see No. 6579]; *Breaking Matrimonial Engagements from Charitable motives*; *Humbugging Government out of a Ship of War* [see No. 6246]; *Bringing Sham Trials to ruin the County*; *Shutting up the Mines to starve a Thousand Families* [see No. 8155]; *Buying up my own Debts at Half a Crown for the Pound*; *Making a Hell-hound my Clerk & Attorney*. The last inscription points at the lawyer as the first does at Pindar. Pindar's clothes are ragged, toes protrude through a tattered shoe. He says:

O L——, kick me, cuff me, call me rogue,  
Varlet, & knave, & vagabond, & dog.  
But do not bring me for my harmless wit,  
Where Greybeards in their robes terrific sit.

From his pocket project two books: *Odes upon Cowardice* and *Odes of Importance alias Conciliatory Odes*. The latter, published in 1792, contained an 'Ode to Lord Lonsdale', in which Lonsdale is urged to imitate the King's forbearance towards 'the poet's harmless wit'; it is by no means abject, and threatens him with an independent jury and Erskine's irony. Pindar's words (above) are a misquotation from *Odes of Importance* (p. 27), the passage begins: 'Mild Minstrel, could their Lordships call thee rogue'. Lonsdale's attorney holds *Briefs* and *Writs* under his l. arm, on which a brief-bag is hung. The coals issuing from Lonsdale's sack are inscribed: *Covetousness, Dissimulation, Rapine, Treachery, Malice, Cruelty, Envy, Pride, Ingratitude, Deceit, Swindling, Rapine, Meanness*. After the title is engraved: *Sketch'd from the Peep-hole at Scalegill, To the worthy Inhabitants of Cumberland, this impartial representation of the Virtues of his Infernal Majesty, is respectfully dedicated.*

For Pindar's *Commiserating Epistle*, see No. 8003. Proceedings against him for libels on Lonsdale in this work were begun by a criminal information, Erskine appearing for Wolcot, who admitted his authorship to protect his publisher, Evans. *Lond. Chronicle*, 11 and 14 Feb. 1792. Proceedings were also threatened for a paragraph in the *Oracle* saying 'Lord Lonsdale's countenance would be a good one from which to frame a likeness of the Devil'. *Ibid.*

Gregg, *Gillray*, pp. 138-9. Reproduced, Paston, pl. cxi.

$16\frac{3}{4} \times 13\frac{1}{2}$  in.

## 8157 THE RENVERSEMENT.

[I. Cruikshank.]

*London Pubu Febr 3 1792 by S W Fores N 3 Piccadilly*

Engraving. Lady Cecilia Johnston (r.) lies on her back, having been thrown down by a goat, which stands over her on its hind-legs. She wards it off with her feet, exclaiming *Desist Rascal, or my Husband shall fight you!!!* Her hat falls off; her l. arm is in a huge muff. A passing Irish chairman (l.) looks over his shoulder with a grin, holding his hat before his face, and saying, by *S<sup>t</sup> Cecelia, poor Pat is ashamed to look will I not thro my hat at it*. Behind is the corner of a high garden wall inscribed *Berkely Square*. On the adjacent wall (r.) are two bills: *Collings Evening Brush* and *To the Curious in Mutton at that Well known Shop*. Below the design is etched: *Buffon says the Great Grey Goat is so Rank that after long Abstinence it will court any thing—*

See No. 8158. 'The Evening Brush' was an entertainment (Lyceum 1791-2, &c.) by John Collins, actor and poet.

$8\frac{11}{16} \times 13$  in.

## 8158 THE POWER OF BEAUTY;—ST CECILIA CHARMING THE BRUTE;—OR—THE SEDUCTION OF THE WELCH-AMBASSADOR.

[Gillray.]

*Pub<sup>d</sup> Febr<sup>y</sup> 11 1792 by H Humphrey N 18 Old Bond Street*

Engraving (coloured and uncoloured impressions). Lady Cecilia Johnston (T.Q.L.), seated in an armchair in profile to the l., leans forward to kiss the nose of a large goat which puts a hoof on her chest.



Identified by Grego as Sir W. W. Wynn, but improbably; see No. 8157: he was only nineteen, having succeeded his father in 1789.

To Gillray Lady Cecilia embodied aged and repulsive coquetry, see No. 7218, &c. She was ironically called 'the divine' by the King and Queen (*Harcourt Papers*, vi. 30, 34) and by Walpole, who also called her (1795) 'the anti-divine'. *Letters*, xv. 314, 357. He writes of her narrow mind 'that never cultivated any seed but that of wormwood!' *Ibid.*, p. 355. In 1760 he called her 'an absolute original'. *Ibid.* iv. 342.

Grego, *Gillray*, p. 139. Wright and Evans, No. 390. Reproduced, *G.W.G.*, 1830.

$9\frac{3}{8} \times 13\frac{3}{8}$  in. (pl.).

### 8159 LE COCHON ET SES DEUX PETITS,—OR—RICH PICKINGS FOR A NOBLE APPETITE.

[Gillray.]

*Pub<sup>d</sup> May 1792. by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). Two enormously fat courtesans sit side by side on a settee which they completely fill; between them and on the knees of both sits the Duke of Norfolk, a wine-glass in his l. hand, in his r. he holds the hand of one of the women at whom he gazes with a smile. Both women look amorously at him; they are dressed decorously and without extravagance. At the Duke's feet lies his baton as hereditary Earl Marshal. Above the two women is etched: (l.) *The Royal Sovereign, was formerly to be seen by all admirers of Natural Curiosities at Sixpence p<sup>r</sup> Head, & is reported to weigh near Forty-Stone.* (r.) *Nell H—t—n, weighs rather under Thirty Stone; & in the absence of the Great Man, his place is agreeably filled by T——W——d, the celebrated collector on the Highway.* After the title is etched: *Vide. Strand Lane; Temple Barr; &c. &c. &c.* [places frequented by prostitutes].

For the Duke's 'eccentricities in his amours' see Angelo, *Reminiscences*, 1904, i, 294-5. He was caricatured by Gillray as Silenus. *Ibid.* Cf. No. 7207.

Grego, *Gillray*, pp. 159-60 (reproduction). Wright and Evans, No. 391. Reprinted, *G.W.G.*, 1830.

$9 \times 12\frac{1}{2}$  in.

### 8160 SPOUTING.

[Gillray.]

*Pub<sup>d</sup> May 14<sup>th</sup> 1792 by H. Humphrey N. 18 Old Bond Street*

Engraving (coloured impression). Fox (r.), capering with excitement, raises a dagger in his r. hand, as if to strike a grotesquely stout and short lady, who faces him, throwing back her arms. Both faces, especially that of Fox, have the exaggerated expressions of ranting actors in melodrama. Beneath the design is etched:

"Strike home! and I will bless thee for the Blow!"

This is said to burlesque a lover's quarrel between Fox and Mrs. Armistead.

Grego, *Gillray*, pp. 158 (reproduction), 159. Wright and Evans, No. 395. Reprinted, *G.W.G.*, 1830.

$11\frac{1}{2} \times 8\frac{5}{16}$  in.

**8161 A DUET.**

[Gillray.]

*Pub<sup>d</sup> May 14<sup>th</sup> 1792. by H. Humphrey, N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). A short fat man (l.) dressed as a military officer, clasps the inflated petticoats of a thin woman who walks away from him, looking over her l. shoulder, her hand raised in a negative gesture. She is much taller than her admirer, and shows a hideous profile, her mouth wide open; her attitude is theatrical. She wears a high cap and the extended petticoats which had recently been fashionable (see No. 7099, &c.). He looks up at her with a yearning smile. Both are grotesquely caricatured. Beneath the design is etched:

*"Turn fair Clora, turn, ah cruel, turn again."*

The man 'is said to be a city pastry-cook well known by the nickname of Captain Rolling-pin, one of the last heroes of the ancient city trained Bands'. Perhaps Vanhagen, 'a famous fat pastry cook', who held a commission in the city militia, see No. 5785.

Wright and Evans, No. 396. Reprinted, G.W.G., 1830.

11½ × 8⅜ in.

**8162 THE BENGAL LEVEE.**

*Etch'd by J<sup>s</sup> Gillray, from an Original Drawing made on the spot, by an Amateur [reputed to be General Stevenson]. London Publish'd Nov<sup>r</sup> 9<sup>th</sup> 1792 by J<sup>s</sup> Gillray Chealsea, & by H Humphrey, N<sup>o</sup> 18 Old Bond Street.*

Engraving (coloured impression). Lord Cornwallis holds a levee in Government House, Calcutta, in a large room divided by a panelled partition which stretches across the design from l. to r. and is broken by three wide doorways, showing an inner room, crowded with guests, with three large windows between which are pier-glasses in ornate frames. In the spaces between the doorways are four candle-sconces placed above four of Thomas Daniell's *Views of Calcutta*, either the originals or (more probably) the aquatints.<sup>1</sup>

In the nearer portion of the room the figures are dispersed; Cornwallis stands in the inner room on the r., his r. hand on his breast, l. in his breeches pocket. He is talking to Cudbert Thornhill, a grotesque-looking civilian who faces him in profile to the r. Behind Thornhill, waiting to approach Cornwallis, is King Collins wearing regimentals. Behind this group is a crowd of unidentified guests.

The figures in the foreground (l. to r.) are: Lt.-Col. Alexander Ross, secretary to Cornwallis, who is talking to Colonel John Fullarton, senior officer at the Presidency (*East India Kalendar*, 1791, p. 14). Next, a stout civilian, with legs thick to deformity, holds both hands of a very slim and foppish civilian; they are John Haldane and Claud Benizett,<sup>2</sup> Sub-Treasurer. The centre figures are a very stout colonel talking to a thin and grotesque civilian holding a long cane; both wear spectacles. They are Colonel Auchmuty and William Pye, Collector of the Twenty-four

<sup>1</sup> Published by him at Calcutta 1786-8, reproduced in W. Corfield's *Calcutta Faces and Places*. Cf. also *Memoirs of William Hickey*, iii. 327, 342.

<sup>2</sup> Identified by Wright and Evans as John Wilton.



Pergunnahs. A grotesquely ugly little civilian, standing alone in profile to the l., taking snuff, is W. C. Blaquiére.<sup>1</sup> On the extreme r. an obese man and a cadaverously thin man, both civilians, take each other's hands in an affected manner; they are Robert MacFarlane, Clerk of the Market, and John Miller, Deputy of Police. From MacFarlane's pocket hangs a long paper: *Price Current Calcutta Market Grain Rice Bran Paddy Agent*. Behind Pye stands the Rev. Thomas Blanshard, a very stout man in profile to the l. with his hands behind his back. Behind him a civilian grasps the hands of a Greek priest wearing robes and a high hat. They are Edward Tiretta of the Bazaar and Father Parthanio.

In the middle distance, just within the nearer room and on the l., an elderly civilian holding a walking-stick stands full face talking to a stout officer in regimentals on the extreme l.; he is John Williamson, Vender Master. Next him, in profile to the r., is Gilbert Hall, Coroner, a stout civilian, talking to an unidentified civilian, next whom is Abraham Caldicott, a stout civilian, grasping both hands of an unidentified man who stands in profile to the l. About fifty other persons are depicted, most of whom are in the crowded inner room.

Cornwallis held a weekly levee, making a point of speaking to all who attended; Hickey relates a striking colloquy with Colonel Auchmuty, an uncouth Irishman. *Memoirs of William Hickey*, iv. 109. Blanshard, senior chaplain of the Residency, was a shameless profiteer in burial fees. *Ibid.* iii. 371.

The identifications are from a copy by 'H. M. Smith, Calcutta. Dec. 1843', in the possession of the India Office (photostat in the Print Room).

Grego, *Gillray*, p. 163 (reproduction). Wright and Evans, No. 89. Sir W. Foster, *Descriptive Catalogue of the Paintings &c. in the India Office*, No. 256. Reprinted, *G.W.G.*, 1830.

15 $\frac{5}{8}$  × 24 in.

#### A SIDE BOX AT THE OPERA.

*Pub<sup>d</sup> March, 15, 1792 by S W Fores N<sup>o</sup> 3 Piccadilly*

A reissue, with an altered imprint, of No. 6531.

#### 8163 THIS IS THE HOUSE THAT JACK BUILT.

[I. Cruikshank.]

*Pub<sup>d</sup> Jan<sup>y</sup> 2 1792 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured and uncoloured impressions). Illustration to a lampoon on the Gunning scandal. A series of portraits following [1] a letter directed to *His Grace the D . . . of [Marlborough, see No. 7980]*, beneath which is inscribed: *This is the Note that Nobody wrote!* [2] A groom (T.Q.L.) standing with folded arms: *This is the Groom that carried the Note that Nobody wrote.* [3] Bust portrait of a stout woman in profile to the l.: *This is Madam Gun . . . g so very cunning that betrayed the Groom that carried the note that Nobody wrote.* [4] Bust portrait of a lean and wrinkled woman in profile to the r.: *This is Madam Bo . . . n [Bowen] to whom it was owing that Madam Gun . . . g so very cunning betrayed the Groom that carried the Note that Nobody wrote.* [5] Bust portrait of a young woman, full face, holding a

<sup>1</sup> Identified by Wright and Evans.

handkerchief to her eye: *This is the Maiden all For Lorn, all on a sudden so tattered and torn, because Madam Bo . . . n to whom it was owing that Madam Gun . . . g so very cunning betrayed the Groom that carried the Note that Nobody wrote.* [6] Two bust portraits of young men, full face, wearing cocked hats: *These are the Marquises shy of the Horn blown by the Maiden all For-Lorn all on a sudden so tattered and torn because Madam Bo . . . n to whom it was owing that Madam Gun . . . g so very cunning betrayed the Groom that carried the Note that Nobody wrote.* [7] Two bust portraits of two men, full face, wearing ribbons, who look sideways at each other: *These are the Dukes [Marlborough and Argyll] whose bitter rebukes made the two Marquisses shy of the horn blown by the Maiden all for Lorn all on a sudden so tattered and torn, because Madam Bo . . . n to whom it was owing, that Madam Gun . . . g so very cunning betrayed the Groom that carried the Note that Nobody wrote.* [8] Bust portrait of a military officer, full face, wearing a cocked hat and gorget: *This is the General somewhat too bold—whose head is too hot, and whose heart is too cold—who made himself single before it was meet and turn'd Wife and Daughter into the street, to appease the two Dukes whose bitter rebukes made the two Marquisses shy of the horn blown by the Maiden all For Lorn all on a sudden so tattered and torn because Madam Bo . . . n to whom it was owing that Madam Gun . . . g so very cunning betrayed the Groom that carried the Note that Nobody wrote.* Beneath the title is etched: *Adorned with Pretty Pictures for the Amusement of Grown up Masters and Misses | To the Admirers of certain Mysterious Pamphlets & Paragraphs (published some time since but which ought never to be Forgotten) | This Bagatelle is respectfully Dedicated with an humble intention (if possible) to render the Case more difficult then before.*

The text is taken from a squib which circulated in manuscript. H. Walpole copied it for Mary Berry, 2 June 1791, when it was 'not at all new'. *Letters*, xiv. 441-2. For the Gunning case see No. 7980, &c. Miss Gunning, anxious to marry her cousin the Marquis of Lorne, apparently fabricated evidence of her courtship by the Marquis of Blandford which included a letter from the Duke of Marlborough giving his consent to their marriage. Mrs. Bowen made accusations and revelations and was accused by Mrs. Gunning of being responsible for the affair. The scandal was followed by a suit of crim. con., see No. 7951.

16 × 13½ in.

## 8164 A WARD OF CHANCERY.

[I. Cruikshank.]

*London Pub Feb 8 1792 by S W Fores 3 Piccadilly where may be seen the Greatest Collection of Caricatures in Europe Admitance 1 Shilling*

Engraving (coloured impression). A young lady (l.) on the back of a stag with a human head and wearing a cocked hat, flees (r. to l.) from a crowd of pursuing judges. Her arms are round the stag's neck and they look affectionately at each other: she says, *My Father did so before me.* He answers, *Aye Aye I've Tip't you the Nando old Beetle Brow, never fear my Love I'll put in a Good Plea.* To his tail is tied the bag of the Great Seal. Thurlow runs among the judges, holding up the mace and saying *D—*



*your Eyes you B—rs why don't you mend your pace.* The foremost judge says *I will! but dont break my head with the mace.* Seven judges follow on the extreme r. In the foreground (l.) is a milestone: *XIII from (?) Lodon.* In the background are trees and (l.) a church spire.

At this time Thurlow was in great distress at the elopement of his daughter (one of his illegitimate daughters by Mrs. Hervey). G. T. Kenyon, *Life of Lord Kenyon*, 1873, pp. 246–7. Thurlow was for a long period attached to the young woman in the bar at Nando's coffee-house, see Nos. 4984, 7164. For his language see No. 7320.

$5\frac{9}{16} \times 14\frac{5}{16}$  in.

## 8165 A NECESSARY WAR. OR QUIXOTISM REVIVED OR THE KNIGHT OF THE LITTLE HOUSE

[I. Cruikshank.]

*London Pub: March 12. 1792 by J<sup>no</sup> Squabble oxford S<sup>e</sup>*

Engraving. An old lady is seated in a 'necessary house', a small shed among shrubs which is being attacked by a stout lady (r.) who raises an axe in both hands, saying, *open the Door'' or Sir G:— shall go to the King and make the Necessary Complaints you Nasty ill Natured Lady Dung.* The other draws aside a curtain which covers the glass panes of the upper part of the door, and answers: *no, no my Young Lady you may ease Yourself how you can.* On the l. 'Sir G.', wearing the ribbon and star of the Bath, stands beside a cannon which he fires at the door, holding a pen to the touch-hole. He says, *By G—d Madam if you dont let my Wife in, I'll let fly at you & Blow you & your little house to S<sup>t</sup> James's.* The cannon, which is inscribed GR, has blown out one plank of the door.

This evidently relates to a squabble between the wife of Sir George Yonge, K.B., and some lady over the possession of a house, possibly the Great House at Colyton which Yonge sold to Sir John de la Pole. Yonge, 5th Bart., married Elizabeth Cleeve in 1765. D.N.B.

$8\frac{1}{2} \times 13\frac{1}{8}$  in.

## 8166 THE RAPE OF HELEN

[I. Cruikshank.]

*Pub April 10. 1792 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A man runs rapidly (l. to r.) carrying on his shoulders the fat Mrs. Hobart, who crouches in a horizontal position, her arms outstretched, her petticoats revealing massive legs. She wears one of the small hats with high cylindrical crowns trimmed with ribbon then fashionable. Paris wears a laurel wreath. Both are in profile to the r. Behind the corner of a house in *S<sup>t</sup> James's Square* is indicated, with an open window from which a grinning man watches the rape through a small telescope. Paris, who takes a long stride, says, *Give me three Golden George's or by my mother Moon I'll cause another Trojan War, & set the square in Arms. Pharoah Sturt, & all the host shall be engaged. & drowne'd in the Black hole.* She screams, *Murder fire Thieves, My Bank is Lost & this Stark Mad Man would ravish me also, Oh Pharaoh, Moses, Help, or I shall suffer*

like my Sister Helen. Below the title is etched: *NB. It is very well understood that the object of Paris in this recent Attempt was not the Three Guineas but the fair Helens Self.*

Mrs. Hobart, like Mrs. Sturt, kept a notorious faro-table for her guests, always a source of income to the holder of the bank. Cf. No. 5972. Her town house was at the corner of St. James's Square and Charles Street. (Information from Mr. Robert Cust.) For this incident see No. 8167.

$9\frac{11}{16} \times 14\frac{1}{8}$  in.

### 8167 RECENT FRACAS AT M<sup>RS</sup> ROUNDABOUT'S PHARO BANK.

[1 June 1792]

Engraving. *Bon Ton Magazine*, ii. 101. Mrs. Hobart (l.) is seated at one end of an oval faro-table, gazing at an encounter between 'Lady Toxopholite' (Archer) and 'M<sup>rs</sup> Caulcannon' (Concannon); the latter has seized the wig from Lady Archer's head. Fox stands behind Mrs. Concannon, preventing a girl ('the Hon Miss Fidget') from intervening. In the excitement, a man (r.) seated next Mrs. Hobart furtively sweeps coins off the table into his hat. Lady Archer is alleged to have been winning from the bank by connivance with Mrs. Hobart, and to have been insulted by Mrs. Concannon. See Nos. 8073, 8075, 8166.

$5\frac{1}{2} \times 3\frac{5}{8}$  in.

B.M.L., P.C.

### 8168 A LUNCHEON AT GIBSIDE—LAMB CHOPS AND RUMP STEAKS.

[I. Cruikshank.]

*London Pub April 26 1792 by S W Fores N 3 Piccadilly*

Engraving (coloured impression). A man and a pretty young woman (T.Q.L.), wearing a feathered hat, are seated on a settee behind a luncheon-table, a corner of which is visible on the l. They embrace each other. On the table is a dish of lamb chops, with two plates on which the knives and forks have been thrown down. There is also an open book: *Art of Pimping by L. T.*, and a watch whose hands point to 3 o'clock. On the r. is an open sash-window through which can be seen a garden below with a groom holding a horse and two men on horseback, one of whom looks towards the window, saying, *what a while they are filling their Belly's*. On the horizon is a castle on a hill.

Gibside, Durham, was the seat of George Bowes, whose heiress (see No. 7012) married Lord Strathmore (d. 1776); their son and heir John, 10th Earl of Strathmore (1769-1820), is probably the subject of the print. *L.T* may indicate Lord Tyrconnel, the lady being Lady Tyrconnel, alleged in 1791 to be at the seat of Lord Strathmore, see No. 7741. She died there in 1800.

$9\frac{1}{8} \times 14\frac{5}{8}$  in.

### 8169 CALEB CURIOUS.

[I. Cruikshank.]

*Pub June 11, 1792 by S W Fores N° 3 Piccadilly*

Engraving (coloured and uncoloured impressions). A thin man stands in profile to the l., in the corner of a picture-gallery, inspecting through a



glass a picture of a nude and buxom nymph or Venus. He holds a long cane and a *Catalogue of Paintings*. He has a long pigtail queue and wears a cocked hat. Three other pictures are visible, all of nude women in the manner (burlesqued) of 'high art'. Beneath the design is etched: *The Witty Wine Merchant. Ay he will Wholesale you New Wine, and anon retail you old wit—Shakespier.*

A satirical portrait of Caleb Whitefoord, 1734-1810, wine-merchant, connoisseur, and wit, see *D.N.B.* He is depicted in Gillray's *Connoisseurs examining a Collection of George Morlands*, 1807.

8½ × 6½ in.

## 8170 PRELUDE TO THE RIOT IN MOUNT STREET.

[Newton.]

London Pub<sup>d</sup> June 6, 1792 by Will<sup>m</sup> Holland N<sup>o</sup> 50 Oxford Street.

Engraving (coloured impression). A servants' dance: four menservants in back view face four maidservants, in a country-dance; on the extreme r. stands a man with bandaged eyes and a wooden leg playing a fiddle. On the extreme l., beside an open door, a French manservant is being threatened by a stout butcher holding up a knife, who holds his fist before the Frenchman's face. He says *Damn me, no jawing, you Rascal What, resist the Law! I'll cut you up like Pork if you stir!* The man exclaims *Ah, Sacre Dieu! I did tink it vas all Dance in de land of Liberté!* His distressed and terrified partner puts both hands on his arm. Through the door a crowd is seen approaching; they are evidently constables and their hangers-on. The dancers at the other side of the room have not noticed this interruption: a footman says to his partner *So, you tell me, Sir Harry is likely to do my Master's business.* She says, *Mum, for your life, not a word about it—I say nothing, but I know what I know.* The next manservant (r.) says *Cookey, you dance devilish well—I should like to run down a dance with you in the Temple of Hymen.* She answers, *Lord love your heart, if you were to see John and I cut a caper in the Pantry, you'd be delighted.* On the wall which forms a background is a broadside: *Billy's too young to drive us, a New Song* (a Westminster Election song (1784) by Captain Morris), and a large print of *Storming the Bastile*, with a cannon, heads on pikes, &c.

A satire on the ill-judged action against a servants' jollification which led to serious rioting: some forty servants had been invited by the landlord of the Pitt's Head, Little Stanhope Street, to a dance on the King's birthday (4 June). He was disposing of his house and this was his farewell to the upper servants of the families which he had supplied with porter. There was no disturbance till Tapp, the High Constable of Westminster, entered with constables, watchmen, &c. A constable who was a pork-butcher made himself particularly obnoxious. Every servant was taken to the watch-house in Mount Street. Next morning the mob attacked the watch-house. The Bow Street magistrates went to the place, dismissed all the servants but detained the publican and the fiddler for having broken windows, &c. Meanwhile a troop of soldiers arrived and the Riot Act was read. A mob collected again in the evening and broke into the watch-house. Order was restored by a second party of soldiers. *Lond. Chronicle*, 7 June; *Ann. Reg.*, 1792, ii. 23\*-4\*. See No. 8171.

13¾ × 17 in.

**8171 MOUNT STREET MERRIMENT OR THE TRIUMPH OF JUSTICE.** [1 July 1792]

Engraving. *Bon Ton Magazine*, ii. 123. Interior of a room lit by a hanging chandelier. A constable (l.) and a watchman (r.) seize a young woman: behind an affray is in progress, staves, a watchman's rattle, and a fiddle being used as weapons.

Illustration to an explanation of 'the war in Mount-street'. A constable, jealous of a coachman who was his successful rival with a cook-maid, gave information to Justice Hyde of an unlawful meeting with music at a public-house. See No. 8170.

5½ × 3½ in.

B.M.L., P.C.

**8172 THE NOTTINGHAM CHRONICLE.**

[Newton.]

*London Pub<sup>d</sup> April 5 1792 by W. Holland, N<sup>o</sup> 50 Oxford S<sup>t</sup>*

Engraving (coloured impression). A middle-aged woman walks in profile to the r., wearing a high-crowned bonnet and a pelisse, buttoned from neck to hem, which projects before her, short enough to show her clumsy legs. Her hands are in a large muff. She says, *They'll certainly hear the news before I reach the long pavement*. Behind her (l.) is the corner of a stone wall inscribed *Stoney Street*. In the background (r.) is a church.

Identified as 'A Miss Sherwin of Nottingham'.

8½ × 8 in.

**8173 A MASCULINE DOE**

*R<sup>a</sup> Newton del*

*London Pub<sup>d</sup> by W. Holland N<sup>o</sup> 50 Oxford S<sup>t</sup> Dec 8 1792*

Engraving. A lady (caricatured) wearing a riding-habit stands in profile to the r., putting her l. foot on a stool in order to lace her boot. Two hounds are beside the stool. A riding-switch lies at her feet. She wears a high hat of masculine shape trimmed with a large ostrich-feather. Her coat is of military cut, and her legs are defined under her skirt.

Identified in an old hand as Lady Salisbury, who was a noted horse-woman. See Pigott, *Female Jockey Club*, 1794, pp. 92 ff. Cf. No. 6115.

7 × 5 in.

**8174 SIX STAGES OF MENDING A FACE**

*Dedicated with respect to the Right Hon<sup>ble</sup> Lady Archer*

[Rowlandson]

*Publish'd May 29 1792 by S W Fores N 3 Piccadilly*

Engraving (coloured impression). A companion print to No. 8175. The head and shoulders of Lady Archer at different stages of her toilet. In the first (r.), wearing a night-cap, with unsightly pendent breasts, she looks up to the l., tears falling from an empty eye-socket, her gaping mouth showing toothless jaws. In the next she fits in an eye, in the third she places a wig on her head, in the fourth (below on the r.) she fits in a set of false teeth; in the next she applies rouge to her cheeks with a hare's foot,



holding a mirror. In the last (l.) she appears a pretty young woman, holding a mask in her hand. In the last two stages her arms, which were skinny and muscular, have become smooth and rounded and her breasts have been covered with the gauze drapery then fashionable. For Lady Archer (b. 1741) see No. 5879, &c., and index.

Cf. 'Epigram on Lady A——'.

Antient Phyllis has young graces,  
 'Tis a strange thing, but a true one;  
 Shall I tell you how?  
 She herself makes her own faces,  
 And each morning wears a new one;  
 Where's the wonder now?

*Asylum for Fugitive Pieces*, 2nd ed., iii. 1795, p. 106.

False teeth were then regarded as illegitimate aids to beauty:

Can i'vry teeth at sixty-one,  
 Tho bought of March, be deem'd thy own,  
 Display'd in lucid rows?

*Excursions to Parnassus* . . ., 1787, p. 53.

Grego, *Rowlandson*, i. 308.

$10\frac{5}{16} \times 14\frac{1}{4}$  in.

## 8175 SIX STAGES OF MARRING A FACE.

*Dedicated with Respect to his Grace the Duke of Hamilton*

[Rowlandson.]

*Publish'd May 29 1792 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A companion print to No. 8174. The head and shoulders of a man repeated six times in different attitudes. Above (r.) the Duke of Hamilton (see No. 7958), good-looking, with bare clenched fists looks up and to the l., as if facing an antagonist. In successive stages one eye is closed and bleeding, the nose and then the mouth are bleeding, cuts on the face and forehead appear. In the last stage, in the lower l. corner of the design, the grossly disfigured head lies unconscious, blood pouring from the mouth.

Grego, *Rowlandson*, i. 307-8.

$10\frac{1}{8} \times 14\frac{3}{16}$  in.

## 8176 THE MAID OF BATH, OR MAC IN HER TEENS

[I. Cruikshank.]

*London Pub: Nov<sup>r</sup> 21 1792 by S W Fores 3 Piccadilly*

Engraving (coloured and uncoloured impressions). An ugly and bedizened old woman walks (r. to l.) supported by two footmen in livery; in her l. hand is a closed fan. She wears a feathered hat perched on the side of her head; her withered breasts are much exposed: she says, *Nasty Custom to wear hankerchiefs*. The footman on her r. carries a pile of books: *Rochesters Poems*, *Ovid's Art of Love*, *Aristotles Master Peice*, *Woman of Pleasure*, *Female Flagelents*, and (title erased) *for Young Ladies*; these are: *A Choice Colection for the Young Lady's*. One man says with a frown: *She Stinks like a Pole Cat*. The other footman holds his nose. A dog (l.) barks at

them. On the r., watching them from behind, stands a fashionably dressed young buck, legs astride, regarding her through a single eye-glass; he says with a grin: *Grace is in all her steps A Blast in her Eye in every Gesture Dignity and Love*. They are at the corner of a street inscribed (l.) *To the Pump Room* and (r.) *Laura Place*.

The lady can scarcely be Mrs. Macaulay (formerly of Bath), satirized for painting her face when on the verge of the grave (No. 5441) and for her marriage to a young man (No. 5598), since she died 22 June 1791.

$8\frac{9}{16} \times 12\frac{3}{4}$  in.

**8177** OYSTERS. OYSTERS. I USD FOR TO CRY  
WHEN THE WIND BLEW SO HARD THAT MY BOAT  
COULD NOT FLY—

[? I. Cruikshank.]

*Pub March 19 1792 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A man walks (r. to l.) on the sea-shore followed at a short distance by a woman. He carries a small basket of oysters on his l. arm, and holds a long walking-stick in his r. hand. His r. leg, which is raised, is shorter than the other, the shoe having a high heel. He wears a fashionable high-crowned hat with a frilled shirt, but is plain, with ill-dressed hair and long old-fashioned waistcoat and buckled shoes. The woman is younger and more fashionably dressed. He says, *Do you not think I am like the King of Prusia. or do you perceive I go lame*. She answers, *A great resemblance Nor can I observe you go the least lame*. Her true thoughts are inscribed behind her: *What a despicable old dog he is But I must flatter him my life for it Ill get the lame side of him*

*No more of the flour nor yet of the cheese  
But I'll Cuc—I the Old man when ever I please*

$8\frac{7}{8} \times 13$  in.

**8178** WORK FOR DOCTORS'-COMMONS.

[Rowlandson.]

*Pub<sup>d</sup> by T. Rowlandson, Strand Feb<sup>y</sup> 1792*

Engraving.<sup>1</sup> The interior of a luxuriously furnished room, across one corner of which is a large folding screen. Behind the screen (l.) a man stands on a chair looking over it, while a footman in livery crouches beside him looking round it at a pair of lovers: a fashionably dressed young military officer sprawls on a sofa, with his arms round the waist of a pretty young woman. On the ground beside them a mandoline lies across a music-book. On a small ornate table are fruit and a bottle. The fire-place, chimney-piece, candelabra, and a landscape in an ornate frame indicate a handsomely furnished room. The man looking over the screen is elderly and dressed in an old-fashioned manner with tie-wig, flapped waistcoat, and sleeves with wide cuffs.

The lovers have been identified as Mrs. Walsh and General Upton, who, however, looks too young to be a general, nor was there a general of this name in the Army List at this date.

Grego, *Rowlandson*, i. 306. Reproduced, Fuchs, *Die Frau in der Karikatur*, 1906, p. 90.

$5\frac{1}{2} \times 8$  in.

<sup>1</sup> Also a coloured impression in 'Caricatures', ix. 191.



From a series of theatrical portraits continued from No. 7955.

8179-82<sup>1</sup>

**8179 BIG SAM, THE PRINCE'S PORTER, IN CYMON.**

*Attic Miscellany.*

*Published as the Act directs, by W. Locke Feb<sup>y</sup> 1<sup>st</sup> 1792.*

Engraving. A giant wearing pseudo-classical armour raises a club to strike a diminutive woman (r.). She attacks him with a spear, holding up a shield.

For Big Sam, see No. 7905. He appeared as Hercules in *Cymon* at the request of the Prince of Wales, *Gent. Mag.* lxxii. 478. Garrick's *Cymon* was played between thirty and forty times by the Drury Lane company at the Haymarket on and after 31 Dec. 1791. It concluded with a grand procession of the ancient knights of chivalry, and the representation of an ancient tournament, which was (unsuccessfully) burlesqued at Covent Garden. Genest, vii. 47.

Reissued, 1 Jan. 1796, *Carlton House Magazine*, iv. 391.

$5\frac{3}{4} \times 3\frac{13}{16}$  in.

**8180 BURGUNDY MAD!**

*Published as the Act directs by W. Locke April 1<sup>st</sup> 1792.*

Engraving. Holman stands full face, legs apart, arms held above his head, hat in his l. hand. His expression and attitude suggest semi-intoxication. Beneath the title is engraved, *No matter! no matter! no matter*, and above the design *The Road to Ruin*.

Holman as the original Harry Dornton in Holcroft's play first acted at Covent Garden, 18 Feb. 1792, cf. No. 8073. See No. 8218.

Reissued, 1 Apr. 1795, in the *Carlton House Magazine*, iv. 39, as *A Jolly Topper*.

$5\frac{13}{16} \times 3\frac{11}{16}$  in.

**8181 SR PETER!**

THE KING OF THE OLD SCHOOL.

*Attic Miscellany*

*Published as the Act directs, May 1<sup>st</sup> 1792. by W Locke.*

Engraving. Thomas King stands full face, his fingers interlaced, looking downwards and sideways, with a whimsical expression. He wears old-fashioned dress with long flapped waistcoat and high-quartered shoes.

King was the original Peter Teazle in *The School for Scandal* (1777). Genest, v. 535.

$5\frac{5}{8} \times 3\frac{5}{8}$  in.

**8182 BIRMINGHAM STIRLING.**

*Attic Miscellany*

*Published as the Act directs, by W. Locke June 1<sup>st</sup> 1792.*

Engraving. An actor stands in profile to the l., bending at the waist, l. foot and r. hand extended mincingly, a cane dangling from his wrist. He is *chapeau-bras*, his l. hand behind his back. He wears old-fashioned dress

<sup>1</sup> The *Attic Miscellany* for this date is not in the B.M.L. The plates may have been issued separately. They are in the manner of 'Annibal Scratch'.

with full-skirted coat; his stockings are worn over his breeches at the knee.

He has been identified as Parsons (the subject of another print in this series, see No. 7955), probably in the part of Sir Fretful Plagiary, see No. 6095. 'Birmingham', i.e. 'Brummagem' or counterfeit.

Another impression, *Attic Miscellany* stopped out.

$5\frac{1}{2} \times 3\frac{5}{8}$  in.

### 8183 DR BOSSEY. AND THE PEOPLE TAKEN FROM THE LIFE.

*Drawn by A. Van Assen. Engrav'd by W. Birch.*

*Publish'd April 1. 1792 by W<sup>m</sup> Birch, N<sup>o</sup> 2 Macclesfield Street, Soho.*

Engraving. On a platform above the heads of the spectators stands Dr. Bossey, in profile to the r., holding out a bottle of medicine, while his attendant mountebank or zany stands behind him, pointing him out to the crowd. At the back of the stage (l.) is a table on which sits a monkey, also holding out a bottle. Beside the table sits a dejected-looking man, probably a patient. In the foreground and behind the stage stand spectators. The doctor wears the sword and bag-wig of a fashionable practitioner.

Bossey or Bossy was, according to Angelo, who calls him a German, the last of the itinerant quack-doctors who practised and dispensed medicines on a stage. His real name is said to have been Garcia. *Reminiscences*, 1904, i. 102, 414; J. T. Smith, *Nollekens and his Times*, 1920, p. 255. He is said to be Rowlandson's *Dr. Botherum the Mountebank* (Grego, Rowlandson, ii. 3, reproduced). Cf. No. 6757.

Rubens, No. 31 (reproduction).

$2\frac{7}{8} \times 4\frac{1}{8}$  in.

### 8184 [A WAGER. (two plates)]

*N<sup>o</sup> 1 1792*

*I Kay fecit.*

Engraving. (No title.) Part of a design, the other part being on a separate pl., see No. 8185. A stout, well-dressed man walks in profile to the r., carrying on his back a diminutive man wearing spurs, whose feet are in straps which are part of a species of harness, worn over the shoulders. His head is bound with a cloth under his hat, and he carries a handkerchief. Behind him walks a short man holding a bottle. They are about to pass two fishwives who walk (r. to l.) carrying creels of fish on their backs, the straps across their foreheads.

'Collection', No. 151. Kay, No. cclxiv.

$4\frac{3}{4} \times 4\frac{1}{2}$  in.

### 8185

*N<sup>o</sup> 2*

*I. Kay fecit. 1792*

Engraving. Part of a design, see No. 8184. A stout, fashionably dressed man wearing spatterdashes, walks l. to r., holding his hat; he mops his face with a handkerchief, looking conscious of defeat in the race. Behind him walks a similarly dressed man holding a bottle. They are about to pass an elderly fishwife carrying a creel (r.) who walks from r. to l.

With No. 8184 this depicts a walking match between Hamilton Bell, W.S.,



carrying the waiting-boy of the Star and Garter Tavern (where the bet was made over night), and Edward Innes, a rich baker, from Edinburgh to Musselburgh, early in the morning, when the Musselburgh fishwives were on their way to the Edinburgh market. Bell's bottle-holder was John Rae, a noted surgeon-dentist; that of Innes was James Cooper, a jeweller. See No. 8186, a sequel.

'Collection', No. 152. Kay, No. cclxv.

$4\frac{13}{16} \times 4\frac{3}{8}$  in.

## 8186 EXAMINATION.

No 3. 1792

*I Kay, fecit 1792*

Engraving with aquatint background. A sequel to Nos. 8184, 8185. In the foreground on two chairs sit Bell and Rae, goggling with fury. Bell is the more prominent; Rae, a much smaller man, sits behind and to the l. of his principal, whose attitude he imitates. Bell holds his hat in his r. hand, in his l. is a piece of paper. Behind their backs and on the r., Kay, a good-looking, well-dressed man, stands in profile to the r., undergoing an examination by the Sheriff, who sits (r.) in an armchair, his arm resting on the corner of a table at which his clerk, in back view, is writing.

When Kay published Nos. 8184, 8185, Bell and Rae began legal proceedings, and obtained an interdict prohibiting publication of the prints. Kay retaliated by publishing this print. The prosecutors found they could obtain no verdict as it was shown that Bell did make the bet and carry the waiter. The Sheriff is John Pringle, appointed Sheriff-Deputy of Edinburgh in 1790.

'Collection', No. 153. Kay, No. cclxvi.

$4\frac{5}{8} \times 6\frac{1}{4}$  in.

## 8187 A JUST ASS.

*Kay fecit 1792*

Engraving. A man travestied as a justice of peace with long ass's ears sits in an armchair in profile to the r. holding up the emblem of justice, a pair of scales which hang very unevenly. Before him is a table with writing materials; he points at a document. His expression is one of perplexed anxiety. He is slim, and well but not fashionably dressed, wearing a large civic chain round his neck. Just-ass was a favourite term for a justice of peace, cf. No. 6120.

'Collection', No. 154.

$6 \times 3\frac{1}{8}$  in.

## 8188 SAWNEY SCOT AND JOHN BULL.

*I D. [? Gillray.]*

*Pub<sup>d</sup> April 20<sup>th</sup> 1792 by H. Humphrey N 18 Old Bond Street*

Engraving (coloured and uncoloured impressions). The heads and shoulders of two angry men are in close proximity, their profiles almost touching. The Scot (l.) wears a Scots cap over his short unkempt hair, on it is an oval badge of a crowned thistle. Over his shoulders is a tartan plaid. The Englishman wears an ill-fitting wig, and on his coat the number 45,

reminiscent of Wilkes and the *North Briton*, and a Tudor rose in a medalion. Each glares at the other with staring eye-balls; the Scot is lean and fierce, with closed mouth and projecting under jaw; John Bull is fat, with gaping mouth.

$3\frac{3}{4} \times 6\frac{3}{8}$  in.

**8189 LE DÉBARQUEMENT DU CHEVALIER JOHN BULL ET DE SA FAMILLE A BOULOGNE SUR MER.**

THE LANDING OF SIR JOHN BULL & HIS FAMILY, AT BOULOGNE SUR MER.

[Gillray after Bunbury.]

*Published May 31<sup>st</sup> 1792. by H. Humphrey, N<sup>o</sup> 18 Old Bond Street.*

Aquatint (coloured impression). Three burly French fishwives carry on their backs through the water three English visitors from a boat on the extreme r. Two other fishwives stand in the water by the boat trying to persuade a stout and angry lady to entrust herself to them; a Frenchman in the boat also addresses her. On the shore (l.) a group of French people waits their arrival: foremost is a postilion standing in the huge milk-churn boots (worn only on horseback) which so much surprised English visitors. He holds out a paper inscribed *Poste Royale*. A hotel servant holds back the postilion and proffers a card inscribed *Hotel d'Angleterre*; he wears a nightcap with a bag-wig and ruffles and stands *chapeau-bras*. Beside him is a rival tout, a dwarfish man or boy dressed in a slovenly manner, his feet in sabots stuffed with straw; he holds out a card inscribed *Hotel* . . . Behind them (l.) are a monk and a fishwife with a basket on her back, her bare feet in sabots shaped like mules but stuffed with straw. A dog, grotesquely shaved in the French manner, completes the group. Cliffs (l.) form a background.

The foremost passenger is a typical John Bull wearing top-boots; he has an expression of fixed determination, his wig slips from his head and his hat is falling into the sea. Next is a lady wearing a riding-habit and a high-crowned hat. A younger man, fashionably dressed, with high hat, long breeches, and short boots, leans down at the woman who carries him. The fishwives are dressed alike with frilled muslin caps, loose jackets, and short petticoats; they wear ear-rings, and crosses hang from their necks.

Smollett describes the miseries of a landing at Boulogne, *Travels through Italy and France*, 1766. Frederick Reynolds was forcibly carried ashore by fishwives at Calais in 1792, at least forty *poissardes* wading towards the vessel. He attributes this to '*sans-culottes* principles'. *Life and Times*, 1826, ii. 137-8.

Grego, *Gillray*, pp. 144-5. Wright and Evans, No. 46.

$8\frac{7}{8} \times 25\frac{3}{4}$  in.

**8190 A BACK VIEW OF THE CAPE.**

*Miss Keate del<sup>t</sup>* [Gillray f.]

*Pub<sup>d</sup> March 23<sup>d</sup> 1792. by H. Humphrey N<sup>o</sup> 18 Old Bond Street*

Engraving (coloured impression). A fashionably dressed man stands in back view, a round hat in his hand, a bludgeon under his l. arm. He wears



a tail-coat with a large cape-like collar with revers. Above this appears the high stiff collar at the back of his waistcoat. His hair falls on his coat collar and his shoulders are frosted with hair-powder (a fashion of the day), cf. Nos. 7537, 8192. He wears half-boots and breeches tied below the knee with a bunch of strings. A companion print to No. 8191.  
 $9\frac{1}{8} \times 6\frac{5}{8}$  in. With border,  $10\frac{7}{8} \times 8\frac{3}{8}$  in.

### 8191 NECK OR NOTHING

*Miss Keate del<sup>l</sup>* [Gillray f.]

*Pub<sup>d</sup> March 23<sup>rd</sup> 1792. by H. Humphrey, N<sup>o</sup> 18 Old Bond Street.*

Engraving (coloured impression). A satire on high collars and voluminous neck-cloths. A good-looking young man stands full face, holding out in his (gloved) l. hand a round hat and bludgeon. His r. hand is behind his back and under his coat, which is open to display a double-breasted waistcoat with wide lapels, within which is another collar and a swathed neck-cloth tied in a bow. The high collar of his tail-coat adds to the numerous swathings round his neck. His (powdered) hair hangs loosely on the collar of his coat. He wears striped stockings and low shoes with rosettes. A companion print to No. 8190.

$9\frac{3}{16} \times 6\frac{3}{4}$  in. With border,  $10\frac{7}{8} \times 8\frac{3}{8}$  in.

### 8192 A SPENCER & A THREAD-PAPER.

[Gillray.]

*Pub<sup>d</sup> May 17<sup>th</sup> 1792: by H. Humphrey N<sup>o</sup> 18 Old Bond Street.*

Aquatint (coloured impression). Two men in back view walk arm-in-arm, one (l.) is short and fat, the other tall and thin. The former wears a short coat or spencer over his tail-coat, with wrinkled top-boots and a round hat, and carries a riding-switch. His hair is in a short queue with projecting side-pieces. The other wears a cylindrical hat with brim curled up at the sides, a coat reaching almost to his ankles with five capes forming a point in the centre of the back, with shoes tied with strings. He carries a bludgeon. The shoulders of both men are frosted with powder, see No. 8190. There is a landscape background.

The spencer was a short double-breasted overcoat without tails called after George John Spencer, 2nd Earl Spencer (1758-1834), who is probably here caricatured. Gillray anticipates the earliest use of the word (1796) in the *O.E.D.* The name derives from Earl Spencer's bet in 1792 that he would invent a coat which should become the fashion. *Social England*, ed. Traill, 1904, v. 676. This garment was associated by Byron in *English Bards and Scotch Reviewers* with Sir Lumley Skeffington (1771-1850):

And sure great Skeffington must claim our praise,  
 For skirtless coats and skeletons of plays.

Grego, *Gillray*, p. 160 (small copy). Wright and Evans, No. 393. Reprinted, *G.W.G.*, 1830. Reproduced: Paston, pl. xl; *Social England*, ed. Traill, 1904, v. 676.

$9\frac{1}{2} \times 7\frac{1}{2}$  in.

**8193 A TARTAN BELLE OF 1792.**

[I. Cruikshank.]

*Pub June 21 1792 by S W Fores N° 3 Piccadilly*

Engraving. A young woman walks mincingly (l. to r.), her l. hand extended, in her r. is a large closed fan. Check or tartan ribbons form the crown of her hat and the bows with which it is trimmed. A similar tartan is worn as a pelerine, crossed at the waist and tied in a bow, long voluminous ends hanging down the back of her dress. A tartan ribbon is tied to the handle of her fan. From the brim of her hat, in which is an erect ostrich feather, hangs a transparent curtain of gauze. Her hair, cut short across the forehead, hangs down her back in a long queue, tied up at the end with a bow. There is a landscape background.

11  $\frac{1}{8}$   $\times$  7  $\frac{7}{8}$  in.**8194 A BEEF EATER.**

[I. Cruikshank.]

*London Pub: October 24 1792 by S W Fores, N° 3 Piccadilly*

Engraving (coloured impression). A stout lady stands full face, in her dress and pose there is something of the beef-eater: she wears a flat round hat trimmed with ribbon. A coat of masculine cut is held across her chest by a single button, over a waistcoat and cravat. Her full plain skirt has a very wide circumference below the waist. In her r. hand she holds the vertical shaft of a long parasol which rests on the ground in the manner of a pike. From her fob hangs a watch. There is a landscape background.

Perhaps intended for the Duchess of Gordon or Mrs. Hobart.

11  $\times$  8 in.**8195 A DUTCH ACADEMY.**

[Rowlandson.]

*Pub<sup>d</sup> by T. Rowlandson, N° 52 Strand March 1792.*

Engraving (coloured impression). The interior of an art-school. A stout woman (nude) sprawls awkwardly on an armchair on the model throne, round which fat Dutchmen are grouped. One, seated on an upturned tub (r.), paints at a large canvas on an easel, the figure being realistically drawn. Others sit on the floor or on stools, drawing on smaller canvases. One stands (l.) behind a high desk. Some smoke pipes. The room is lit by a smoky lamp hanging from the roof, throwing the light directly on the model. On the wall are prints, casts on brackets, and a picture. A ladder leans against a beam. The artists wear the round hats, short jackets, and bulky breeches of Dutchmen in caricature.

Grego, *Rowlandson*, i. 306-7. See also Angelo, *Reminiscences*, 1904, i. 183.

5  $\frac{1}{2}$   $\times$  9 in. *Illustrations of the Works of the Rev. John Wesley* 'Caricatures', ix. 10.**8196 COLD BROTH & CALAMITY***Rowlandson 1792*

Engraving (coloured impression). Skaters have fallen upon breaking ice, some lie flat; heads and legs and arms emerge in wild confusion. In the



middle distance (r.) two skaters, one a parson, flee headlong from the danger-spot. On the shore (l.) three men stand watching the catastrophe with amusement. Farther off is a marquee within which are tiny figures seated at a table.

Grego, *Rowlandson*, i. 293, 313-14.

$7\frac{1}{8} \times 11\frac{1}{8}$  in.

'Caricatures', ix. 38.

# 8197 A BAWD ON HER LAST LEGS.

*T. Rowlandson 1792*

*Pub Oct<sup>r</sup> 1 1792 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A fat old woman leans back in an arm-chair, her l. leg thrust forward. She pulls up her petticoat to display the bare leg, on which is a running sore, to an aged doctor (r.), who bends over it, holding his spectacles to his eyes. Her desperate plight is apparent in the fixed stare with which she looks up and to the r. By her side (l.) is a bottle and glass. A pretty young courtesan, resting her l. arm on the back of the chair, leans forward to hold a candle above the leg.

$8\frac{3}{8} \times 12\frac{1}{4}$  in.

# 8198 ST JAMES'S.

ST GILES'S

*H. Wigstead Inv<sup>t</sup> [Rowlandson f.]*

*Publish'd by T Rowlandson, Strand Jan<sup>y</sup> 1792 & S W Fores N<sup>o</sup> 3 Piccadilly<sup>1</sup>*

Engraving. Two designs on one pl. Above are two fashionably dressed courtesans (T.Q.L.) seated facing each other; one (r.) holds a punch-bowl, the other, who looks at the spectator with a leer, holds a glass. Below, two burly women, prostitutes of the lowest type, stand together, full face, one (l.) with her arm across the shoulders of the other. Cf. Nos. 6764, 6765.

Grego, *Rowlandson*, i. 306. Reissued (Fores), 1794.

$9\frac{1}{4} \times 5\frac{1}{8}$  in.

# 8199 ODDITIES. [1]

*H. Wigstead, Inv<sup>t</sup> [Rowlandson f.]*

*Publish'd by T. Rowlandson, Strand, Jan<sup>y</sup> 1792 & S W Fores N<sup>o</sup> 3 Piccadilly.<sup>1</sup>*

Engraving (coloured impression). One of three plates with the same title, each of heads of men, whose facial peculiarities are burlesqued. The treatment of the profiles resembles that of Grose, see No. 7457. Six heads all in profile. The different types of hairdressing though striking are probably not caricatured. For the title cf. No. 7953.

Grego, *Rowlandson*, i. 306.<sup>2</sup> Reissued (Fores), 1794.

$6\frac{3}{8} \times 9\frac{1}{8}$  in.

<sup>1</sup> Fores's imprint is added in another hand, a 4 being etched over the original 2 of 1792.

<sup>2</sup> Two prints only listed.

**8200 ODDITIES.** [2]

[Signature and imprint as No. 8199.]

Engraving (coloured impression). Five caricature heads, three in profile, two directed to the l.

Grego, *Rowlandson*, i. 306.<sup>1</sup> Reissued (Fores), 1794.6 $\frac{3}{8}$  × 9 $\frac{3}{4}$  in.**8201 ODDITIES.** [3]

[Signature and imprint as No. 8199.]

Engraving (coloured impression). Five caricature heads, two in profile, three nearly full face, one being that of a parson with wide-open mouth and irregular teeth.

Grego, *Rowlandson*, i. 306.<sup>1</sup> Reissued (Fores), 1794.6 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.**8202 THE GRAND-PAPA.***H: Wigstead.* [Rowlandson f.]*Publish'd by T Rowlandson Strand Jan<sup>y</sup> 1792<sup>2</sup> & S W Fores N<sup>o</sup> 3 Piccadilly Jan<sup>y</sup>. 1. 1794*

Engraving (coloured impression). A young woman holds a little girl on her lap; an ugly elderly man (T.Q.L.) leans towards the child, holding a piece of sugar between his lips. The child looks up delightedly. On a table beside them (r.) is a tray of tea-things.

Grego, *Rowlandson*, i. 313, 320. Reissued (Fores), 1794.5 $\frac{5}{16}$  × 7 $\frac{1}{2}$  in.**8203 [THE CONVOCATION.]**

[Rowlandson.]

[Pub. S. W. Fores, 5 Nov. 1792]

Engraving (coloured impression). Nine clergymen stand in conversation, the most prominent being a stout bishop (r.) wearing a gown and lawn sleeves; he turns superciliously from a clergyman who addresses him, and looks towards a stout parson wearing an apron in profile to the r., who faces the bishop, his spectacles pushed up on his forehead. In the manner of a pen drawing; some of the detail is added in water-colour. The imprint is cut off, the title is written in an old hand.

Grego, *Rowlandson*, i. 312.8 × 11 $\frac{1}{8}$  in.**8204 THE BANK.**

[Rowlandson.]

*Publish'd by T. Rowlandson, Strand Jan<sup>y</sup> 1792.*

Engraving. The interior of Sir Robert Taylor's rotunda in the Bank of England when used as a stock exchange. An arc of the pilastered wall and part of the domed ceiling form a background. The floor is covered with

<sup>1</sup> Two prints only listed.<sup>2</sup> Rowlandson's imprint has been scored through and almost erased but is just legible.



groups of small figures, three ladies among them. They are drawn realistically with a certain humorous intention. On the extreme l. a Jew talks to a young blood in top-boots. On the r. a man wearing a cocked hat, holding a staff and waving a rattle, stands above a crowd of excited bidders. On the wall above his head is the notice: *No Clerk to act as broker*. Behind is a table at which men stand to write. On the wall above it is the inscription *Navy &c £5 P<sup>r</sup> C<sup>r</sup> Ann<sup>s</sup>*.

The original water-colour ( $16\frac{1}{4} \times 25\frac{5}{8}$  in.), the groups of figures varying slightly, is in the Bank of England. *Historical Catalogue of Engravings, Drawings and Paintings in the Bank of England*, 1928, No. 164. Reproduction, Pl. xv.

Grego, *Rowlandson*, i. 306.

$5\frac{1}{4} \times 8\frac{3}{8}$  in.

## 8205-8208

Prints after Bunbury, engraved by W. Dickinson.

### 8205 A SMOKING CLUB.

*Engraved from an Original by H. Bunbury Esq<sup>r</sup>*

*London, Publish'd, May 1<sup>st</sup> 1792, by W: Dickinson, Engraver, N<sup>o</sup> 24, Old Bond Street*

Stipple. Four men smoking long pipes sit stiffly in upright wooden chairs. One (l.) in profile to the r., very obese, is an old military officer with a wooden leg; next is a lean man in back view, next a stout man sits full face, and on the r. is a thin man in profile to the l. seated beside a rectangular table on which is a glass and a large jug. All have expressions of solemn vacuity. They emit clouds of smoke from mouth or pipe which fill the upper part of the bare room. On the wall (r.) is a print of Fox, W.L., declaiming with r. arm raised. Cf. No. 8220.

$3\frac{1}{2} \times 18$  in.

### 8206 PATIENCE IN A PUNT.

*Engraved from an Original Drawing by H. Bunbury Esq<sup>r</sup>*

*London, Publish'd, May 1<sup>st</sup> 1792, by W: Dickinson, Engraver & Printseller, N<sup>o</sup> 24, Old Bond Street.*

Stipple. Three elderly citizens in a punt which is propelled by a boy (l.) wearing trousers. Two are fishing: one stands, *chapeau-bras*, the other, who is obese, sits in a chair. The third (r.) sits in a chair smoking, his back to the others. The standing fisherman, who wears spectacles, has hooked a small dog. Trees form a background; a sign-board projects into the design from the r. inscribed *The Old | Hot Eel | Every D[ay]*, perhaps indicating Eel Pie Island on the Thames. A companion print to No. 8207.

Reproduced, Paston, pl. cxlii.

$8 \times 12\frac{3}{4}$  in.

### 8207 PATIENCE IN A PUNT. N<sup>o</sup> 2.

*Engraved from an Original Drawing by H. Bunbury Esq<sup>r</sup>*

*London, Publish'd May 1<sup>st</sup> 1792 by W: Dickinson, Engraver & Printseller N<sup>o</sup> 24 Old Bond Street.*

Stipple. A companion print to No. 8206. Three elderly citizens in a punt which is under trees and moored to a pole. A fourth man wearing trousers,

who stands putting a worm on a hook, is probably the boatman. Two sit on chairs; one yawns violently, his rod leaning against his shoulder, another (r.) with closed eyes holds his rod with the line festooned about it, its bait, a worm, dangles above the water and is about to be swallowed by a swan. The third stands (l.), having removed his coat and wig which hang on the back of a chair. He has hooked a branch. In the background is a second punt, trees, and a house on the river bank.

$8 \times 12\frac{3}{4}$  in.

### 8208 BETHNAL GREEN.

*From an Original Drawing by H. Bunbury Esq<sup>r</sup>*

*London, Publish'd June 11<sup>th</sup> 1792, by W. Dickinson, N<sup>o</sup> 24, Old Bond Street.*

Stipple. A 'cit' and his wife stand outside their country box at Bethnal Green, about to start on a shooting expedition. The stout lady (l.) stands full face, yawning violently, her eyes closed; she holds an umbrella and her husband's wig, and wears a riding-habit with a feathered hat. The man stands loading his (cocked) gun with a ram-rod. He is obese, his dress is old-fashioned, and a game-bag is slung across his shoulder. On the r. is a bitch with a bone in her mouth. Behind (l.) is a man in a low-wheeled cart. In the background are shrubs behind a paling, from among which rises a grotesque tower (with curved 'Chinese' eaves), probably the 'cits' gazebo or summer-house. At the gate is a large board inscribed *Men Traps*. After the title is engraved, *Hie away Juno!*

One of many satires on the cockney sportsman (cf. No. 7756, &c.) and the cit's 'country box', favourite subjects of Bunbury, cf. No. 4722 and *The City Hunt*. Described in Laurie and Whittle's *Catalogue*, 1795, p. 35 (price 2s. 6d., 5s. coloured).

$10 \times 13\frac{1}{2}$  in.

### 8209 [A GHOST IN A WINE CELLAR<sup>1</sup>]

*Design'd & Etch'd by R Newton J Hassall Aquatinta . . . . . [W. Holland] Oxford Street*

Aquatint (coloured impression). Five naval officers drinking in a wine-cellar are startled and terrified at the apparition of a ghost in armour who has joined the party and sits (l.) in profile to the r., leaning forward and drinking with concentration. The five men are much caricatured, with goggling eyes and distorted mouths. They sit on stools behind a circular table on which are decanters, glasses, and a lighted candle. Behind them three large wine-bottles stand on trestles. On the l. behind the intruder are the cellar stairs leading down from a closed door, with the key in the lock. Cf. No. 7614.

$11\frac{1}{2} \times 16\frac{1}{2}$  in.

### 8210 REHEARSING A COTILION.

*J Nixon 1792*

*Etched by I Cruikshank*

*Pub<sup>d</sup> by S W Fores N<sup>o</sup> 3 Piccadilly April, 2, 1792*

Engraving. Groups of dancers practise figures of a cotillion in a ball-room with a small musician's gallery supported on pillars, in which are

<sup>1</sup> Mutilated; title missing, the word *Many* remains (? One too many).



an oboist, two violinists, and a harpist, playing intently and paying no attention to a man who stands below, with outstretched arms, shouting directions. The room is lit by candles in wall brackets. In the centre of the balcony is an oval medallion: a man plays a lyre and three nude nymphs dance. Several of the dancers hold papers of directions headed *Cotillon*, with a description of figures 1 to 8. The scene is one of confusion. On the l. persons stand inspecting the dancers. One man only is dressed as a blood of the period with cropped hair, high-collared waistcoat, 'hanging collar', and long breeches (see No. 8040, &c.). He stands (l.) superciliously inspecting the dancers through an eye-glass. See also No. 7441.

Reproduced, G. Vuillard, *Hist. of Dancing*, 1898, ii. 428.

$15\frac{3}{4} \times 21\frac{5}{8}$  in.

### 8211 A LYING-IN VISIT OR A SHORT SIGHTED MISTAKE.

*Pub Ap<sup>u</sup> 1. 1792 by S W Fores N<sup>o</sup> 3 Piccadilly*

Engraving (coloured impression). A lady (l.) darts forward in profile to the r., bending low, both arms extended towards a coal-scuttle which a footman in livery is bringing in. He looks at her with irritated dismay. She says: *O You pretty creature!—bless the dear baby, how it smiles give it to me Nurse—it has exactly its papa's nose & mamma's eyes. O it is a delightful little Creature.* She wears a plain striped gown with a sash, a high-crowned hat of checked material; ringlets fall on her shoulders.

$8\frac{1}{8} \times 13$  in.

'Caricatures', x. 248.

### 8212-8217

Sayer's 'Drolls'.

### 8212 THE ABSENT MAN.

*Publish'd 10<sup>th</sup> Jan<sup>y</sup> 1792 by Rob<sup>t</sup> Sayer & C<sup>o</sup> N<sup>o</sup> 53 Fleet Street, London.*

Engraving. A man walks absent-mindedly into a shallow pond, turning his back on the path which leads to a stile (r.). His arms are crossed on his chest, a closed umbrella is under his arm. A paper inscribed *Rights of Man* (for Paine's book see No. 7867, &c.) projects from his pocket, showing that he is absorbed in political contemplation. On the l. a fashionably dressed couple point at him with amusement, and their small dog barks at him. Trees form a background. L. and W., No. 75.

$7 \times 9\frac{1}{8}$  in.

### 8213 WARM THOUGHTS ABOUT MATRIMONY, ON A WINTER EVENING.

*Publish'd 2<sup>d</sup> July 1792, by Rob<sup>t</sup> Sayer & C<sup>o</sup> Fleet Street, London.*

Engraving. Three good-looking young women sit before a large fire, pulling up their petticoats to warm their legs. One (l.) has an open book inscribed *Matrimony—To have and to hold*, she appears to be reading to

the others. A cat plays with a mouse (r.). The wall-paper and carpet and the striped backs of the three chairs complete the design. L. and W., No. 80.

$6\frac{3}{8} \times 8\frac{5}{8}$  in.

## 8214 A POINT OF HONOUR.

*Publish'd 10<sup>th</sup> July 1792, by Rob<sup>t</sup> Sayer & C<sup>o</sup> Fleet Street, London.*

Engraving. Two duellists face each other, one dressed like a buck of the period, the other, a stout man, dressed like a naval officer (r.). The former takes aim, looking through an eye-glass, and has a second pistol in his pocket; the latter holds his pistol down, his second pistol lies on the ground. In the foreground (l.) a terrified surgeon with instruments under his arm takes shelter behind a tree with a young man wearing regimentals, who peeps round it at the combatants. The heads of two spectators appear over the edge of the grassy plateau on which the duellists stand. L. and W., No. 82.

$6\frac{5}{8} \times 8\frac{3}{4}$  in.

## 8215 THE POLITE ALDERMAN, ADVANCING TO FUTURE HAPPINESS.

[? I. Cruikshank.]

*Published 1<sup>st</sup> Aug<sup>t</sup> 1792, by Rob<sup>t</sup> Sayer & C<sup>o</sup> Fleet Street London.*

Engraving. A very stout alderman (r.), holding hat and cane, bows low before an equally stout lady (l.) who curtsays, her hands in an enormous muff, from which a small dog looks out. A fat and clumsy dog stands behind the alderman. The background is a stone wall. Beneath the title is engraved: "*Madam will you honor me with your hand at the Lord Mayors Ball*"—"With a great Deal of pleasure M<sup>r</sup> Alderman." L. and W., No. 83.

$6\frac{7}{8} \times 8\frac{11}{16}$  in.

## 8216 THE GIGG, WITH A VIEW OF EPSOM DOWNS.

[? After Dighton.]

*London, Printed for Robert Sayer & C<sup>o</sup> Chart & Printseller, N<sup>o</sup> 53, Fleet Street, 5, Aug. 1792.*

Engraving. A plainly dressed man drives a gig (r. to l.) on Epsom downs; the horse kicks, the man pulls at the reins, his companion in the gig attempts to climb out, clutching the back of the seat and displaying her leg above the knee. Behind (r.) is a tent where liquor is sold, indicated by a round bottle tied to the horizontal pole. In the background is the race-course, surrounded by a railing; spectators stand on the flat roof of a square building; gigs and coaches are driving round the course inside the rails. L. and W., No. 8.

A coloured impression in 'Caricatures', ii. 134.

$6\frac{1}{4} \times 8\frac{1}{4}$  in.



## 8217 THE RABBITS.

*Publish'd Oct<sup>r</sup> 8<sup>th</sup> 1792, by Rob<sup>t</sup> Sayer & C<sup>o</sup> Fleet Street London.*

Engraving. A negro selling rabbits kneels on the pavement with his basket, looking up at a young woman who stands at the door of a house; she holds up one of the rabbits by a hind-leg. A manservant holding a dish stands behind her, grinning. Behind is the corner of a street. Beneath the title is engraved:

*Miss—O la how it smells—sure its not fresh,*

*Mungo—Be gar Misse dat no fair—If Blacke Man take you by Leg so—  
you smell too.*

Mungo, from Bickerstaffe's *Padlock* (1768), was the generic name for a negro, especially a negro slave, cf. No. 5030. L. and W., No. 87.

8½ × 6½ in.

## 8218 AN IRISH CHEROKEE.

[1 May 1792]

Engraving. *Hibernian Magazine*, 1792, i. 289. A young man stands full face in a swaggering attitude, both arms raised above his head, a bludgeon in his l. hand. The text describes the Cherokee Club of Dublin, recently formed by rich and fashionable young men. The members must be expert duellists, bullies, toppers, and rakes. They have had several desperate (and successful) battles with the police, and citizens are forced to go armed after dusk. The plate is 'taken from the *Attic Miscellany*, p. 154' (not in B.M.L.), and is in fact a copy of No. 8180, with slight alterations. For the Dublin rake cf. No. 5277.

5⅞ × 3⅝ in.

B.M.L., P.P. 6154 ka.

## 8219 MATRIMONIAL SPECULATION.

[1 Oct. 1792]

[Esdall sc.<sup>1</sup>]

Stipple. *Hibernian Magazine*, 1792, ii. 193. One of many imitations of No. 7229, &c. A strip design of eight couples who contemplate marriage. The 'speculations' are engraved over the heads of the characters. [1] A young blood dressed as a 'crop' (cf. No. 8040, &c.) and wearing a tall hat inspects a thin elderly woman holding a fan; he thinks, *In all human probability She cannot exist a fortnight.* [2] An old man bends towards a young girl, almost a child: *Egad I'll venture—Crim Con rises so high in value, I shall probably make a great deal of Money by the Bargain.* [3] An obese elderly citizen inspects a stout elderly woman: *She will be a great addition to the Shop.* [4] An elderly crone peers at the back of a heavily built young man: *A very proper young Man for Business—the make of his shoulders pleases me vastly.* [5] A pregnant girl takes the arm of a scowling yokel, saying, *Never moind Jahm, it may be all for the best.* He answers, *If it does I'll be D—d!* [6] A stout, elderly, and ugly woman looks insinuatingly at a rakish young man with a bludgeon under his arm. He says, *By St Patrick, M<sup>rs</sup> Anniseed, the more I think of your Proposal about Marriage, the more I like it,—Bekase d'ye see, I can afford then to drink all my Drams out of my own Bar,—free gratis for nothing!!!* [7] An officer wearing a gorget, who is short and fat to deformity, looks up at a fine young woman: *She's devilish tall!!!—but*

<sup>1</sup> From 'an original Design in the Collection of a celebrated Amateur'.

*I'll have her—She'll improve the Regiment.* [8] A thin ugly woman sits looking up at a stolid-looking footman in livery: *A good Subject for keeping up the Family Title—I'll hire him.*

5¼ × 18¾ in.

B.M.L., P.P. 6154 ka.

## 8220 THE SMOAKING CLUB.

*London, Publish'd 10 Jan<sup>y</sup> 1792 by Bull & Jeffryes, Ludgate Hill.*

*I. Boyne, Del<sup>t</sup>*

*E. Scott Sculp<sup>t</sup>*

Stipple. Elderly men sit and stand, all smoking long pipes; large clouds of smoke issue from their mouths, but little or nothing comes from the bowls of their pipes. Most sit or stand silently morose; two standing men (l.) appear to be puffing smoke in each other's faces. One leans back, apparently asleep, but smoking. An ugly man seated on the extreme r. takes the hand of a pretty young woman who stands opposite him; he holds a large key. She slips a note into the hand of a fierce-looking military officer who stands with his back to her. On the wall (r.) is a placard: *At a general meeting of this Society, it was resolv'd by a Majority of Independent members, that any member may be Indulg'd with having the Key brought him, by his Servant or hand-maid, but on no pretence whatever be follow'd by that bane of good fellowship call'd the White Sergeant.* Above the door are framed Rules:

*1<sup>st</sup> No Gemman to be a member of this Society who cannot smoke three pipes at one sitting—*

*NB no Spitting*

*2<sup>d</sup> No members pipe to be more than 14 Inches nor less than nine unless permitted so to do by the Landlady*

*3<sup>d</sup> Every member to find his own Stopper*

*4<sup>th</sup> Any member who puffs designedly in the face of another, to be find six-pence or be puff'd at in return by the whole company*

*5<sup>th</sup> All fines to be spent in Porter*

*T. Twig Sec<sup>y</sup>*

On the back wall is a large print of Sir Walter Raleigh seated smoking (r.) while a servant raises a bucket to fling at the smoke.

'A man fetched from the tavern or alehouse by his wife, is said to be arrested by the white serjeant.' Grose, *Dict. Vulgar Tongue*, 1796. Cf. No. 8206.

13½ × 17½ in.

## 8221 THE WISE SCHOOLMASTER.

*Design'd by G. M. Woodward.*

*London Published March 1<sup>st</sup> 1792. by S. W. Fores N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). Design in circle. An elderly man, wearing a large hat, sits (l.), hands on knees in a bare, ramshackle room, looking sourly at a little boy holding an open book. Beneath the title is engraved: *I dont know what this is Sir—Not know what that is!—why you little stupid Blockhead I have a great mind never to larn you to spell again—but however skip and go on.* A companion print to No. 8222.

Diam. 7 in. With border, 7½ in.



**8222 THE DUTIFUL GRANDSON.***Design'd by G. M. Woodward.**London Published March 1<sup>st</sup> 1792, by S. W. Fores, N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured impression). Design in circle. An old woman and a little boy sit facing each other in a bare and dilapidated room. She sits in profile to the l., in an armchair, threading a needle; a shirt lies on her patched apron. He sits with hands folded. Between and behind them sits a cat. Beneath the title is engraved: *I wish from my heart—one of us three was hang'd—I don't mean you poor Puss—nor I don't mean myself.* A companion print to No. 8221.

Diam. 7 in. With border,  $7\frac{13}{16}$  in.

A later version of this subject with the same title and inscription and a different background is in 'Caricatures', x. 243.

 $4 \times 2\frac{15}{16}$  in.**8223 THE MAD BULLOCK.**

[After Dighton.]

614 Printed for & Sold by Carington Bowles, No. 69 St. Paul's Church Yard, London. Published as the Act directs, 2 Jan<sup>y</sup> 1792.

Mezzotint (coloured and uncoloured impressions). A London scene: in the foreground men and women flee diagonally from r. to l. towards the spectator away from a bullock (r.) in the middle distance, pursued by men with sticks. The fugitives include a little chimney-sweeper on the extreme l., a stout citizen wearing a high hat, an old military officer on crutches, a woman who has fallen to the ground, a Billingsgate woman with a basket of fish on her head, the contents about to fall, a would-be beau crouching behind a barrel and taking snuff. The bullock has tossed a dog into the air. The background of houses with an open space enclosed by railings suggests Smithfield Market.

 $12\frac{3}{8} \times 9\frac{3}{4}$  in. 'Caricatures', i. 203.**8224 A WHET ON THE ROAD—OR ENGLISH AND FRENCH POSTILLIONS.**

[? After Dighton.]

615 Printed for & Sold by Carington Bowles, No. 69 in St Paul's Church Yard, London. Published as the Act directs [date erased, 1792].

Mezzotint (coloured impression). Three men stand in the doorway of the coach-house of a posting inn, through which is seen the courtyard with a post-chaise. The elderly French postilion (l.) drinks from a large tankard, holding bones and meat in his l. hand. He is caricatured; he wears a cocked hat with tricolour cockade, laced waistcoat, and large boots. His hair is in a long queue. The young English postilion, wearing neat riding-dress with well-fitting boots, and fashionable double-breasted waistcoat, points at him, turning with a smile to a stable-hand (r.) who leans grinning against the door-post. Both postillions have short whips with thick plaited lashes,

but the lash of the Frenchman is much the longer. On the wall is a bill headed *Dover* | *Post Coach*.

12 $\frac{5}{8}$  × 9 $\frac{3}{4}$  in.

'Caricatures', i. 209.

## 8225 FASTING IN LENT. JEUNER DANS LE CARÊME.

616 Printed for & Sold by Carington Bowles, No. 69 St Paul's Church Yard, London. Published as the Act directs [date erased, 20 Feb. 1792]

Mezzotint (coloured impression). Two men and a woman seated at a round dinner-table, on which is a fish. A footman (r.) enters with another large fish on a dish, behind him a maidservant brings a plate of fish. A bottle of *Madeira* is on the table; on a side table are bottles of *Port* and *Brandy*. On the r. of the fat master of the house sits his austere-looking wife (l.); on his l. a younger man (r.), his hands together with a melancholy expression.

12 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.

'Caricatures', i. 172.

## 8226 FRENCH PRIVATEERS, CRUISING IN THE ENGLISH CHANNEL.

[? After Dighton.]

617 Printed for & Sold by Carington Bowles, No 69 St Paul's Church Yard, London. Published as the Act directs, 4 June 1792.

Mezzotint (coloured impression). Six French émigrés are grouped at the roadside beside a signpost (r.) pointing (l.) to *London* and (r.) to *Dover*. A lean and elderly woman holding a clipped poodle stands with her l. hand in the arm of a man wearing a cocked hat with a tricolour cockade, and a long coat reaching almost to his ankles; he holds a tasselled cane. Next him is a stout man wearing a long cloak, and a boy or dwarfish man. On the r. are two women holding large muffs. A second clipped poodle runs beside them. In the background a coach (r.) inscribed *London Dover Canterbury* is driving towards London with outside passengers; one, a sailor, waves his hat. The gable end of a cottage (l.) and trees complete the background.

12 $\frac{3}{4}$  × 9 $\frac{3}{4}$  in.

'Caricatures', i. 25.

## 8227 THE PRODIGAL SON TAKING LEAVE.

[? After Dighton.]

618 Printed for & Sold by Carington Bowles, No. 69 St. Paul's Church Yard, London. Published as the Act directs, [date erased, 1792.] Plate [1]

Mezzotint (coloured impression). A companion print to Nos. 8228-30. Beneath the title of each print the relevant quotation from *St. Luke xv* is engraved. The hall of a country-house; a waiting coach with two servants is seen through the open door (r.). A young man in riding-dress takes leave of his mother. A weeping young woman (l.) and the father (r.) complete the group. A carpet and pilastered walls give an impression of luxury.

12 $\frac{7}{8}$  × 9 $\frac{3}{4}$  in.

'Caricatures', iii. 38.



**8228 THE PRODIGAL SON REVELLING WITH HARLOTS.**

[? After Dighton.]

619 [Imprint as No. 8227] *Plate 2*

Mezzotint (coloured impression). The young man of No. 8227 sits on a sofa, his arm round a courtesan. Another (r.) leans her elbows on the back of a chair, tilting it against a square card-table on which are cards, dice, decanters of *Burgundy* and *Hock*, &c. A cocked hat, a mask, two tickets for a *Masquerade*, and a *Cock fighting* advertisement lie on the floor. On the sofa is a domino. On the wall are two sporting prints: a prize fight and horses passing the winning-post. Between them is an oval miniature of a man (bust portrait). The room is luxuriously furnished.

$12\frac{3}{4} \times 9\frac{3}{4}$  in.

**8229 THE PRODIGAL SON IN MISERY.**

620 [Imprint as No. 8227] *Plate [3]*

Mezzotint (coloured impression). The young man, ragged and melancholy, sits outside a pigsty holding some of the pea-pods from a heap at which two pigs are guzzling. Behind is a large tree and (r.) a distant village church.

$12\frac{7}{8} \times 9\frac{7}{8}$  in.

**8230 THE PRODIGAL SON RETURNED HOME RECLAIMED.**

621 [Imprint as No. 8227] *Plate 4*

Mezzotint (coloured impression). The young man, dressed as in No. 8229, advances towards his father who stands on the serpentine drive leading to his house, one corner of which is on the l., with a figure of Fame poised on the corner of the roof. Behind the Prodigal a servant in livery holds out shoes and stockings. Three women wait expectantly in a gateway. Behind (r.) are the trees of a park.

$12\frac{7}{8} \times 9\frac{3}{4}$  in.

**8231 THE LOTTERY TICKET—OR THE SUNSHINE OF HOPE.**

622 *Printed for & Sold by Carington Bowles, No. 69 St. Paul's Church Yard, London. Published as the Act directs, 29 Sep<sup>r</sup> 1792.*

Mezzotint. A companion print to No. 8232. The interior of an artisan's living-room. A young man, working at a carpenter's bench (l.), turns round to look with pleased expectancy at a lottery ticket, which his wife holds out to him, alluringly inscribed with the royal arms, *State Lottery Office L 30,000*. She is neatly dressed, wearing a hat; her apron is filled with a leg of mutton and vegetables. A child beside her has an open book, *Road to Ruin*, and looks anxiously at her mother. A well-dressed little girl plays with a cat. Simple prosperity is indicated by a well-filled hanging cupboard, and two shirts hanging on a line. On the wall is a print of Eve offering the apple to Adam. Cf. No. 8073.

$12\frac{5}{8} \times 10$  in.

In book of Lottery prints (298.c.6).

**8232 THE TICKETS A BLANK—OR THE CLOUDS OF DESPAIR.**

623 [Date and imprint as No. 8231]

Mezzotint. The carpenter of No. 8231, his clothes ragged, sits in despair beside an empty grate (r.). His wife sits pensively at a table on which is a ticket inscribed *Blank* and a number of pawn-tickets inscribed *Duplicate*. One child stands imploringly beside the father (r.), the other lies on a heap of straw clutching a bone; beside her prowls a famished cat. The cupboard is empty, plaster has fallen from the walls of the bare, ramshackle room. On the wall is a print of Adam and Eve being driven from Paradise. Through a window with cracked panes are houses, from one of which hangs the sign of a pawnbroker.

12 $\frac{15}{16}$  × 10 in.

In book of Lottery prints (298 c. 6).

**8233 THE ARTILLERY DRIVER.**

[After Dighton.]

624 Printed for & Sold by Carington Bowles, No. 69 St. Paul's Church Yard, London. Published as the Act directs [9 Nov. 1792.]

Mezzotint (coloured impression). A camp scene. In the foreground (r.) stands a yokel in a smock-frock, his hair falling on his shoulders but wearing a military hat. He holds a long whip and points with his r. forefinger as if addressing an audience. Beneath the title are the words of his song (39 lines) beginning:

*I once was a Waggoner sly and dry,  
As e'er joggd over the Downs,*

*But hating a tiresome, lazy life,  
And fearless of wounds and death,  
I set out on a tramp, to follow the Camp,  
And drive, to the jig of a drum and a fife,  
King's cattle on Bagshot heath.*

Behind are tents and cannon in a landscape with small figures: sentries, officers, and ladies. The nearest tent (r.) has the Prince of Wales's feathers and the word *Demezy*. For the camp see No. 8115, &c.

11 $\frac{1}{2}$  × 9 $\frac{7}{8}$  in.

'Caricatures', i. 75.

**THE FIRST DAY OF TERM—OR THE DEVIL AMONG THE LAWYERS. (? 625)**

See No. 3764 [c. 1792]

[After Dighton.]

**8234 THE LAST SHIFT.**

626 Printed for & Sold by Carington Bowles, N<sup>o</sup> 69 St. Paul's Church Yard, London. Published as the Act directs, [date erased, c. 1792.]

Mezzotint (coloured impression). A courtesan stands at a wash-tub, washing her last shift. She wears a cap over ringlets in curl-papers and a tattered petticoat, a shawl covers her naked shoulders. The room is squalid, with plaster falling from the bricks. Across the fireplace stockings hang on a string to dry. The corner of a bed appears on the r. On the table



by the wash-tub is a small gin tankard. Under it is a pair of stays. A cat tries to reach a (broken) plate of cheese on a chair. On the floor, beside a fashionable high-crowned hat, lies a ballad: *How happy were my days till now*. . . . Papers are thrust under the vertical bar of the casement window, one inscribed *Admit Two to the Boxes*. Probably an imitation of Gillray's *The Whores Last Shift*, see No. 5604.

12 $\frac{7}{8}$  × 9 $\frac{7}{8}$  in.

'Caricatures', i. 108.

**8235 THE ROAD TO RUIN.<sup>1</sup>**

[? 1792]

Mezzotint (coloured impression). Two courtesans with a fat and smiling citizen in a well-furnished room. The costume of the women appears to be c. 1792-3. For the title cf. No. 8073. Similar in character to the mezzotints published by Bowles.

12 $\frac{9}{16}$  × 9 $\frac{7}{8}$  in.

'Caricatures', ii. 17.

**8236 THE MISER,**

[? c. 1792]

Mezzotint (coloured impression). A soldier who has lost his r. arm begs from an elderly man in old-fashioned dress whose hands are deep in his coat-pockets. The miser (r.) walks away scowling sideways at the soldier. Beneath the title: *He had a Canvass Bag which contain'd what would answer the purpose, but his Callous soul caught the alarm at the Old Souldiers supplication; & it was hurried with rapidity of lightning into his pocket*. Behind is a high stone wall and a London street-lamp. Similar in character to the mezzotints published by Bowles.

12 $\frac{11}{16}$  × 9 $\frac{15}{16}$  in.

'Caricatures', ii. 16.

**8237 TIPPY BOB—THE NATTY CROP.**

[? 1792]

[After Dighton.]

373 Printed for & Sold by Bowles & Carver, No. 69 St. Paul's Church Yard, London.

Mezzotint (coloured impression). Design in an oval. A man (T.Q.L.) stands in profile to the l., a bludgeon under his l. arm. He wears the dress affected by the bucks of 1791: high-crowned hat, short striped waistcoat with several collars, a projecting shirt-front, coat with a broad cape-collar slipping off the shoulders. He is ugly and wears spectacles over his whiskers and cropped hair.

Tippy Bob was a character in 'Blue Beard or the Flight of Harlequin', a pantomime played for the first time 21 Dec. 1791. The print is perhaps a caricature of Munden who played the part. Genest, vii. 67. For the dress cf. No. 8040, &c.

5 $\frac{3}{8}$  × 4 $\frac{3}{8}$  in.

'Caricatures', ii. 121.

<sup>1</sup> Title in pen.

## ADDENDA, c. 1781-92

**8238 LUXURY.** [*Engraving of a man in a chair*] [*? 1781<sup>1</sup>*]

*T. Rowlandson fecit. Price 6<sup>d</sup>*

*Publish'd as the Act directs by H. Brookes, Coventry Street.*

Engraving. A lean and ragged man draws (l. to r.) in a small three-wheeled chair a very stout man whose gouty legs are swathed. The latter scowls arrogantly; he wears a small cocked hat and bag-wig and holds in both hands an umbrella or parasol.

Grego, *Rowlandson*, i. 106 (reproduction). In book lettered *Rowlandson's Imitations of Modern Drawings*, No. 30.

3 $\frac{7}{8}$  × 6 in.

**8239 JOHN BULL.** [*Engraving of John Bull with a globe*] [*? c. 1781-2*]

*Dédiée aux Petits Mess<sup>s</sup> Anglois*

*I.B. a Paris*

Engraving. A bearded Jew walks in profile to the l., bending beneath the weight of a globe, which he carries on his head and on a porter's knot inscribed *Luxury*; one gouty leg is swathed. He supports himself by a stick which is on the point of breaking, inscribed *Public Credit*. His coat-pocket, inscribed *Treasury*, hangs inside-out, empty. His (old-fashioned) coat is inscribed *Reconciliation* and *Uncondit[ional] Submiss[ion]*. The two poles of the globe are *Oppression Tyranny* and *Corruption Pride*. It is traversed diagonally by a broad band inscribed *Confederated Colonies* which crosses lines of latitude inscribed: *Enormous Taxes*, *Decline of Trade*, *[Ex]hausted Revenues*, *U[ne]qual Repres<sup>s</sup>*, *Aba[ndon]d'd Ministry*, *Pro[fligate] Nobility*, *A[pos]tate Clergy*, *C[orru]pted Senate*, *Deluded People*, *Subverted Liberties*. Above the design are the words: *L'Arbitre d'Europe ou Atlas Politique, tiré selon les Observ<sup>s</sup> de M<sup>r</sup> Necker*.

Probably an English print published perhaps after news of the fall of Yorktown (cf. No. 5860) and certainly before the resignation of North on 20 March 1782. For the attitude to Necker cf. No. 5657. An early representation of John Bull, see Nos. 5611, 5860, exceptional in having the beard, profile, and old-fashioned dress of a Jew.

9 $\frac{1}{2}$  × 6 $\frac{1}{8}$  in.

**8240 DR ARNE.**

DONE FROM AN ORIGINAL SKETCH BY F. BARTOLOZZI

[*? Nixon del., Bartolozzi, f.*]

*Pub<sup>d</sup> as the Act directs May 10<sup>th</sup> 1782 by W. Humphrey. N 227 Strand.*

Engraving. A T.Q.L. portrait of Arne (1710-1778) standing in profile to the r. at the harpsichord. The exaggeration of his elongated melancholy face and the position of the hands give the character of a caricature. He wears a bag-wig and sword.

<sup>1</sup> So dated by Grego.



The original drawing, attributed to Bartolozzi, evidently a sketch from life, is in the Royal Collection at Windsor (reproduced, *Connoisseur*, June 1933).

Calabi, No. 749. (Described as etched by Bartolozzi after Nixon, see No. 8240 A.) Reproduced, Paston, pl. lxxii.

$8\frac{1}{2} \times 6\frac{3}{8}$  in.

**8240 A** [DR ARNE.]

[W. N. Gardiner after J. Nixon.]

Engraving. Copied from, or possibly the original of, No. 8240. Arne (H.L.) stands in profile to the l. playing the harpsichord. The head is larger and the element of caricature is more pronounced than in No. 8240, the harpsichord is at a different angle, and a lighted candle has been added.

$6\frac{3}{16} \times 5\frac{13}{16}$  in. In Grangerized copy of Edwards' *Anecdotes of Painters*, i, No. 120.

**8241** [A YARMOUTH CAR.]

[? c. 1782<sup>1</sup>]

J. Thompson, *Sculp.* Norwich.

*Engrave'd for & Sold by D. Boulter, Silversmith & Toyman, in the Market-Place, Yarmouth.*

*NB. A Museum of Natural & Artificial curiosities, at one Shilling each Person.*

*Publish'd as the Act directs.*

Engraving (no title), altered from No. 8241 A. A man and woman drive across open country, in a clumsy two-wheeled gig, towards a row of tents (l.). A signpost (r.) points *To the Camp*. The gig, which roughly imitates the shape of a fashionable carriage, is drawn by a clumsy horse, disproportionately large.

Probably a satire on the farmer who apes the manners of the gentry as well as on visits to militia camps, popular between 1778 and 1782, see No. 5523, &c. The title is from a note on an etching of a similar vehicle by Sayers (1773).

$5\frac{3}{8} \times 9\frac{3}{8}$  in.

**8241 A** An earlier state, imprint perhaps cut off, without tents and signpost, and with a different sky.

**8242** [MR BIRD AND MISS SNOW.]

J.S. Scul<sup>t</sup> [Sayers.]

*Published 19<sup>th</sup> July 1783 by H. Bretherton New Bond Street*

Aquatint. No title. A very thin man (l.) and a very fat lady ride (r.) side by side in back view, the horses being proportioned to their riders. The persons are identified by Miss Banks. Placed by her among unpublished prints.

A Miss Snow appears in a carriage with the Prince of Wales, Mrs. Fitzherbert and Sir John Lade in a print dated 22 Oct. 1802. J. Ashton, *Florizel's Folly*, 1899, p. 201.

$10\frac{3}{8} \times 8\frac{9}{16}$  in.

<sup>1</sup> Endorsed by Miss Banks, 'bought 1787'.

**8243** [SCENE IN A COUNTRY TOWN AT THE TIME OF A RACE.

*Drawn by W. Mason Esq<sup>r</sup>. Engrav'd by V Green.*

*Publish'd July 26<sup>th</sup> 1783 by V. Green, N<sup>o</sup> 29 Newman Street, Oxford Street & Sold by F Brydon, Printseller, N<sup>o</sup> 7, opposite Northumberland House, Charing Cross, London.]<sup>1</sup>*

Aquatint (coloured impression). A stage-coach, carriages, and horsemen proceed (l. to r.) along a crowded *High Street* which slants in perspective. In the foreground (l.) a post-chaise and four, with armorial bearings, is being overturned by driving over large barrels which lie beside a pavior's mallet, stones, and wheelbarrow. The two occupants lean from the windows screaming; the postilions lash the horses violently. High above the horses appears the body of a phaeton (with coronet and arms) driven by a man wearing a coat reaching to his ankles. His female companion turns to gaze at the accident. In front (r.) a thin man rides a racehorse almost covered by striped horse-coverings on which is the letter *M*. He is preceded by a crowded stage-coach inscribed *Swan & Two Necks Lad Lane, by Maiden Head Fly to Yo[rk] & Ber[wick]*. In the basket and on the roof is a noisy crowd including a grenadier beating a drum and a man blowing a trumpet. A Jew pedlar clutches his box. In the foreground are pedestrians, including two men and a lady in riding-dress. A gipsy woman sits on the pavement with a basket and scales. Behind and on the extreme r. are a fiddler and a ballad-singer.

From the near side of the street projects the corner of an ancient building with projecting stories supported on vertical beams. On this is a sign (r. part cut off) headed by a tilt-wagon: *HERE I | LONDON | POST CH | ALL AC |* On the opposite side (l.) is an old inn, with the sign of a rampant Red Lion (cf. No. 8255) over an archway within which a woman rings a bell to announce the departure of a coach. Projecting bow windows have interesting architectural details; guests lean out to watch the crowd. A beam projects from the inn across the street supporting a framed picture of two horses racing, from which hangs a board: *EXCISE & POST OFFICE*. Persons lean from the projecting windows of adjacent houses (r.). The last house has a large board: *Timothy Tightfit Breeches maker from London*. Placards on the buildings are headed: *Caution. Whereas divers Per[sons] . . . ; Ball at the Red Lyon Monday & Wednesday Concerts; A Song . . . ; [Ki]cking Horses . . . rdels; Leake's justly famous Pills cure . . .*

The scene appears to be York; the famous racecourse was just outside the town. Mason was Canon Residentiary of York and Rector of Aston.

Siltzer, *British Sporting Prints*, 1929, p. 334. Reproduced, *Johnson's England*, 1933, i. 208.<sup>2</sup>

15 $\frac{5}{8}$  × 22 $\frac{3}{8}$  in. (cropped).

Another impression: *Publish'd March 27<sup>th</sup> 1789 by F. Brydon Printseller & Frame-Maker opposite Northumberland House. Charing Cross, London,* is in the collection of Mr. Minto Wilson.

<sup>1</sup> Title and imprint from note sent by Mr. R. Fridenberg, 6E 42nd Street, N.Y., 1908. Departmental copy of A. Whitman's *Valentine Green*, 1902, p. 183.

<sup>2</sup> Where the original is incorrectly said to be in the possession of Mr. J. L. Douthwaite (who possesses an impression of the print).



**8244 [HEADS OF THE MUTINY BILL.]**

JS f [Sayers.]

*Published as the Act directs by Thomas Cornell Bruton Street y<sup>o</sup>  
9 February 1784.*

Engraving. No title. A part of the table of the House of Commons on which lie close together the heads of Fox (l.) and North (r.). No background, the upper part of the design being covered by an inscription:

*Cui bono—?—publico bono—*

*Die Lunae 9<sup>o</sup> Februarii 1784*

*In a Committee on the Sense of the Nation—Moved—That for preventing future Disorders and Dissentions, the Heads of the Mutiny Act be brought in, and suffered to lie on the Table tomorrow—*

*Ordered*

*That all further proceedings upon the Act for dividing the Commons &c<sup>a</sup> be adjourned sine die—*

*Ordered | Vox Populi | Cler. Par*

A satire on the debate of 9 Feb. 1784 (parodying the common form of the *Journals of the House of Commons*). Fox moved to defer going into a committee on the state of the nation, and claimed that the sense of the House was the sense of the nation, while the Pittites maintained that the sense of the people was shown by the addresses in favour of the Ministry (see No. 6438, &c.). *Parl. Hist.* xxiv. 571 ff. For the Mutiny Bill see No. 6415, &c.

The print is placed by Miss Banks among unpublished plates. She has written beneath it 'And all the People rejoiced and said God save the King'.  $6 \times 7\frac{1}{16}$  in.

**8245 THE MIDDLESEX JEST OR DOUBLE ENTENDRE.**

WG [reversed]. [? Phillips.]

*Piccadilly April 25 1784<sup>1</sup>*

Engraving. A satire on the Middlesex election. A young woman, symbolizing the county, and wearing a belt inscribed *Middle = sex*, stands full face, looking down and urinating into a bowl a stream inscribed *Brent = ford*.

On the l. are the two Ministerial candidates: Wilkes kneels on one knee, with clasped hands, addressing Middle-sex. Behind him stands Mainwaring, in profile to the l., a paper inscribed *Justice* (he was chairman of the Middlesex Bench) issuing from his pocket. On the r., in profile to the l., stands Byng, inscribed *Zeal*. He holds a long upright staff inscribed *Honour* (reversed). The words of the four (in doggerel) have not been transcribed. For the Middlesex election see No. 6550.

$9\frac{3}{8} \times 12\frac{1}{8}$  in.

**8246 SETTLING THE IRISH AFFAIRS, OR, PARTY MATTERS BURIED IN A STONE COFFIN.**

[Dent.]

*Pub<sup>d</sup> as the Act directs by J. Brown, Rathbone Place, Jan<sup>y</sup> 12<sup>th</sup> 1785—*

Engraving (coloured impression). A rectangular stone tomb (l.) is broken at one end to show (l.) the end of a stone coffin in which lie a lady and a man. On the tomb is a pyramid decorated with emblems: two goats play-

<sup>1</sup> April 25 is scored through in ink, and replaced by 'may, 6'.

ing Irish harps, and a head with stag's horns, &c. On the top of the pyramid a decapitated and meretricious figure of Fame stands on her neck, feet in air, pointing downwards. The tomb is inscribed: *Here | blended lie th' oppressor | and | the' oppressed. | Pope.* Behind is the ruined wall of a Gothic church with two tablets headed by grinning cherubs: (l.) *Near this place | Lieth | Lady C—;* (r.) *Near this place lieth An Irish Volunteer A Dutiful Servant And Faithful Friend.* An irradiated mask lies on the l. of the tomb, a cockaded hat on the r.

On the r. stand three spectators: an angry husband clenching his fists, between a man (r.) in profile to the l., holding up two fingers and scowling derisively, and another man with a grin stooping to look into the tomb. For this scandal see Nos. 6699, 8247, 8248. The theme of the stone coffin appears in *The Secret History of Crim. Con.*, Rowlandson after Woodward, 1812 (Grego, *Rowlandson*, ii. 230).

$7\frac{1}{2} \times 12$  in.

### 8247 LOVE IN A STONE COFFIN,

*Published as the act Direct by* [name and address almost obliterated<sup>1</sup>,

? *Isaac Crookshanks*] *Clare Market* [struck through] *Jan<sup>y</sup> 23 1785*  
*IC<sup>2</sup>* [? Cruikshank.]

Engraving. A lady (l.) wearing a hat sprawls dissolutely in a carved coffin inscribed *Here lyes in hops of a | Good Re | the Body.* A man (r.) steps inside the coffin. Behind is the broken masonry of a ruined Gothic church with the end of a more complete classical building on the r. A man watches from behind the broken wall of the church. In the foreground lies an open pamphlet: *D<sup>r</sup> Graham to Married Ladys—Celestial Bed* (see No. 6323, &c. and index). On the r. is a skull from which issues a label *ha ha ha ha.* See No. 8246, &c.

$10\frac{5}{8} \times 8\frac{1}{4}$  in.

### 8248 LOVE IN A STONE COFFIN.

[1 Feb. 1785]

Engraving. From the *Rambler's Magazine*, iii. 13. A lady lies in a coffin which resembles that of an undertaker. A man (r.) steps into it. In the background are trees and (?) high clipped yew hedges. Illustration to a dialogue which throws no light on the identity of the persons. See No. 8246, &c.

$5\frac{1}{16} \times 3\frac{1}{4}$  in.

### 8249 LORD GEORGE RIOT MADE A JEW.

[1 Oct. 1785]

Engraving. From the *Rambler's Magazine*, iii. 342. Lord George Gordon lies on his back on a table, having just undergone circumcision by a young Jewess who stands at his feet (r.). Behind her stands a Rabbi (r.) with an open book. On the l. stand a Jewish dealer in old clothes and his wife. In front sits a boy with a pedlar's box, picking Gordon's pocket.

The interest of the print is the early date of Gordon's supposed conversion, see No. 7209, believed by Mr. Rubens to be the earliest print of Gordon as a Jew.

$3\frac{5}{8} \times 5\frac{7}{8}$  in.

<sup>1</sup> There are traces of another imprint, ? 55 *Stanhope Street*.

<sup>2</sup> Obscured by strokes of shading.



**8250** SYMPATHY, OR A FAMILY ON A JOURNEY LAYING THE DUST. [1785<sup>1</sup>]

*Design'd and Etch'd by T. Rowlandson*

*Publshd by W. Humphrey.*

Engraving. Two ladies have descended from their coach, and stand in the road, urinating; one (l.) is elderly and ugly, the other young and pretty. The footman stands in back view, also 'laying the dust', as are the pair of horses (r.) and a dog. The coachman on his box, turning his back to the party in the road, imitates their example. A signpost (l.) points *To Broadwater*.

Grego, *Rowlandson*, p. 174.

$9\frac{1}{4} \times 13\frac{7}{16}$  in.

**8251** JOHN GILPIN'S RETURN TO LONDON

*H. Wigstead 1785* [? Rowlandson.]

*Design'd & Etch'd by H. Wigstead*

*The Aquatinto by F. Jukes*

Photostat of an etching.<sup>2</sup> Gilpin gallops (l. to r.) past the Bell inn losing his hat and wig and closely pursued by the post-boy, whose horse has blinkers, collar, and traces. Other horsemen follow. Inn customers, one waving his tankard, try to stop the horse. Dogs bark, children and pigs scatter. The violent action in the road is balanced by the despairing gestures of Gilpin's family who lean from the solid balcony: two florid and overdressed ladies with two children, and a third woman. On the r. are a post-chaise and the back of a departing cart whose occupants lean out to watch the chase. The sign straddles across the road (r.), *Tim Smoakum* on the cross-beam. On the r. is open country. A tree (l.) leans across the road, sheltering a corner of the balcony. Beneath the title are engraved the twelve lines beginning:

*Away went Gilpin and away  
Went Post boy at his Heels*

In the manner of Rowlandson and the most outstanding of the Gilpin prints, see No. 6886, &c.

$15\frac{7}{8} \times 24\frac{5}{8}$  in.

**6929** <sup>A</sup> (21 March 1786.) A later impression (uncoloured) in which before the title are the words '*Twas Nobody saw*, after it: & *Let the Cat out of the Bag*. The broom-stick is inscribed *Pro Bono Publico*.

**6932** <sup>A</sup> WIFE & NO WIFE OR A TRIP TO THE CONTINENT.

[? 1786]

*H Brocas F<sup>r</sup>*

A copy of No. 6932, the figures approximately the same size but reduced along the upper and r. margins, *Weltje* being omitted.

$11\frac{5}{8} \times 14\frac{7}{8}$  in.

<sup>1</sup> So dated by Grego.

<sup>2</sup> A coloured impression kindly lent by the Walker Galleries, now (1937) in the possession of Mr. Minto Wilson.

**8252 HIS HIGHNESS IN FITZ***Publish'd April 1 1786 by <sup>1</sup> White N<sup>o</sup> 4 Piccadilly*

Engraving (coloured impression). The Prince of Wales and Mrs. Fitzherbert embrace on a bed whose carelessly draped curtains frame the design. Her garter is inscribed [*M*]al y pense, his shows the word *soit*. Behind them on the bed are the Prince's feathers and a cross. His coat, with a conspicuous star, is on a chair by the bed. The drawing has no element of caricature. One of the prints in Fores's window in No. 6961. See No. 8253.

 $6\frac{1}{4} \times 8\frac{5}{8}$  in.**8253 OUT OF FITS, OR THE RECOVERY TO THE SATISFACTION OF ALL PARTIES.***Published 5<sup>th</sup> May 1786, by S. W. Fores, at the Caricature Warehouse, N<sup>o</sup> 3 Piccadilly.*

Engraving (coloured and uncoloured impressions). The Prince (l.) and Mrs. Fitzherbert (r.) recline languidly in opposite corners of a long settee. In the foreground two panting dogs sit facing each other. On a table (l.) are three jelly-glasses and the Prince's watch and seals. On the wall is a picture, *After*—signed *Hogarth inv<sup>t</sup>*, of a young man and woman in a bedroom. One of the prints in Fores's window in No. 6961. A sequel to No. 8252.

 $10\frac{1}{8} \times 14\frac{3}{4}$  in.**8254 BOX-LOBBY LOUNGERS***Design'd by H Wigstead**Etch'd by T. Rowlandson**London Publish'd Jan<sup>y</sup> 5<sup>th</sup> 1786 by J. R. Smith N<sup>o</sup> 83 Oxford Street*

Aquatint. A crowded scene in a bare room giving access to the theatre, which is seen through two open doors (r.), each showing two boxes, and a section of gallery above, filled with spectators. Courtesans and ladies are being inspected and addressed by the loungers. The centre figure is George Hanger in profile to the l., his club under his arm, arms folded, staring at a bold and handsome girl who stands with another pretty young woman. A man in deep shadow seizes Hanger's bunch of seals. Two elderly men address a fat bawd who holds a basket of fruit and play-bills; a coin is placed in her hand. A misshapen elderly beau (not, as Grego suggests, Sir L. Skeffington, b. 1771), looking through a quizzing-glass, steps on an irate lady's dress (r.). On the wall is a large play-bill: *Theatre Royal Covent Garden | Way of the World | Who's the Dupe*. The room is lit from bracket lamps high on the r. wall, diagonal shadows are thrown across the room, some of the figures are brilliantly lit, others in shadow.

Grego, *Rowlandson*, i. 180-2. (Reproduction.) $15\frac{1}{2} \times 22\frac{1}{2}$  in.<sup>1</sup> Name illegible: ? Rich.



**8255** A COUNTRY RACE COURSE WITH HORSES PREPARING TO START.

UNE COURSE DES CHÉVEAUX LES CHÉVEAUX SE PREPARENT A COURIR

*W. Mason Esq' delin' Aquatinta by F. Jukes Engraved by I. Jenkins Publish'd as the Act directs for the Proprietor, by I. Phillips N 164 Piccadilly. [1786]*

Aquatint. The humours of a racecourse realistically depicted. In the foreground are plebeian and fashionable spectators, including a man wearing a star. The back of a post-chaise in which sits a lady serves as platform for a sailor and a man supported on the shoulders of a fat woman. A horse has just been stripped, and is about to be given a draught of wine; a jockey surreptitiously takes money from a man (r.). Another jockey sits on his horse. In the middle distance, behind rails, are more spectators, on horseback, on a coach, and in a cart. Four men are in the judge's box, one blows a trumpet. Behind (l.) is a row of four crowded stands, three of which are: *Grand Betting Stand by T M Sweep-all; Red-Lyon* (cf. No. 8243); *Ladies Booth*. In the background are more spectators, coaches and horses, against an undulating landscape. Probably the York racecourse, cf. No. 8243. A companion print to No. 8256.

Siltzer, *British Sporting Prints*, 1929, p. 334.

17 $\frac{3}{4}$  × 25 $\frac{1}{4}$  in.

**8256** A COUNTRY RACE COURSE WITH HORSES RUNNING.  
UNE COURSE DES CHÉVEAUX EN ENGLETERRE.

*W. Mason Esq' delin' Aquatinta by F. Jukes Engrav'd by I. Jenkins Publish'd as the Act directs May 20. 1786 for the Proprietor, by J. Phillips N° 164 Piccadilly.*

Aquatint. A companion print to No. 8255. The same line of stands appears in the background. In the foreground pedestrian spectators are in close proximity to three racehorses which are followed (r. to l.) by a crowd of men on horseback. On the l. is a high phaeton and pair, a lady seated next the driver. On the r. a fat woman with a basket of pies falls prone, and a boy flings himself on the ground to grab the pies. In the distance are many spectators, some stationary, but many riding and driving along the course.

Siltzer, *British Sporting Prints*, 1929, p. 334.

17 $\frac{3}{4}$  × 25 $\frac{1}{4}$  in.

**8257** A MODERN VENUS, OR A LADY OF THE PRESENT FASHION IN THE STATE OF NATURE, 1786.

*Published as the Act directs by E Yardley, New Inn Passage, Clare Market.<sup>1</sup>*

Engraving. A young woman stands directed to the l. looking downwards, hands held out. She is naked, with hair falling on her shoulders. Her figure is grotesque, with gigantic breasts and projecting posteriors, wide

<sup>1</sup> Written in a contemporary hand.

shoulders and compressed waist, as if to fit the absurd fashions of the day, see No. 7099, &c. Beneath the title is engraved:

*This is the Form, if we believe the Fair,  
Of which our Ladies are, or wish they were.*

Cf. No. 7100.

$6\frac{7}{8} \times 4\frac{3}{8}$  in. (pl.).

## 8258 A FASHIONABLE SHITTLECOCK

[? c. 1786]

*London, Publish'd by Robert Sayer, Fleet Street.*

Engraving. An altered plate. The lady in No. 4706 (1772), who holds by the toes the tiny 'Fluttering Macaroni', has been altered by the addition of a large round hat (cf. No. 7099, &c.) and much loosely curling hair on her shoulders. Her dress is covered by a voluminous fur-bordered pelisse, which conceals its obsolete fashion. The Macaroni, though his dress too has become unfashionable, is unaltered. Inscriptions have been added. He says, *Pray Ma'am don't let me fall.* She answers, *O! Sir you're no weight with me.* Beneath the design is engraved: (*Alas! what a Race of Men.*)

In the original version the pair were identified as Miss Catley and the Marquis of Lothian.

$9\frac{1}{4} \times 7$  in. (pl.).

In book of Sayer's 'Drolls'.

## 8259 [DEATH AS PREACHER]

[? c. 1786]

Aquatint. No title. The interior of a large Gothic church. In the pulpit (l.) is a skeleton, wearing a surplice, his skull in profile to the r., l. hand raised admonishingly to an inattentive congregation, unaware of his identity. Behind him an hour-glass stands on a bracket. In the foreground, near the pulpit, men and women sit or stand intent on their own concerns. Two stout men sleep with their backs to the pulpit; two boys play at their feet. Three men, one a cripple, pay court to three young women. A fashionably dressed man with a pistol in his pocket listens to the preacher. In the background is a sea of heads. Against the west wall is an organ; on the wall are the royal arms and a row of fire-buckets.

$14\frac{3}{8} \times 19\frac{3}{8}$  in.

## 8260 LONDON REFINEMENT.<sup>1</sup>

*Pub<sup>d</sup> Jan 1 1787 by S W Fores at the Caricature Warehouse No 3 Piccadilly*

Engraving (coloured impression). A companion print to No. 8261. A foppish young man wearing a looped hat with cockade, double-breasted waistcoat, ruffled shirt, striped stockings, and low shoes with rosettes, walks (l. to r.) rapidly but affectedly. His head is turned to the l. and he looks downwards; his l. hand held up in a finicking manner.

$8\frac{3}{4} \times 5\frac{3}{4}$  in.

## 8261 COUNTRY SIMPLICITY.<sup>1</sup>

[Imprint as No. 8260.]

Engraving (coloured impression). A youth walks r. to l., but looking to front, holding a long stick or staff. His hair hangs loosely on his shoulders,

<sup>1</sup> Attributed to Rowlandson by Grego, i. 199.



his dress is careless, with shirt open at the neck, breeches unbuttoned at the knees, and the buckles of his shoes unlatched.

$8\frac{7}{8} \times 5\frac{3}{4}$  in.

**8262 THE BRAIN-SUCKER, OR THE MISERIES OF AUTHORSHIP.**

[Rowlandson.]

*Designed & Etched for the British Mercury.*

*Published May 9. 1787*

Engraving. The interior of a ramshackle garret. A dishevelled man sits at a table (l.) writing intently, disregarding a stout citizen wearing a hat who holds out to him a pamphlet or manuscript inscribed *Odes*. A bed is turned on its end leaning against the wall, the legs projecting. A loaf, a pitcher, a folio volume lie on the ground; a lean cat sits beside the table. In the casement window are an hour-glass and a pair of shoes. The open door is made of rough planks.

Illustration to an account of a young would-be poet who falls into the clutches of a bookseller who takes a garret for him in Grub Street and exacts odes, epigrams, satires, &c. to order.

$5\frac{9}{16} \times 7\frac{7}{8}$  in.

B.M.L., P.P. 3557 mc. (p. 14).

**8263 MOSES, ERECTING THE BRAZEN SERPENT, IN THE DESERT.**

[Gillray.]

*Designed & Etched for the British Mercury.*

*Pub<sup>d</sup> June 23<sup>d</sup>, 1787, by J. Ridgeway, N<sup>o</sup> 196. Piccadilly*

Engraving. Moses leans back in a strained attitude supported on the l. knee and the l. arm, holding erect the head of a serpent which is twined round his l. thigh. His r. foot rests on the tables of the law which lie on the ground, the 'graven image' commandment being partly legible. Elderly orientals prostrate themselves. In the background young women are fleeing in terror to the l., some mounted on asses behind their riders. A signpost of strange construction points *To Baal-Peor*. In the background are tents.

Reproduced, Fuchs, *Die Juden in der Karikatur*, 1921, p. 43.

$6 \times 12$  in.

B.M.L., P.P. 3557. mc. (p. 104).

**8264 A SOLO ON THE VIOLA DI GAMBA**  
MR ABEL

*Etched by W. N Gardiner*

JN [Nixon] 1787

*Published as the Act—by E. Harding 132 Fleet Street July 1787*

Engraving. T.Q.L. portrait of Karl Friedrich Abel (see vol. v), slightly caricatured. He is seated in profile to the l. holding his instrument, and wears an old-fashioned coat, ruffles, bag-wig, and sword.

$5\frac{7}{8} \times 4\frac{13}{16}$  in.

Burney Coll. i. No. 1.

**8265** MISS RETURNING FROM A VISIT, OR THOMAS FORD-  
ING A BROOK WITH HIS MISTRESS.

145 *London Printed for Robert Sayer, N. 53 Fleet Street, as the Act directs, 10 Sept<sup>r</sup> 1787.*

Mezzotint. A footman in livery walks through a stream towards the spectator; a young woman of meretricious appearance sits astride on his shoulders, clutching his queue, and holding a stick in her l. hand in the manner of a riding-switch. A couple (l.) look over a paling at the spectacle. Trees form a background.

$5\frac{7}{8} \times 4\frac{3}{8}$  in.

**8266** SIR JEFFERY DUNSTAN PRESENTING AN ADDRESS  
FROM THE CORPORATION OF GARRATT. [30 Dec. 1788<sup>1</sup>]

[Attributed to Rowlandson. ? W.H.]

Engraving. Pitt, enthroned on a close-stool, receives a deputation from the Corporation of London travestied as ragamuffins. The place of the Lord Mayor (Gill) is taken by the knock-kneed Dunstan (see No. 5637, &c.), who holds out a scroll inscribed *Address from the very Ancient and respectable Corporation of Garratt. High and Mighty Sir*. He says: *Only two dissenting voices, your honor, Sir Solomon Raggedarse and Sir Gregory Donky*. His gown is held up by a man dressed as a zany (? Dornford, cf. No. 7393), with a bottle labelled *Gin* on his head, and by Wilkes. The former asks: *Did you ever see such grace and dignity in your life Mr Alderman!* Wilkes answers: *Grace! He shall be made master of the Ceremonies at St J——s!* Dornford's dress is inscribed *Coniac, Shrub, Rum, Brandy, &c*. On the extreme l. is Watson pressing forward with eager deference; behind are undifferentiated aldermen. Pitt says to Dunstan (who holds the mace): *Thanks; Thanks; my respectable Friend, this is the most delicious cordial I have tasted yet*. Behind him stands Bishop Pretymán holding the *Address from Manchester*.

See No. 7393. Dornford moved an address of thanks to Pitt in Common Council on 18 Dec., carried by 52 to 26. It was opposed by the Recorder (Adair) and five Aldermen (including Sawbridge, Newnham, Pickett, and Skinner). *General Advertiser*, 20 Dec. 1788.

Grego, *Rowlandson*, i. 232.

$7\frac{3}{8} \times 11\frac{3}{4}$  in.

**8267** THE RIVAL CANDIDATES.

[? 1789]

Aquatint. Justice, seated on clouds, holds the beam of a pair of scales, bowls inscribed *Trifler* (l.) and *Microcosm* (r.). In the latter sit George III and three Etonians who are alarmed at being outweighed by three (younger) Westminster boys. The King clutches a money-bag inscribed *Mon 50 G*. The Queen, seated on the ground in the foreground (r.), pulls a rope, attempting to drag down the King's scale. The Westminster boys wear mortar-board caps and gowns, the Etonians wear gowns but are bare-headed. Behind the King (r.) is Windsor Castle, behind the other scale are the two towers of Westminster Abbey, while on the ground below are large books.

<sup>1</sup> So dated by Grego.



Perhaps an illustration of the attempt of James Hook (editor of the *Westminster Trifler*, 31 May 1788-21 March 1789) to satirize Eton which provoked the epigram of Canning (editor of the *Eton Microcosm*, 6 Nov. 1786-30 July 1787) on the heavy fellows of Westminster. The manner resembles that of Hook.

$13\frac{1}{4} \times 10$  in.

## 8268 A BRAVURA AT THE HANOVER SQUARE CONCERT.

JN 1789<sup>1</sup> [Nixon.]

London: Pub<sup>d</sup> by Will<sup>m</sup> Holland, N<sup>o</sup> 50, Oxford Street, May, 27, 1789

In Holland's Exhibition Rooms may be seen the largest Collection of humorous Prints in Europe Admittance 1 Shilling

Aquatint. Two musicians (T.Q.L.) behind a balustrade: Tenducci sings, standing *chapeau-bras* in profile to the l. holding his music. He is very foppish, wearing a large sword; a 'cellist who resembles Cervetto sits (l.) turning his head in profile to the r. Across the base of the design are the heads and shoulders of four men, seated with their backs to the balustrade, one wearing a ribbon and star. They listen with displeasure or indifference.

'The Professional Concert' was given at the Hanover Square Rooms from 1783 to 1793. Cervetto ceased performing on the death of his father in Jan. 1783. Grove, *Dict. Music*.

$8\frac{1}{2} \times 6\frac{1}{16}$  in.

## 8269 DIVERSIONS OF HATFIELD.

Pub July 24 1789 by S., W., Fores N 3 Piccadilly.

[I. Cruikshank.]

Engraving (coloured and uncoloured impressions). Five men who appear to be menservants are grouped on the l. of the design, taking part in an archery contest. The target is placed on a tree in the form of a woman, branches being upraised arms. A negro in livery takes aim, saying, *now for de midle hole in de hair*. On the r., beyond the target, Lord Salisbury, in back view, but recognizable from the stiffness of his legs and person (cf. Gillray's *Polonius*, 1795), stands beside a seat on which sit two ladies. He says: *he'll be in I think*. The lady next him says *he stands well*. A foppish military officer leans on the back of the seat; a lady stands beside him watching through an eye-glass. In the middle distance, near the archers, are three maidservants who say respectively, *black John is a good one; I know that*, and *so do I*. Beneath the design are twelve lines of verse beginning:

*Hatfield's fair Hostess prompt by wit,  
To Arch'ry's chosen few,  
Presents a mark for all to hit  
That point their arrows true,*

For archery as a fashionable sport cf. Rowlandson's *Toxophilites*, pub. 20 Feb. 1790 (not satirical).

$8\frac{1}{4} \times 26\frac{1}{4}$  in.

<sup>1</sup> In reversed characters.

**8270 THE GILPIN WHIGS RETURN TO ROCHESTER WITHOUT THEIR CANDIDATE.** [? 1790]

[? I. Cruikshank.]

*London Pub May 20 for the Proprietor by S. W. Fores N 3 Piccadilly where may be seen the Compleatest Collection of Caricatures in the Kingdom also the Head & Hand of Count Struenzee Admittance one Shilling.*

Engraving. Roads diverge in three directions from a posting-inn. A sign-post (l.) points l. *To London*; another (r.) points to *Rochester* and *To Aylesbury*, these roads converging in an acute angle. In the centre foreground is a round well-head. A post-chaise on the extreme l. gallops off to London; three passengers wearing election favours in their hats exclaim respectively: *Dead or alive we'll have him I'll Barber him; Provided nevertheless, if he does not we will have his son; I'll Butcher him if he wont come Dam him.* A horseman, who has lost his stirrups, gallops after the coach, saying, *Dam M<sup>r</sup> G——s & M<sup>r</sup> R——ns too I'll see if the Eloquence of a Bishop will not bring him.* A man sprawling on the ground by the inn shouts towards the horseman, saying, *Stop him hes stole the Horse.* A man lounges at the door of the inn holding the reins of several saddle-horses. The inn is inscribed *Beef Steak House*; over the door is *John Dickens*; an election flag inscribed *Gregory* flies from a first-floor window.

On the Rochester road in the foreground a post-chaise proceeds slowly with shuttered windows, but flying two flags. Words come from two invisible occupants: *Tho Smith's the best friend I have I'll oppose him Bob for fun's sake* and *This will Kill me Quite Matt.* Two horsemen follow, saying, *I'll be ashamed to go into Town Tho its allmost Dark* and *I'll say I have been to Gravesend on business.* In front of the chaise a horseman with a flag gallops, saying, *As I am the Manager I must haste to the Hall & nominate him tho' I know he wont come.* In the distance two riders proceed on the Aylesbury road, saying, *I'll go this way that they may not laugh at me, and friend so will I.* A man lounging by the inn says *I should like to go to supper but I suppose they that go must pay.* On each post-chaise is the letter *A*.

An election print whose details are obscure: the imprint suggests the date 1790, when the general election was in June. Robert Gregory was one of Fox's martyrs in 1784 when Sir C. Middleton and Nathaniel Smith were returned for Rochester. In 1790 there was another contested election, at which neither Gregory nor Smith polled. In 1792 Smith again became M.P. for Rochester on the death of Sir R. Bickerton; he died in 1794.

7 × 18 $\frac{1}{16}$  in.

**8271 INN YARD AT CALAIS** [? 1790]

*Frederick George Byron Esq<sup>r</sup> del. Engraved by Stadler & Lewis*

*London Published Nov<sup>r</sup> 1 1802, by Will<sup>m</sup> Holland, N<sup>o</sup> 11, Cockspur Street, (removed from Oxford Street.)*

Aquatint (coloured impression). One of a set of prints on the humours of travel in France in 1790 or perhaps 1791, costume and architecture being realistically rendered. The courtyard of a large inn, probably Dessein's, with English visitors arriving, a post-chaise departing. A man at an open



door bows obsequiously to two Englishmen who are about to enter. Two others talk to a coquettish girl who sells tricolour cockades; one, an old parson, chucks her under the chin. An Englishman (wearing a tricolour cockade) leans out angrily from the post-chaise to rate the postilion, on one of three wretched hacks harnessed abreast. The latter wears milk-churn boots grotesquely exaggerated. A barber (l.), carrying a wig, collides with a cook who spills the contents of his pot over the wig. From a window leans an irate man looking at the ruin of his wig. A man in sabots but wearing ruffles enters (l.) with luggage. A monk enters from the l. A peasant woman stands outside a window, a dog under each arm; from the window leans a young lady, holding the dog she has just bought. Other guests appear at windows. Through a space between two blocks of the building is seen a second courtyard in which is a large coach. See Nos. 8272-5.

15¼ × 21 in. With border, 18⅜ × 26⅝ in.

### 8272 BREAKFAST AT BRETEUIL.

*Frederick George Byron Esq<sup>r</sup> del. Engraved by Lewis*

*London Published Nov<sup>r</sup> 1. 1801* [? 2], *by Will<sup>m</sup> Holland* [... as No. 8271].

Aquatint (coloured impression). Six Englishmen are dressing and breakfasting in a bare but dignified room. One draws on his boots beside an open trunk, another holds his shirt before his naked person. A dwarfish barber's boy curls the hair of a third; he turns to look at a begging dog and burns his enraged customer. A stout man swathed in a sheet is being shaved by a gesticulating barber. An elderly man stands at the table, eating and drinking in haste; a pretty Frenchwoman advances with a coffee-pot and plate of bread. At the door a gaunt post-boy in boots stands gesticulating, addressing a short Englishman without wig or coat. Luggage and garments lie on the ground. On all the hats are tricolour cockades. Above the chimney-piece (r.) is a picture of the attack on the Bastille, see No. 7550, &c. A fire burns on the hearth. Through the doorway (l.) is seen the opposite side of a courtyard with first-floor balcony. The Frenchmen are the stock characters of English caricature. See No. 8271, &c.

15⅜ × 23⅝ in. (Border cropped along r. side.)

### 8273 CHANGING HORSES NEAR CLERMONT.

*London Published Nov<sup>r</sup> 1. 1802, by Will<sup>m</sup> Holland, . . .*<sup>1</sup>

Aquatint (coloured impression). A post-chaise stands at the door of a small wayside post-house. The post-boy, helped by a second post-boy, puts a horse between the shafts, a second horse (saddled) stands by. A young woman watches from the chaise, her companion leans out to give alms to a woman with two children. Behind (r.) a post-boy gallops off. In the post-house door stands a pretty young woman; beside it is a pair of huge milk-churn boots. The first post-boy wears similar boots and an enormous cocked hat. On the r. two boys play at soldiers under a withered tree on whose trunk a small shrine is nailed. In the background a crucifix (r.) stands out against the sky. See No. 8271, &c.

15¼ × 23 in. With border, 18⅜ × 26⅝ in.

<sup>1</sup> Signatures and address as No. 8272.

**8274 A VISIT TO THE CONVENT AT AMIENS.**

*London Published, March 1 1803 by William Holland . . .*<sup>1</sup>

Aquatint (coloured impression). The interior of a bare room having on one side two large grilles behind which are nuns conversing with visitors. At one (r.) a fashionably dressed English couple are seated, talking to a nun behind whom is a large crucifix. At the other a young Frenchwoman talks to two nuns. An Englishman in riding-dress leads a pretty young Englishwoman by the hand, pointing insinuatingly at the grille, from which she averts her head. At the door a fat monk holds out his hand greedily to an Englishman who is entering the room. See No. 8271, &c.

15 × 22½ in. With border, 18½ × 25½ in.

**8275 RETURNING FROM A REVIEW AT THE CHAMP DE MARS IN PARIS.**<sup>1</sup>

Aquatint (coloured impression). Soldiers in double file march (l. to r.) in a Paris street diagonally across the design. They are led by a fat debauched-looking monk who leers at a nun by his side; both carry drawn sabres. A fiddler capers in front of the pair. Next is a drummer; the soldiers are correctly dressed and carry bayoneted muskets. A man with a long loaf of bread waves his hat frantically. In the foreground (l.) is a shoeblack who, gazing at the monk and nun, applies his brush to the stocking of his enraged customer. Other spectators are a lawyer, an officer arm-in-arm with a coquettish girl. On the extreme r. a *limonadier*, his vessel strapped to his back, turns its tap into the glass of a dwarfish boy or man. The lower part of buildings abutting on the street forms a background: a church wedged between a house (l.) and a barber's shop (r.) indicated by wigs and implements painted on the shutter, &c.

Probably the return from the *Fête de la Fédération* of 14 July 1790. The *décrotteur* and *limonadier* resemble those in Paris scenes by Bunbury, Nos. 4763, 4782, 4919. See No. 8271, &c.

15½ × 22½ in. With border, 18½ × 25½ in.

**8276 AN IMPI OUS ATTACK ON THE BACK SETTLEMENTS OR ORIENTAL DIVERSIONS FOR RAJAHS.**<sup>2</sup> [? 1791]

*Cruikshank*

*London Pub: Jan<sup>y</sup> 4, by S W Fores N 3 Piccadilly Where may be seen the completest collection of Caricatures &c in the Kingdom Also the Head & hand of Count Struenzee admitt 1<sup>s</sup>*

Engraving (coloured impression). Sir Elijah Impey, wearing a judge's wig, birches a young woman whom a boy holds on his back, grasping her wrists. The boy looks round with a grin, saying, *Tickle her well Dad its my turn next*. Impey, raising his birch ferociously, answers, *aye aye I'll lay it into her*. The girl says *Oh the Young Imp, I'll bring you both to Justice*. On a table (l.) are books: *A Treatise on the Birch Discipline* and *Female Flagellants*. Beneath are chamber-pots containing birch-rods, inscribed [ra]jah

<sup>1</sup> Signatures and address as No. 8272.

<sup>2</sup> ELI has been erased, and RA etched above it.



*Sen'* and [ra]jah jun. On the floor (r.) are two books: *Potent Reasons why Judges should avenge themselves* and *How to Keep Maids under*. On the wall which forms a background is a statue of Justice in a niche (the head cut off by the upper margin), one scale inscribed *Suprem Power* much outweighing the other. On each side of it is a large picture: (l.) *Excessive Pride*. Impey, seated on a throne, receives homage from prostrate orientals. A young woman fans him and shades him with an umbrella. Murderous-looking ruffians with pikes, &c., and a banner with a skull and cross-bones, stand beside him and on the r. is an executioner carrying a noose and axe (an allusion to Nandakumar, see No. 7265). *Degrading Humility* (r.) shows the interior of the House of Commons, with Impey kneeling at the feet of the Speaker (r.), the young woman points accusingly towards him; birch-rods and chamber-pots inscribed as above are on the floor.

Probably published shortly after Impey's election to the House of Commons in 1790. On one occasion he was violently attacked by Fox and others, so irrelevantly that they were silenced by the Speaker. E. B. Impey, *Memoirs of Sir E. Impey*, 1846, pp. 354-5.

$8\frac{1}{4} \times 12\frac{7}{8}$  in.

## 8277 A SUDDEN SQUALL IN HYDE PARK.

*Drawn & Etch'd by T. Rowlandson. Aquatinta by T. Malton.*

*Publish'd Aug 12, 1791 by S W Fores N 3 Piccadilly<sup>1</sup>*

Aquatint. A stampede for one of the gates leading from the Park, through which a coach with two footmen behind is passing, followed by the Prince of Wales on horseback. A very high phaeton with plunging horses rises above the crowd, the driver said by Grego to be Lord Barrymore; his companion, a lady with an open umbrella, looks down complacently at the pedestrians. These are in distress, the few umbrellas are blown inside-out; hair and feathers are dragged, hats blown off. A man lies prostrate, a dog barks savagely. A fat old naval officer, bent to deformity, inspects through a glass a young woman whose legs are defined by her wind-blown petticoats. Rain slants across the sky from dark clouds.

Grego, *Rowlandson*, i. 302-4.

Crace Coll. ix, No. 57.

An anonymous drawing in pen and water-colour of about the same date, with much interesting detail, shows a similar view of Hyde Park. The same gate is depicted, the background is more extensive ( $17\frac{3}{4} \times 35$  in.).

$18\frac{1}{4} \times 13\frac{3}{8}$  in.

## 8278 COMIC READINGS

*Boyne Delin' C Knight Sculpt*

*London Publish'd Feb<sup>y</sup> 25: 1791 by C Knight Brumpton and W. Dickinson, N<sup>o</sup> 158, New Bond Street.*

Stipple printed in colour, heightened by hand. A companion print to No. 8279. An elderly man, obese and grotesque, stands on a rostrum (r.), reading through a single eye-glass held in his r. hand. His audience (of men and women, with one small boy who eats an apple) sit and stand: a bench stretches across the foreground on which three persons (l.) sit in

<sup>1</sup> The imprint except for 'Publish'd' has been etched over that of T. Malton, No. 6 Conduit Street (date, 15 Nov. 1788), which has been erased. (From an impression belonging to Mr. Minto Wilson.)

back view, the other seven, full-face, turn their backs on the reader. Two elderly men, much amused, sit with their backs against the rostrum; the other listeners are standing. The design is crowded, with thirty-seven figures, nearly all fully characterized, some slightly caricatured. On the back wall is a print of John Gilpin losing his hat and wig, cf. No. 6886, &c. On the rostrum is a placard: *Select Poems from | Peter Pindar | Don Quixote* ☞ | *Tristram [sic] Shandy*.

16 $\frac{1}{8}$  × 20 $\frac{5}{8}$  in.

## 8279 TRAGIC READINGS<sup>1</sup>

[1791]

*R. Boyne Delin'*

*C Knight Sculp'*

Stipple printed in colour, heightened by hand. A companion print to No. 8278. A man stands on a rostrum (l.) reading nearsightedly from a book, with the expression and gesture (r. fist clenched) of a ranting actor. The audience are much moved. Two men try to lift a fainting lady, resembling Mrs. Wells, from her chair (r.). A man seated near her astride a bench inspects her through a quizzing-glass with amusement; his neighbour (? Topham), also astride, gapes at her with consternation. On the rostrum are two placards: *Tomorrow | As you like it, with Select | Poems and To Night, First | Orlando Furioso, | Second | The Victim | with Part | of Mr Sheridans | Speech in | Westminster Hall* (see No. 7331). On the wall are three framed pictures or prints (l. to r.): a fox looking in at a window; an actress raising a dagger to stab herself; two cupids, one raising an axe to strike the other who lies prostrate.

16 $\frac{1}{8}$  × 20 $\frac{7}{8}$  in.

## 8280 THE ROYAL SAILOR.

*Printed for ☞ Sold by Carington Bowles, No 69 St. Paul's Church Yard, London. Published as the Act directs, 9 Nov<sup>r</sup> 1791.*

Engraving. A stage-coach drawn by three horses abreast is driven (r. to l.) along a country road. It has eight small wheels and a door at the end, with two small windows on the side of the coach, on which are the words *Greenwich, Charing Cross, Woolwich*, and the royal arms. It has a flat roof and has some resemblance to a caravan and also to the nineteenth-century omnibus. Passengers are seen through the windows.

A stage-coach of peculiar construction, noted for the large number of its wheels, ran between London and Greenwich and was called the Greenwich Caravan. A similar but smaller coach ran to Brentford. *Public Advertiser*, 3 May 1791. 'A charming ride in a ten-wheeled Caravan from Greenwich to London' is the title of a humorous article in the *Sporting Magazine*, v. 31-2 (Oct. 1794). The title is that of a song on Prince William, c. 1780. C. H. Firth, *Naval Songs and Ballads*, 1908, p. 262 f.

5 $\frac{15}{16}$  × 9 $\frac{3}{16}$  in.

## 8281 [BOSWELL AND THE GHOST OF JOHNSON.] [? 1791]

*Published June 1. 1803, by C. Bestland, West End, Hampstead.*

Stipple. The ghost of Johnson (l.) stands upon clouds, l. hand raised, addressing Boswell, seated (r.) at a table spread with inscribed pieces of

<sup>1</sup> Imprint probably cut off.



stuff, some striped or embroidered and some in the form of small rectangular cushions. Beneath the design is engraved, as if spoken by Johnson:

*Thou art a retailer of Phrases;  
And dost deal in Remnants of Remnants,  
Like a maker of Pincushions.*

*Congreve's Way of the World, Act IV. Scene 9.*

Boswell, whose r. hand is raised in alarm, holds in his l. hand a cushion inscribed *Hebrides*. The cushions and 'remnants' are inscribed: *Wanderer, Flora McDonald, duck master trod on good luck odd and, Montague, Witches Second Sight, Hawkin's Thrale, Piozzi, Whigs, H. More, William III Scoundrel, Percy, Drunkenness, Climate or Company, Savage Lord.*

On the wall behind Boswell is an oval bust-portrait of himself and two shelves of books. Five thick volumes in the upper shelf are inscribed *Bacon's Apothe[gms], Erasmus Ada[gia], Anecdo[tes], Rabi . . . kimon, Janus Vitalis*. Twenty-six smaller volumes on the lower shelf are numbered only and perhaps represent Boswell's journals, the material for his life of Johnson. Beneath there is a bust-portrait of Boswell.

Probably a reissue or copy of a print published on the appearance of Boswell's *Life of Johnson*, passages in which, and also in the *Tour to the Hebrides* (see No. 7031, &c.), are ridiculed. For the theme of Johnson's ghost see No. 7052.

8¼ × 7½ in.

(Portraits of Johnson.)

**8282** AND NOW HIS LIFTED EYES THE CIELING SOUGHT;  
AND NOW HE WHISTLED—NOT FOR WANT OF  
THOUGHT. [1791]

[Rowlandson.]

Engraving. Frontispiece to *The Lousiad*, Canto III. The interior of a kitchen of homely appearance. A fat cook stands with his back to the fire, in meditation, arms behind him. Five others, lean and elderly, grouped round a table (l.) watch him in consternation. A sixth (r.) sits in a chair by the fire. A wall clock points to 3.55. A wheel-jack hangs by the fire. A kettle, pestle and mortar, &c., are ranged on the chimney-piece. A lean dog and cat add to the impression of parsimony. The cooks are dismayed at the royal edict that their hair shall be cut, see Nos. 7186, 7187. The title is quoted from p. 40. See Huish, *History of George III*, 1821, pp. 461 ff.

Grego, *Rowlandson*, p. 205 (reproduction).

8¾ × 6½ in.

B.M.L. 11633. i. 1.

**8283** THE LITTLE FARTHING RUSH LIGHT  
IC<sup>1</sup>

*London Pub: Oct 3 [? 1792<sup>2</sup>] by S W Fores N 3 Piccadilly where may  
be seen the largest collection of caracatures in the world Admit<sup>nce</sup> 1 sh<sup>s</sup>*

Engraving (coloured impression). Five heads surround a taper whose flame is the head in profile to the l. of George III. The taper rises from the

<sup>1</sup> G. Cruikshank has written on an impression in the collection (1931) of Mr. W. T. Spencer: 'Not by me nor my Father G C<sup>k</sup>.'

<sup>2</sup> Mr. Hawkins (MS. index) gives the date 1788, but on 3 Oct. there was no thought of a regency. The imprint suggests 1792. G. Cruikshank evidently attributes it to a much later date, see above.

centre of a crown which rests on a tasselled cushion in the foreground. On the l. is Sheridan in profile, his face disfigured by drink, puffing angrily; next is Fox facing T.Q.L. to the r., with a fierce expression. Next is the Prince of Wales, alarmed and rather fierce; beside him is Mrs. Fitzherbert, wearing breeches round her shoulders, one leg terminating in a garter inscribed *Honi Soit* . . . The ribbon of her night-cap is decorated with the Prince's feathers and *Ich dien*. On the extreme r. is Grey, puffing intently, his blast directed at the back of the King's head. All the others puff awry, and the light burns steadily. All the men wear night-caps and shirts open at the neck.

Since the date is uncertain, the print cannot be precisely interpreted. It is unlikely that it relates to the Regency: 3 Oct. 1788 is too early, 3 Oct. 1789 too late. It would therefore seem to be anti-Jacobin in spirit.

Small copy, Everitt, *English Caricaturists*, p. xx.

8½ × 13 in.



# APPENDIX I

## A

### COMPLETE STATE OF THE POLL

#### FOR THE

#### CITY AND LIBERTIES OF WESTMINSTER.<sup>1</sup>

Days of the Month.	Days of polling.	The Number of each Day's Poll.			Total Number.			Majority on the Poll.	
		Hood.	Fox.	Wray.	Hood.	Fox.	Wray.	Fox.	Wray.
April	1	264	302	238	264	302	238	64	—
—	2	970	941	866	1234	1243	1104	139	—
—	3	951	680	871	2185	1923	1975	—	52
—	5	1077	945	1010	3262	2868	2985	—	117
—	6	674	545	637	3936	3413	3622	—	209
—	7	522	414	495	4458	3827	4117	—	290
—	8	339	299	303	4797	4126	4422	—	296
—	9	80	75	69	4877	4201	4480	—	288
—	10	341	271	299	5218	4472	4788	—	316
—	12	246	205	207	5464	4677	4995	—	318
—	13	117	142	97	5581	4810	5092	—	273
—	14	151	186	116	5732	5005	5208	—	203
—	15	143	143	113	5875	5148	5321	—	173
—	16	96	82	79	5971	5230	5400	—	170
—	17	81	75	65	6052	5305	5465	—	160
—	19	68	65	68	6120	5370	5533	—	163
—	20	54	73	41	6174	5443	5574	—	131
—	21	65	76	49	6239	5519	5623	—	104
—	22	35	51	27	6274	5570	5650	—	80
—	23	52	45	49	6327	5615	5699	—	84
—	24	51	56	38	6377	5671	5737	—	66
—	26	52	79	40	6429	5750	5777	—	27
—	27	39	77	29	6468	5827	5806	21	—
—	28	39	56	36	6507	5883	5842	41	—
—	29	25	38	23	6532	5921	5865	56	—
—	30	16	42	12	6548	5963	5877	86	—
May	1	14	29	13	6562	5992	5890	102	—
—	3	12	24	12	6574	6016	5902	114	—
—	4	14	33	11	6588	6049	5913	136	—
—	5	12	35	5	6600	6084	5918	166	—
—	6	14	20	11	6614	6104	5929	175	—
—	7	10	9	8	6624	6113	5937	176	—
—	8	11	21	9	6635	6134	5946	188	—
—	10	23	15	19	6658	6149	5965	184	—
—	11	5	16	6	6663	6165	5971	194	—
—	12	5	17	6	6668	6182	5977	205	—
—	13	4	12	3	6672	6194	5980	214	—
—	14	3	7	2	6675	6201	5982	219	—
—	15	6	17	5	6681	6218	5987	231	—
—	17	13	16	11	6694	6234	5998	236	—
Total		6694	6234	5998					

The High Bailiff's return, 4 March 1785, with bad votes deducted:

Hood, 6588

Fox, 6126

Wray, 5895. See No. 6783.

<sup>1</sup> *History of the Westminster Election, 1784, p. 410.*

## APPENDIX II<sup>1</sup>

### KEY TO THE DATES OF THE SERIES OF MEZZOTINTS ISSUED BY CARINGTON BOWLES

THE dates have in general been erased from the prints; in reissues by Bowles and Carver they appear to have been burnished from the plate, and in later reissues some prints have been re-dated. As the series was numbered consecutively impressions which are both numbered and dated are a guide to the approximate dates of other prints.

*Bowles's*

<i>No.</i>	<i>Date.</i>	<i>Title.</i>	<i>Catalogue No.</i>
524	12 Apr. 1784	The Right Honble Samuel, Baron Hood ... [C.S., p. 1732]	—
542	9 Nov. 1784	Pit Door	6769 Vol. VI
554	18 May 1785	Mr Lunardi's New Balloon, as it as- cended with Himself 13 May 1785 <sup>2</sup>	—
558	10 July 1785	John Gilpin's Return...	6906 Vol. VI
576	[Aug. 1786]	Margaret Nicholson, attempting to assas- sinate His Majesty...	— <sup>3</sup>
591	4 June 1790	Industry	— <sup>4</sup>
598	12 Aug. 1790	A Nettle...	7816 Vol. VI
603	1 Feb. 1791	Anacreontic Petition...	8047 „
607	15 (or 25) Apr. 1791	A Deep One...	8049 „
614	2 Jan. 1792	Mad Bullock	8223 „
616	20 Feb. 1792	Fasting in Lent	8225 „
617	4 June 1792	French Privateers...	8226 „
622	29 Sept. 1792	Lottery Ticket...	8231 „
623	29 Sept. 1792	Ticket a blank...	8232 „
624	9 Nov. 1792	Artillery Driver	8233 „
633	2 Oct. 1793	Ordinary on Sunday's...	Vol. VII
638	17 Feb. 1794	Lottery Contrast <sup>5</sup>	—

#### RE-DATED PRINTS

515	[1784] The Frenchman in distress	6761 Vol. VI
	There is a state dated 6 Jan. 1797.	
580	[? c. 1787] The Banks of the Shannon. Im- pression in 'Caricatures', i. 70, is dated 14 Feb. 1799.	

<sup>1</sup> Continued from Vol. V, p. 787.

<sup>2</sup> Banks Collection, B.M.L. 1890. e. 15.

<sup>3</sup> 'Caricatures', i. 37.

<sup>4</sup> Ibid. ii. 69.

<sup>5</sup> In the possession of Mr. W. T. Spencer.



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<sup>1</sup> *East India Calendar*, 1791, p. 14. Not Samuel Auchmuty, then brigade-major under Cornwallis.

<sup>2</sup> As one of the 'Bengal Squad'.



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<sup>2</sup> Date uncertain.

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<sup>1</sup> Date uncertain.

<sup>2</sup> Perhaps the Mr. Flint of the F.O., sent by Grenville as confidential assistant to Wickham, British Minister in Switzerland in 1795. *Dropmore Papers*, iii. 71.

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<sup>1</sup> If the identification is correct the date should be 1785.

<sup>2</sup> See Index of Artists.

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<sup>2</sup> More probably François Limon.



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<sup>1</sup> In early state only.

<sup>2</sup> As one of the 'Bengal Squad'.

<sup>3</sup> Date uncertain.

<sup>4</sup> M.P. Sussex. And/or his brother Henry, M.P. Lewes.



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<sup>1</sup> Date uncertain.

<sup>2</sup> The exterior of inns often forms part of the background of prints, political and social, *see*, e.g., *John Gilpin* prints, Nos. 6886, &c.

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<sup>2</sup> If a pseudonym of Collings the latter was etching small portraits for the *Attic Miscellany* while his larger designs were etched for the magazine by Barlow.

<sup>3</sup> Perhaps two or three persons; one (or more) may be Barlow.

<sup>4</sup> Date uncertain.

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<sup>3</sup> Angelo calls him a military officer. *Reminiscences*, 1904, i. 328. He mentions (ibid. ii. 10) Captain Mercer of the Guards killed at Bergen op Zoom.

<sup>4</sup> Date uncertain.



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<sup>1</sup> With H. Humphrey.

<sup>3</sup> *See* Index of Artists.

<sup>2</sup> Sometimes spelt Aitkin, Aicken, Atkins.

<sup>4</sup> With I. Wallis.



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<sup>3</sup> Publisher of the *Town and Country Magazine*, son of Archibald Hamilton (1736-83), d. 1792. Plomer, *Dict. of Booksellers*, 1932.

<sup>4</sup> With Fores.

<sup>5</sup> At 50 Oxford Street: probably published later.

<sup>6</sup> Date uncertain.

<sup>7</sup> Published 1802, at 11 Cockspur Street.

<sup>8</sup> Address that of W. Humphrey.

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<sup>1</sup> With Bradshaw.

<sup>2</sup> With Gillray.

<sup>3</sup> Date uncertain. Address, 3 Lancaster Court.

<sup>4</sup> Date uncertain.

<sup>5</sup> *See* Index of Artists.

<sup>6</sup> With W. Dickinson.

<sup>7</sup> With W. Moore and Dickie.

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<sup>2</sup> With Mackleu.

<sup>3</sup> With Dickie.

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